

KINSELLA WEITZMAN ISER KUMP LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

1 KINSELLA WEITZMAN ISER KUMP LLP
2 Howard Weitzman (SBN 38723)
3 hweitzman@kwikalaw.com
4 Jonathan P. Steinsapir (SBN 226281)
5 jsteinsapir@kwikalaw.com
6 Suann MacIsaac (SBN 205659)
7 smacisaac@kwikalaw.com
8 Aaron Liskin (SBN 264268)
9 aliskin@kwikalaw.com
10 Katherine T. Kleindienst (SBN 274423)
11 kkleindienst@kwikalaw.com
12 808 Wilshire Boulevard, Third Floor
13 Santa Monica, California 90401
14 Telephone: 310.566.9800
15 Facsimile: 310.566.9850
16
17 Attorneys for the Defendants
18 MJJ Productions, Inc. and MJJ Ventures, Inc.
19
20
21
22
23
24
25
26
27
28

SUPERIOR COURT OF THE STATE OF CALIFORNIA
COUNTY OF LOS ANGELES - WESTERN DISTRICT

14 WADE ROBSON, an individual,
15
16 Plaintiff,

17 vs.

18 MJJ PRODUCTIONS, INC., a California
19 corporation; MJJ VENTURES, INC., a
20 California corporation; and DOES 4-50,
21 inclusive,

22 Defendants.
23
24
25
26
27
28

Case No. BC 508502
[Related to Case No. BP117321 and Case No.
BC545264]

Assigned to Hon. Mark A. Young, Dept. M

**DEFENDANTS' BRIEF RESPECTING
THE PROPRIETY OF AUDIOVISUAL
RECORDING IN THE COURTROOM
GENERALLY IN THIS CASE AND
RELATED CASES, AND AUDIOVISUAL
RECORDING BY DAN REED AND AMOS
PICTURES SPECIFICALLY; AND
DECLARATION OF JONATHAN P.
STEINSAPIR**

California Rule of Court § 1.150

Action Filed: May 10, 2013
Trial Date: June 14, 2021

TABLE OF CONTENTS

		<u>Page</u>
1		
2		
3	I. INTRODUCTION.....	4
4	II. BACKGROUND.....	6
5	A. Dan Reed, Amos Pictures and <i>Leaving Neverland</i>	6
6	B. Reed Claims That He Is Beyond the Jurisdiction of This Court Despite	
7	Filming Inside of It and Contacting Witnesses in these Cases	8
8	III. ARGUMENT	9
9	A. There is No First Amendment or Other Constitutional Right to Record	
10	Court Proceedings and There is No Presumption in Favor of Recording	9
11	B. Dan Reed and Amos Pictures Do Not Qualify as “Media” or a “Media	
12	Agency” Within the Specific Definition of Rule of Court 1.150.....	10
13	C. Dan Reed and Amos Pictures are Third Party Witnesses With Highly	
14	Relevant Information and Yet They Refuse to Submit to the Jurisdiction of	
15	the Court.....	11
16	D. Audiovisual Recording by Reed and Amos, or by Others, Will Inhibit	
17	Orderly Administration of this Case and the Search for the Truth	13
18	IV. CONCLUSION	15
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		

TABLE OF AUTHORITIES

Cases

<i>Flynn v. Higham</i> 149 Cal.App.3d 677 (1983).....	6
<i>Hollingsworth v. Perry</i> 558 U.S. 183 (2010)	13, 14
<i>NBC Subsidiary (KNBC-TV), Inc. v. Superior Court</i> 20 Cal.4th 1178 (1999).....	9
<i>New York Times v. Sullivan</i> 376 U.S. 254 (1964)	6
<i>Nixon v. Warner Commc 'ns, Inc.</i> 435 U.S. 589 (1978)	4
<i>People v. Dixon</i> 148 Cal.App.4th 414 (2007).....	4, 9, 10
<i>Westmoreland v. Columbia Broad. Sys., Inc.</i> 752 F.2d 16 (2d Cir. 1984).....	4, 10

Rules

California Rule of Court 1.150.....	4, 10, 11
California Rule of Court 1.150(3)	10
California Rule of Court 1.150(b)(1)	10
California Rule of Court 1.150(b)(2)	4, 10
California Rule of Court 1.150(c)	10
California Rule of Court 1.150(e)(7)(A)	10

Defendants MJJ Productions, Inc., and MJJ Ventures, Inc., hereby submit this brief objecting to audiovisual recording in the courtroom in this matter and in the related *Safechuck* proceedings (Case No. BC545264).

I. INTRODUCTION

The question of whether or not to permit trial court proceedings to be recorded or broadcast is largely committed to the trial court's discretion. The question raises *no* constitutional concerns: "while the public and the press may have a First Amendment right to attend the proceedings, the press does not have a constitutional right to have a camera in the courtroom." *People v. Dixon*, 148 Cal.App.4th 414, 420 (2007). "The requirement of a public trial is satisfied by the opportunity of members of the public and the press to attend the trial and to report what they have observed." *Nixon v. Warner Commc'ns, Inc.*, 435 U.S. 589, 610 (1978). Thus, "[r]eliance on the right to access cases is *entirely inapposite* to the question of whether to allow cameras in the courtroom." *Dixon*, 148 Cal.App.4th at 438 (emphasis added), citing *Westmoreland v. Columbia Broad. Sys., Inc.*, 752 F.2d 16, 22 (2d Cir. 1984).

In California courts, the question is governed by California Rule of Court 1.150. That rule sets out a non-exhaustive list of factors for a court to consider regarding whether to allow audiovisual recording in the courtroom. That said, "the general rule implies a presumption against opening the courtroom to unlimited media coverage." *Dixon*, 148 Cal.App.4th at 437. Rule of Court 1.150 does not support filming here, particularly by Dan Reed and Amos Pictures (collectively "Reed" or "Dan Reed"), who are filming for the purpose of creating a for-profit film, following up on a previous film they made about the plaintiffs' allegations in these cases (that somehow neglected to mention these cases).

As explained below, Reed does not fall within the specific definition of "media" or "media agency" under that rule. They are not news gatherers or reporters, nor are they affiliated with any accredited news organizations for reporting purposes. Not only does a commercial "documentary" film not qualify as "news gathering or reporting," Cal. R. Ct. 1.150(b)(2), but by no stretch of the imagination can one characterize their intent here to create a "documentary" that presents and balances multiple points of view on a particular topic. Rather, as explained below, Dan Reed has a

1 very specific view about Michael Jackson, i.e., that he was a “prolific child rapist,” *id.*, Ex. G p. 5,
2 and has compared Jackson to Hitler and Ted Bundy, *id.*, Ex. F p. 2. He already made a film about
3 Jackson and plaintiffs, where he presented plaintiffs’ allegations in this case as established fact
4 and made no effort whatsoever to reach out to Jackson’s family or Estate for their points of view.
5 *Id.* ¶ 6. Obviously, his new film (for which he is recording in the courtroom) will reflect that
6 already-cemented point of view regarding Jackson. Reed has aligned himself with the plaintiffs in
7 these cases, gone on media tours with them, and even done photo shoots of the three of them.

8 Likewise, Reed has shown no respect for the privacy of private figures. He explicitly
9 refused to remove a private figure from his prior film about Jackson when that person objected
10 that he had never been told he would be in the film *and* that the film would falsely allege that he,
11 the private figure, was molested by Jackson. Steinsapir Decl., Exs. H, I. Reed also twisted the
12 words of a former Jackson attorney, Mark Geragos, to make it seem that Geragos was threatening
13 purported victims of Jackson when, in fact, Geragos was expressing justifiable outrage about a
14 third-party business’s *criminal, non-consensual recording of his privileged conversations with*
15 *Jackson* while the two were on a private plane. *Id.* ¶¶ 12-14. Witnesses and counsel will almost
16 certainly be less willing to participate in this case knowing that Reed is filming them (or even just
17 audio recording them) and may later edit together clips of testimony or argument to fit his pre-
18 determined narrative that they assisted Jackson in the worst crimes imaginable. Witnesses and
19 counsel should not be forced to become characters in Reed’s next for-profit commercial film.

20 Moreover, despite using the court as the backdrop for his new film, Reed refuses to submit
21 to the jurisdiction of this Court and claims that he is beyond its subpoena power. Specifically,
22 Reed is in possession of *highly relevant* documents and electronically stored information, e.g.,
23 hours-and-hours of footage where the plaintiffs in this case, along with their families, *were*
24 *interviewed at-length about the very subject matter of these cases*. Defendants, therefore, served
25 him with a subpoena a few weeks ago seeking such documents and footage. Steinsapir Decl., Exs.
26 B, C. Yet Reed has taken the position that, as a foreign resident, he is not subject to the subpoena
27 power of this Court. *Id.*, ¶ 5, Ex. D. He may or may not be right (we are still looking into the
28 issue), but Reed should not be allowed to take advantage of the Court when it suits him (by using

1 the courtroom as the canvas for his new film), but then run away from the Court when it
2 inconveniences him. Moreover, this further shows that Reed is not interested in getting to the truth
3 here—if he were, why would he withhold these materials—but is interested solely in presenting a
4 one-sided view of Jackson and this case.

5 To be clear, Dan Reed has every right to think what he wants about Michael Jackson. And
6 he is probably even free to defame Jackson at will, i.e., he does not even need to comply with the
7 minimum standards applicable to defamation of public figures under *New York Times v. Sullivan*,
8 376 U.S. 254 (1964) and its progeny, because the law does not recognize a civil claim for
9 defamation of a deceased person. *Flynn v. Higham*, 149 Cal.App.3d 677, 681 (1983). But the
10 question here is *not* whether Reed has a right to think what he wants (he surely does) or whether
11 he has a right to make another film about Jackson (again, he does), the question is whether he
12 should have the privilege to record the proceedings in this case. For the reasons above, and those
13 that follow, he has no such right, and the Court should no longer permit him (or others) to record
14 proceedings in these matters.

15 II. BACKGROUND

16 A. Dan Reed, Amos Pictures and *Leaving Neverland*

17 Dan Reed and Amos Pictures (collectively “Reed” or “Dan Reed”) directed and produced
18 the film *Leaving Neverland* (“the Film”), which premiered at the Sundance Film Festival in late
19 January 2019, and was then exhibited on HBO in March 2019. The Film is based on *the*
20 *allegations in these civil actions* that Michael Jackson engaged in serial sexual abuse of the two
21 plaintiffs, Wade Robson and James Safechuck. Notably, however, these litigations are *not even*
22 *mentioned in the Film*, save for a brief reference to the final dismissal of Robson’s suit against the
23 Estate directly (with no mention of Safechuck’s case or these two lawsuits, i.e., the two men’s
24 *pending* suits against Jackson’s companies), leaving the false impression that neither man had any
25 pending legal claims or monetary incentives to participate in the Film. Steinsapir Decl. ¶ 7.

26 The Jackson Estate, along with Jackson’s three children, and the rest of his family, only
27 learned about the Film for the first time a week before its premiere at Sundance when it was
28 publicly announced. Neither the Jackson Estate nor Jackson’s family were *ever* approached by

1 Reed about the Film; they were *never* asked by him to respond to its very serious allegations. *Id.*

2 ¶ 6. The Jackson Estate was never asked about the extensive evidence obtained in these
3 proceedings about these men’s credibility.

4 Others who Reed claims were molested—*pictured and mentioned by name in the Film*—
5 were also not given advanced notice that they would be featured in a Film or that the Film would
6 make such explosive allegations about their childhoods. For example, the Film strongly suggests
7 that Jackson was abusing two other minors in the early 1990s: the actor Macaulay Culkin and a
8 Jackson family friend named Brett Barnes (who is not a public figure at all, *see id.*, Ex. H, p. 2).
9 Despite naming both men in the Film, and prominently showing videos and pictures of them in the
10 Film—including prominent statements by Robson’s mother that Barnes “replaced” Robson as
11 Jackson’s target of abuse—Reed *never* approached Culkin or Barnes for comment. Both men have
12 stated, before and after the Film, that Jackson never did anything inappropriate to them. They both
13 defend Jackson to this day. Shortly after Sundance, Barnes retained counsel and sent a letter to
14 HBO asking to be removed from the Film. Attorneys for Reed responded on HBO’s behalf and
15 stated that they refused to remove him from the Film, showing no regard for his privacy.¹ *Id.* ¶ 10,
16 Exs. H, I.

17 Even positive reviews of the Film could not help but point out the utter one-sidedness of it.
18 For example in *Entertainment Weekly*’s review, the reviewer was largely positive about the Film
19 but noted several problems:

20 The larger issue with *Leaving Neverland*, though, is that for something that calls
21 itself a ‘documentary,’ it is woefully one-sided — and in some cases, conveniently
22 selective about the information it chooses to include about its two subjects. Legally,
23 Reed and HBO have no obligation to include a denial by Jackson’s estate — you
24 cannot defame a dead man, as it were. (A clip of Jackson’s 1992 video denial is
25

26
27 ¹ Culkin most recently commented on the Film and its false claims earlier this year in an
28 interview with *Esquire*. <https://www.esquire.com/entertainment/movies/a30680749/macaulay-culkin-interview-life-now-after-home-alone-2020/>

1 included in the film.) For a documentary to be a true work of journalism, however,
2 it is incumbent upon the filmmaker to solicit comments from the opposing side —
3 in this case Jackson’s estate, his family, etc. ... As a documentary in the strictest
4 sense of the word, *Leaving Neverland* is a failure. As a reckoning, though, it is
5 unforgettable.

6 Steinsapir Dec., Ex. E, pp. 3-4.

7 The Film contains many egregious factual errors that are easily proven false. But the point
8 of this brief is not to litigate the truthfulness or fairness of the Film. For better or worse, films do
9 not need to be fair and, when dealing with a dead man, they do not even need to be truthful.
10 Rather, the point is that Dan Reed has a very clear view of Michael Jackson. He has stated in no
11 uncertain terms that he believes Michael Jackson was a “prolific child rapist.” *Id.*, Ex. G, p. 5. He
12 predicted that “more victims will come out” after the Film (none have). *Ibid.* He has even
13 compared Jackson to Hitler and Ted Bundy. *Id.*, Ex. F, p. 2. Reed has a vested interest in
14 continuing to present that point of view. Reed has allied himself with the plaintiffs in this case,
15 going on media tours with them and participating in glamorous photo shoots with them. *Id.* ¶ 8.
16 Reed is, by no means, a disinterested observer of the court proceedings here. Rather, he is a
17 filmmaker who intends to make a film for profit with a predetermined point-of-view. As noted in
18 the introduction, Reed has every right to do that (so long as he does not infringe others’ rights),
19 but there is no reason why these proceedings should be turned into the principal canvas for his
20 new film, with nonconsenting witnesses and counsel in the case as the chief “supporting
21 characters” in his drama.

22 **B. Reed Claims That He Is Beyond the Jurisdiction of This Court Despite**
23 **Filming Inside of It and Contacting Witnesses in these Cases**

24 Dan Reed and Amos Pictures are likely in possession of extremely relevant documents and
25 electronically stored information. In particular, Reed interviewed the plaintiffs in these cases, and
26 their families, for many, many hours over the course of several months. It stands to reason that he
27 has hours of unused footage of such interviews where plaintiffs, and their families, make
28 statements that are highly relevant to this case.

To put it mildly, the credibility of the two plaintiffs will be among *the* key issues in these cases. Both men have previously testified that they were not molested by Jackson. Wade Robson, in particular, testified when he was 23 years old at Michael Jackson’s 2005 jury trial, explaining in detail that Jackson had never molested him. He then withstood several rounds of a withering cross-examination by one of California’s most seasoned prosecutors. Steinsapir Decl., Ex. A. In other words, his lawsuit rests *entirely* on Robson’s credibility; and on Robson’s *own express contention that he repeatedly lied to a jury as an adult* in a 2005 criminal trial. Discovery directed to Robson’s credibility, and to his actual “memories”—if any—of what supposedly occurred twenty-five years ago *is absolutely critical* to Defendants’ ability to defend themselves. More specific issues relating to these men’s credibility, and why videos of the interviews with the plaintiffs and their family are so important are discussed below.

Given these issues, Defendants had subpoenas personally served on Reed and Amos Pictures on September 24, 2020. Steinsapir Decl. ¶ 4, Exs. B, C. Reed has since responded through counsel, and taken the position that he is beyond the subpoena jurisdiction of this Court. *Id.*, Ex. C. Reed may, or may not, be right about that, but he certainly should not be permitted to film inside the courtroom if he believes himself to be beyond its very jurisdiction.

This is particularly the case given that Reed has been contacting alleged witnesses in this case and asking to interview them as well. *Id.*, Ex. J, K. In that correspondence, Reed explains that he is making a new follow-up film to *Leaving Neverland*.

III. ARGUMENT

A. There is No First Amendment or Other Constitutional Right to Record Court Proceedings and There is No Presumption in Favor of Recording

As noted above, “while the public and the press may have a First Amendment right to attend the proceedings, the press does not have a constitutional right to have a camera in the courtroom.” *Dixon*, 148 Cal.App.4th at 420. To be sure, with very few exceptions, court proceedings must remain open to the public. *See generally NBC Subsidiary (KNBC-TV), Inc. v. Superior Court*, 20 Cal.4th 1178 (1999). But “[r]eliance on the right to access cases is *entirely inapposite* to the question of whether to allow cameras in the courtroom.” *Dixon*, 148 Cal.App.4th

1 at 438 (trial court abused discretion by permitting cameras in courtroom and all parties were
2 mistaken in relying on *NBC Subsidiary, supra*, and similar cases when discussing the issue), citing
3 *Westmoreland v. Columbia Broad. Sys., Inc.*, 752 F.2d 16, 22 (2d Cir. 1984).

4 The issue of whether or not court proceedings may be broadcast or recorded by audiovisual
5 means is a matter committed to courts and legislatures; it *not* of a constitutional dimension.
6 “California’s guidelines for determining whether to allow the press to televise or videotape
7 judicial proceedings are set forth in [California Rule of Court] 1.150.” *Dixon*, 148 Cal.App.4th at
8 434. The rule sets out a non-exhaustive list of factors for a court to consider and commits the
9 decision largely to the discretion of the trial court. That said, “the general rule implies a
10 presumption against opening the courtroom to unlimited media coverage.” *Id.* at 437.

11 **B. Dan Reed and Amos Pictures Do Not Qualify as “Media” or a “Media**
12 **Agency” Within the Specific Definition of Rule of Court 1.150**

13 Rule of Court 1.150 only permits audiovisual recording by “media” or a “media agency.”
14 More specifically, Rule of Court 1.150(c) provides that “[e]xcept as provided in this rule, court
15 proceedings may *not* be photographed, recorded, or broadcast” (emphasis added). And Rule of
16 Court 1.150(3) provides that “[m]edia coverage may be permitted only on written order of the
17 judge as provided in this subdivision.” Rule 1.150(b)(1) then defines “media coverage” as
18 photographing, recording, or broadcasting of court proceedings *by the media*” (emphasis added).

19 The rule defines “media” or “media agency” as follows:

20 “Media” or “media agency” means any person or organization engaging in news
21 gathering or reporting and includes any newspaper, radio or television station or
22 network, news service, magazine, trade paper, in-house publication, professional
23 journal, or other news-reporting or news-gathering agency.

24 Cal. R. Ct. 1.150(b)(2).

25 Dan Reed and Amos Pictures are neither news gatherers nor reporters, nor are they
26 affiliated with any accredited news organizations for reporting purposes. Not only does a
27 commercial “documentary” film not qualify as “news gathering or reporting,” but by no stretch of
28 the imagination can one characterize Reed’s intent here to create a “documentary” that presents

1 and balances multiple points of view on a particular topic. Regardless of how one feels about
2 Reed, *Leaving Neverland*, and Reed’s other movies, he is hardly a disinterested observer; rather,
3 he is an advocate with a pre-determined, and strongly held point of view. He is firmly and publicly
4 committed to the idea that Michael Jackson was a “prolific child rapist.” Steinsapir Decl., Ex. G,
5 p. 5. He has firmly allied himself with the plaintiffs in these cases. *Id.* ¶ 8. None of the hallmarks
6 of what is normally viewed as news gathering—impartiality; neutrality; objectiveness; even-
7 handedness—can possibly exist here.

8 Reed is a private cinematographer seeking to make a profit from a commercial film for his
9 company Amos Pictures. This is not the purpose for which access to court proceedings generally
10 is provided. To permit Reed to film the proceedings for his own purposes and profit is to distort
11 the purpose of Rule 1.150. To be sure, Reed has a distinct point of view, and he has every right to
12 make his movies and hold the views he has, but he does not have a right to influence the fair and
13 even-handed administration of this case.

14 **C. Dan Reed and Amos Pictures are Third Party Witnesses With Highly Relevant**
15 **Information and Yet They Refuse to Submit to the Jurisdiction of the Court**

16 As explained above, Dan Reed and Amos Pictures are in possession of extremely relevant
17 documents and electronically stored information. In particular, Reed interviewed the plaintiffs in
18 these cases, and their families, for many, many hours over the course of several months.

19 Michael Jackson is not here to give his side of the story so these cases will turn, in large
20 part, on the credibility of Robson and Safechuck. During this very lawsuit, however, Robson has
21 been caught lying and hiding evidence. For example, in a verified response to a document request
22 in mid-2016 (Request No. 32) Robson represented that “apart from the mass email sent by
23 [Robson] to family and friends regarding the allegations [of abuse by Michael Jackson] on or
24 about September 7, 2012 ..., [he had had] *no written communications* or recordings between
25 [himself] and anyone on or after May 8, 2012 *regarding the allegations of abuse.*” Confidential
26
27
28

1 Declaration of Jonathan Steinsapir dated Dec. 27, 2016 (“2016 Steinsapir Decl.”)², Ex. 2 at 26
2 (emphasis added).

3 As it turned out, however, Robson’s claim, made under penalty of perjury, that he had had
4 only had *one* “written communication ... regarding the allegations of abuse” *was a flat-out lie*.
5 During the last week of September 2016, at the depositions of Robson’s mother and siblings, they
6 produced documents, including *hundreds* of *emails* that Robson had sent or received since May 8,
7 2012 directly relating to his allegations of abuse (including, most notably, emails with long lists of
8 questions for his mother about how he even met Jackson and other events that he would later
9 claim to remember in this suit). *Id.* ¶ 11. None of these key documents had been produced by
10 Robson. Shortly thereafter, Robson was forced to produce thousands of pages of further
11 documents representing communications relating to the abuse, documents he had previously
12 sworn under oath did not even exist. *Id.* ¶¶ 14-16.

13 Even worse, Defendants later learned that *Robson had authored a book about the*
14 *allegations in this case*, which he unsuccessfully shopped to publishers *prior to filing suit*. He had
15 shopped it around town without success (obviously including many more “written
16 communications” about his allegations of abuse that he had sworn did not exist). Yet, Robson *had*
17 *failed to produce a single draft of his book*. *Id.*, Ex. 11, pp. 4-5. When Defendants pressed Robson
18 on this issue, Robson first (implausibly) claimed that he lost his book. Four days later, however,
19 Robson reversed course, claiming that he had actually withheld the book as “privileged,” but
20 would now “waive privilege” and produce it. *Ibid.* All of this is recounted in the Confidential
21 Decemeber 27, 2016 Declaration of Jonathan Steinsapir in the Court’s file and the briefing
22 associated with it. Ultimately, as a result of Robson’s lies and shenanigans, Judge Beckloff was
23 forced to take the extraordinary step of explicitly ordering Robson to comply with his most basic
24 discovery obligations *and* to submit a declaration under penalty of perjury that he had done so

25
26
27 ² This declaration is in the record. We are not filing another copy of it in order to save
28 paper and not further enlarge the record in this case. That said, counsel will be happy to submit
another copy to the Court upon request.

1 along with an explanation for his prior failures. Steinsapir Decl. Ex. L.

2 We recount this dispute to show that Robson has *very serious issues* with the truth. And the
3 stories he has told in his depositions conflict with the stories he told in *Leaving Neverland*. Thus,
4 the many hours of interviews with Robson and his family in Reed’s and Amos Pictures’
5 possession could prove to be key to *further* undermining whatever residue of credibility Robson
6 may still have. The same can be said of recorded interviews of Safechuck and his family, as stories
7 Safechuck told in *Leaving Neverland* turned out to be provably false.

8 This all said, Dan Reed and Amos Pictures are refusing to comply with duly-issued
9 subpoenas from this Court, claiming that they are beyond the very jurisdiction of this Court. *Id.*,
10 ¶ 5, Ex. D. Reed and Amos *may* have a legal right to take this position and force Defendants to
11 invoke foreign discovery processes, letters rogatory, and the like to chase down Reed and Amos
12 Pictures in the United Kingdom (and likely delay this case even more). But Reed and Amos
13 Pictures should not be able to take advantage of the Court when it suits them, so they can film
14 their documentary, but then flout the Court’s jurisdiction when it inconveniences them.

15 **D. Audiovisual Recording by Reed and Amos, or by Others, Will Inhibit Orderly**
16 **Administration of this Case and the Search for the Truth**

17 Defendants strongly oppose audiovisual recording for other reasons, including on the
18 grounds that fairness to Defendants and the private individuals who will participate in these
19 proceedings (many compelled by subpoena but many beyond the subpoena power of the Court)
20 will be compromised if Reed, Amos, or others are permitted to film (or audio record) the trial and
21 pretrial proceedings. These witnesses—including private figures who have not had anything to do
22 with Michael Jackson, Plaintiffs or Defendants for decades—have a basic right to provide their
23 testimony without being thrust into a world-wide spotlight and turning into characters in Reed’s
24 and Amos’s latest for-profit “documentary.” Neither third party witnesses—nor counsel for
25 Defendants and third parties much less—should be forced to become “characters” in Reed’s
26 drama. The United States Supreme Court itself “has recognized that witness testimony may be
27 chilled if broadcast.” *Hollingsworth v. Perry*, 558 U.S. 183, 195 (2010) (vacating order permitting
28 broadcast of trial), citing *Estes v. Texas*, 381 U.S. 532, 547 (1965).

1 Filming by Reed undoubtedly will have a significant effect on the willingness of witnesses
2 to testify fully and openly (*or at all*), and the jury to deliberate and discharge their duties
3 faithfully, given the unavoidable concern about playing a central role in what is sure to be a
4 pointed and biased portrayal of Defendants and Michael Jackson. The Court has already seen that
5 Plaintiffs and their counsel are willing to make wild accusations against third parties, including
6 accusing Jolie Levine—a private figure who was Michael Jackson’s assistant for a few years in the
7 late 1980s and paid an assistant’s salary—of intentionally procuring children, *including her own*
8 *son*, for abuse by Jackson (and, in their view, lying about it for 30 years for no reason at all). Reed
9 has already shown a willingness to disregard the privacy of third parties like Brett Barnes, refusing
10 to remove him from a film making false allegations about his childhood, showing an utter
11 disregard for the privacy of a non-public figure. Steinsapir Decl., Exs. H, I. In light of all this, it
12 could prove to be impossible to convince third parties to testify voluntarily (if they are beyond the
13 subpoena power of the Court), knowing that they will become characters in Reed’s films.

14 Witnesses may feel intimidated, self-conscious, fearful, reticent, and consequently less
15 forthcoming if they know they are being recorded (even if they are just audio recorded) given that
16 the recordings are going to be edited for some commercial film to be made months, or even years,
17 later. Reed and Amos will surely make money from this exercise, but these witnesses being thrust
18 into the spotlight to have their words twisted in editing, will gain *nothing* from this. This danger is
19 even more pronounced given the very sensitive subjects this case involves. Witnesses beyond the
20 subpoena power of the Court may refuse to testify as they would be justifiably concerned that their
21 testimony regarding Jackson and Defendants will be edited to appear that these witnesses actually
22 condoned child molestation, which Reed has said he has no doubts that Jackson was guilty of.
23 *Hollingsworth*, 558 U.S. at 195 (“There are qualitative differences between making public
24 appearances regarding an issue and having one’s testimony broadcast throughout the country.”).
25 These concerns about selective editing are particularly pronounced given Reed’s editing of Mark
26 Geragos’s statements in the Film. Steinsapir Decl. ¶¶ 12-14.

27 At a bare minimum, the effect on witness demeanor could affect how the jury perceives
28 these witnesses. For example, witnesses would be understandably nervous about being filmed (or

1 even recorded by audio) for inclusion in a movie for distribution world-wide, especially when they
2 can reasonably expect that their testimony will be portrayed or edited to make them appear to be
3 villains. Quite apart from being wholly unfair to these individuals, any nervousness or hesitation
4 runs the risk of being misconstrued as dishonesty on their part regarding the facts to which they
5 are testifying. In a word, the presence of this filming cannot help but have an intimidating effect
6 on the witnesses and their testimony.

7 In a similar vein, jurors may feel pressured to reach a result for plaintiff so as not to be
8 featured by Reed and Amos Pictures as the jury that “validated child molestation.” At a minimum,
9 there is significant risk that the jury or individual jurors would be influenced by factors other than
10 the facts of this case. Indeed, it is inconceivable that a juror would not be affected in some manner
11 by the knowledge that this case is being filmed for inclusion in Dan Reed’s next movie about
12 Michael Jackson. One cannot know how any particular juror might react at playing a part in this
13 effort. But one consequence is inevitable: this filming is highly likely to have some effect, which
14 is *not* how our system of justice is designed to function.

15 Simply put, to permit filming (or even just audio-recording), and particularly filming by
16 Dan Reed and Amos Pictures, may severely prejudice the Defendants.

17 **IV. CONCLUSION**

18 For the reasons stated, Defendants respectfully request that the Court no longer permit any
19 audio or audiovisual recording of proceedings in these matters or, at the very least, preclude Dan
20 Reed and Amos Pictures from conducting such recording.

21
22 DATED: October 9, 2020

Respectfully Submitted

23 KINSELLA WEITZMAN ISER KUMP LLP

24
25 By:



26 Jonathan Steinsapir
27 Attorneys for Defendants
28 MJJ Productions, Inc. and MJJ Ventures, Inc.

DECLARATION OF JONATHAN STEINSAPIR

I, Jonathan Steinsapir, declare as follows:

1. I am an attorney duly admitted to practice before this Court. I am a partner with Kinsella Weitzman Iser Kump LLP, attorneys of record for the Defendants MJJ Productions, Inc., and MJJ Ventures, Inc. (“Defendants”). If called as a witness, I could and would competently testify to the following facts within my personal knowledge except where stated upon information and belief.

2. I have represented the Executors of the Estate of Michael J. Jackson (“the Jackson Estate” or “the Estate”) and various business entities associated with the Jackson Estate since shortly after Jackson’s death in June 2009. I represented the Jackson Estate for the entirety of the probate petitions filed by Wade Robson and James Safechuck, from their filings in 2013 and 2014, respectively, until their final dispositions in favor of the Estate. I have also represented the Defendants in these cases since their filings until the present.

3. In 2005, Wade Robson testified at trial in a criminal prosecution of Michael Jackson. A true and correct copy of the transcript of his testimony is attached hereto as **Exhibit A**.

4. On September 24, 2020, my firm arranged to have subpoenas personally served on Dan Reed and Amos Pictures (in both the Robson and Safechuck matters). True and correct copies of the subpoenas are attached hereto as **Exhibit B** and **Exhibit C**.

5. On September 30, 2020, an attorney representing Reed and Amos Pictures contacted me and stated that they “do not agree that the court has jurisdiction over our UK clients [Dan Reed and Amos Pictures] with regard to your subpoenas.” A true and correct copy of the email is attached hereto as **Exhibit D**. My firm is currently meeting and conferring with this attorney regarding this jurisdictional objection.

6. I am familiar with the film *Leaving Neverland* (the “Film”), and have viewed it, in whole or in part, several times. The Film was directed by Dan Reed for his company, Amos Pictures. The Film was announced about a week before its premiere at the Sundance Film Festival in January 2019 (it was later exhibited on HBO in the United States). Prior to that announcement, no one associated with the Jackson Estate had any idea any such film was being made or that

Messrs. Robson and Safechuck were involved in a film. Without getting into the substance of such privileged conversations, I recall the day the Film was announced and conversations with representatives of the Estate, including its Executors, and no one was aware of the Film until its announcement. Shortly after its announcement, I spoke with several members of Jackson's family, and they too had no idea that the Film was being made. Taj Jackson, Michael Jackson's nephew and brother of T.J. Jackson who was guardian of the person of all of Jackson's children when they were minors, confirmed that none of Jackson's three children knew about the Film in advance. As none of Jackson's family or children, or anyone associated with his Estate, knew about the Film in advance, none were asked to comment on the Film or participate in it in any way.

7. These litigations are not even mentioned in the Film, save for a brief reference to the final dismissal of Robson's suit against the Estate directly (with no mention of Safechuck's cases or these two lawsuits, i.e., the two men's *pending* suits against Jackson's companies)

8. Following the Film's premiere at Sundance, Reed went on a media tour with Robson and Safechuck where the three appeared jointly on several morning shows and also jointly participated in articles about the Film and jointly appeared in photo shoots together, changing outfits for different looks. Examples of pictures from their photo shoots are shown below:



1 9. True and correct copies of some articles relating to *Leaving Neverland*, around the
2 time of its premiere, including articles with various statements by Dan Reed regarding his views
3 of Michael Jackson are attached hereto as **Exhibit E** (a true and correct copy of a February 21,
4 2019 review from *Entertainment Weekly*), **Exhibit F** (a true and correct copy of a March 1, 2019
5 article from *The Decider* including statements made by Dan Reed), and **Exhibit G** (a true and
6 correct copy of a March 6, 2019 article in NME including statements made by Dan Reed).

7 10. The Film strongly suggests that Jackson was abusing two other minors in the early
8 1990s: the actor Macaulay Culkin and a Jackson family friend named Brett Barnes. Despite
9 naming both men in the Film, and prominently showing videos and pictures of them as children in
10 the Film—including prominent statements by Robson’s mother that Barnes “replaced” Robson as
11 Jackson’s target of abuse—I understand that Reed *never* approached Culkin or Barnes for
12 comment. Both men have stated, before and after the Film, that Jackson never molested them.
13 They both defend Jackson to this day. Shortly after Sundance, Barnes retained counsel and sent a
14 letter to HBO asking to be removed from the Film. A true and correct copy of this letter, which I
15 obtained from Barnes’ attorney, is attached hereto as **Exhibit H**. Attorneys for Amos Pictures
16 responded on HBO’s behalf and stated that they refused to remove Barnes from the Film. A true
17 and correct copy of this letter, which I obtained from Barnes’ attorney, is attached hereto as
18 **Exhibit I**.

19 11. Dan Reed has been contacting potential witnesses in this case requesting to
20 interview them for his new “follow up documentary” to *Leaving Neverland*, which will be about
21 these cases. True and correct copies of such correspondence are attached hereto as **Exhibit J** and
22 **Exhibit K**. I obtained these directly from the recipients of the correspondence, one of whom is
23 one of my partners. I have spoken to others contacted by Dan Reed with similar inquiries, but they
24 asked me not to use their names because they do not want to be involved in this matter.

25 12. In the Film, Reed plays a clip of a press conference where Jackson’s then-lawyer,
26 Mark Geragos, is shown seemingly threatening the accuser of Jackson in 2003. He is shown
27 saying: “We will land on you like a ton of bricks. We will land on you like a hammer if you do
28 anything to besmirch this man’s reputation. We will unleash a legal torrent like you’ve never

1 seen.” I transcribed this from the Film. Reed presents this as one continuous statement, but in
2 actuality, he edited out statements before the statements *and in the middle of them* by cutting away
3 from the statement.

4 13. In truth, Geragos’s statements were not directed at the accuser at all. The
5 statements dealt with an event when Jackson flew to Santa Barbara with Geragos to surrender on
6 an arrest warrant in late 2003, where his attorney-client communications were surreptitiously
7 recorded by the charter jet company, XtraJet, Inc., without Geragos’s or Jackson’s knowledge or
8 consent. Representatives of XtraJet then tried to sell the recordings. Reed purposefully cut that
9 context out and selectively edited Geragos’s quotes to make it seem like the threats were directed
10 at Jackson’s accuser. The full quote in context, without Reed’s editing, where Geragos was
11 announcing legal action against XtraJet is as follows (only the underlined portions were shown in
12 the Film):

13 It was disclosed that those two video cameras, which also apparently
14 had audio on them were surreptitiously placed in there were
15 recording attorney-client conversations. And then, somebody had
16 the unmitigated gall to shop those tapes around to media outlets in
17 order to sell them to the highest bidder [inaudible.] And also they
18 have been restrained from doing anything with that airplane at this
19 point until we have a chance to inspect it and get to the bottom of
20 exactly who did what we believe is not only is a violation of federal
21 criminal law, the state penal code, and an assortment of, uh,
22 California causes of action. And any outlet [inaudible] Michael
23 Jackson is not going to be somebody on the receiving end of every
scurrilous [inaudible]. Michael Jackson is not going to be abused.
Michael Jackson is not going to be slammed, is not going to be a
piñata for every person who has financial motives, for every person
who has—as the lawyer for the charter company said today, “we had
a lottery ticket and we thought we were going to do something with
it.” We are going to, and I’ve been given full authority, we will land
on you like a ton of bricks. We will land on you like a hammer if
you do anything to besmirch this man’s reputation, anything to
intrude on his privacy in any way that is actionable. We will unleash
a legal torrent like you’ve never seen.

24 14. As can be seen, the Film deleted a key phrase explaining *precisely what Geragos*
25 *was talking about*: “intru[sions] on [Jackson’s] privacy in any way that is actionable.” Instead, The
26 Film made it seem like Geragos was threatening the young man accusing Jackson, when it is
27 crystal clear that Geragos was talking about an egregious and unlawful intrusion on the attorney-
28 client relationship.

1 15. I transcribed the above from the AP video of the press conference available at
2 <https://www.youtube.com/watch?v=zLhX5ETjs1g>.

3 16. Attached as Exhibit L is a true and correct copy of an order issued by Judge
4 Beckloff in these proceedings, dated February 22, 2017, ordering Wade Robson to produce
5 numerous documents along with a declaration explaining the steps he took to comply with
6 discovery requests in this action.

7 I declare under penalty of perjury under the laws of the State of California that the
8 foregoing is true and correct.

9 Executed October 9, 2020, at Santa Monica, California.

10 

11 _____
12 Jonathan P. Steinsapir
13
14
15
16
17
18
19

20 10386-00226/709230
21
22
23
24
25
26
27
28

EXHIBIT A

PENGAD 800-631-6989

EXHIBIT

577

ROBSON

09090

1 MR. MESEREAU: Okay. Thank you.

2

3 (The following proceedings were held in
4 open court in the presence and hearing of the
5 jury:)

6

7 THE COURT: Good afternoon.

8 THE JURY: (In unison) Good afternoon.

9 THE COURT: You may proceed.

10 THE CLERK: Judge, we need to swear the
11 witness.

12 THE COURT: All right. Please raise your
13 right hand and face the clerk.

14

15 WADE J. ROBSON

16 Having been sworn, testified as follows:

17

18 THE WITNESS: I do.

19 THE CLERK: Please be seated. State and
20 spell your name for the record.

21 THE WITNESS: My name is Wade J. Robson,
22 spelled W-a-d-e, initial J., R-o-b-s-o-n.

23 THE CLERK: Thank you.

24 MR. MESEREAU: May I proceed, Your Honor?

25 THE COURT: You may.

26 //

27 //

28 //

1 DIRECT EXAMINATION

2 BY MR. MESEREAU:

3 Q. Good afternoon, Mr. Robson.

4 A. How you doing.

5 Q. How old are you?

6 A. I am 22.

7 Q. And would you please give the -- please just
8 summarize your employment history.

9 A. My employment history.

10 I started dancing when I was two,
11 professionally when I was five. In Australia
12 originally. And moved to America when I was eight.
13 Became a professional dancer. Started teaching
14 dance classes when I was 12. I was in a rap duo
15 when I was 11 and 12. Started choreographing for
16 different artists when I was 14, and now I'm
17 directing film.

18 Q. And where do you live at the moment?

19 A. I live in Tarzana, California.

20 Q. Okay. And you say you're directing films?

21 A. Yeah.

22 Q. And can you summarize what you're doing in
23 that regard?24 A. The main focus right now, I did a short film
25 that I wrote and produced and directed last year,
26 and that's doing the whole film festival circuit
27 right now. And I have a three-picture deal with
28 Disney as a film director, and we're developing an

09092

1 original musical.

2 Q. Do you know the fellow seated at counsel
3 table to my right?

4 A. Yes.

5 Q. And who is that?

6 A. That's Michael Jackson.

7 Q. How do you know him?

8 A. I met him first when I was five years old.

9 I think it was '87. And Michael was touring, he was
10 doing the "Bad" tour. And I was imitating him as a
11 dancer at that point. And he was holding these --
12 it was in connection with Target or something like
13 that, holding these dance, like, contests all around
14 wherever he traveled. So I entered one of the dance
15 contests and ended up winning it, went on to the
16 finals and won that, and then the prize was to meet
17 Michael.

18 So I met him after one of his concerts in
19 Brisbane, Australia. And it was just like in a
20 meet-and-greet sort of room. And we met, and I was
21 in my whole, you know, "Bad" outfit and everything.
22 He was sort of laughing and tripping out on my
23 outfit and asked if I danced. I said, "Yeah." And
24 he asked me to perform with him in the show the next
25 night.

26 So after -- it was like the end of the
27 concert, I pulled up, performed in the show with
28 him. The next -- the next -- I think within the

09093

1 next couple of days, my mother and I went to visit
2 him at his hotel room, and we stayed for a couple of
3 hours. It was in Brisbane, Australia. Just talking
4 about what I want to do. And then that was kind of
5 it at first.

6 And then for the next two years, we didn't
7 have any contact at all. And I continued pursuing
8 my dance career in Australia. And then the company
9 that I was with, the dance company, was traveling to
10 America to do a performance at Disneyland.

11 So we all went. Came out, did that
12 performance. As I said, we'd had no contact with
13 Michael or anything. Somehow my mother got in
14 contact with Michael's secretary at that time, who
15 was Norma Stokes.

16 MR. ZONEN: Your Honor, I'm going to object
17 to the narrative form of the answer.

18 THE COURT: Sustained.

19 Q. BY MR. MESEREAU: After your mother got in
20 contact with Norma Stakos, what happened next?

21 A. She talked to Michael about -- we wanted to
22 see if we could hook up with him again and meet him
23 again. She talked to Michael. Michael remembered
24 me from when I met him when I was five years old,
25 wanted to meet me again.

26 So I was out there with my mother, sister,
27 my father, and grandparents. We all went to meet
28 him at Record One Recording Studios. And this

09094

1 was -- this was '89.

2 Q. Where is Record One Recording Studios?

3 A. I don't remember exactly. It's somewhere in
4 the valley, yeah. In California. Yeah.

5 Q. And what happened next?

6 A. We met up with him. He was in between, you
7 know, working on music and that sort of thing. He
8 was doing a photo shoot at the time at the studio.
9 We took some photos with him. My family and I all
10 went into his -- sort of like the green room, and
11 played him some videotapes of all the dancing stuff
12 that I've been doing over the last two years. And,
13 you know, he was just really excited, checking out
14 everything I had done. And then by the end of the
15 time, he invited my family and I up to the ranch
16 that weekend.

17 Q. And did you begin a friendship with Mr.
18 Jackson?

19 A. Yes.

20 Q. Did you spend much time at Neverland?

21 A. Yeah. Spent a lot of time, yeah.

22 Q. When do you think you first went to
23 Neverland?

24 A. It was right after that visit. I'm pretty
25 sure it was that night that we went, my whole family
26 went to the ranch. And, you know, we stayed for, I
27 don't know, about a week or something like that.

28 Q. And approximately what year do you think you

09095

1 first went to Neverland, Mr. Robson?

2 A. That was 1989.

3 Q. Okay. And who did you go to Neverland with
4 the first time?

5 A. Went with my mother, my sister, my father,
6 and my grandfather, grandmother.

7 Q. And how long did you stay during that first
8 visit?

9 A. I think it was about a week.

10 Q. And after you spent a week at Neverland,
11 what did you do?

12 A. Went back to Australia.

13 Q. Okay. Did you see Mr. Jackson again?

14 A. Yeah. We would -- I don't remember exact
15 dates, but over the next two years, my mother and I
16 would come out, I don't know, maybe twice a year,
17 something like that, and spend a couple of weeks
18 with Michael.

19 Q. Would you spend the night at Neverland?

20 A. Some of it was at Neverland. Sometimes it
21 would be at the -- he had an apartment in I think it
22 was Westwood at that point that we would stay at
23 sometimes, too.

24 Q. That's your mother and you would stay at the
25 apartment in Westwood?

26 A. Yeah. That first time, I think a couple
27 times, sometimes I would stay by myself. Always --
28 I think -- sometimes -- most of the time my mother

09096

1 and I went to the ranch together. I think once I
2 was there by myself without my mother. There was
3 other people there.

4 Q. And did you stay in contact Mr. Jackson
5 through those years?

6 A. Yes.

7 Q. And how would you communicate with Mr.
8 Jackson?

9 A. When we weren't there, you know, we'd talk
10 on the phone or we'd send faxes back and forth.

11 Q. At some point did you move to the United
12 States permanently?

13 A. Yeah. We moved in September of 1991. My
14 mother and sister and I.

15 Q. Have you lived here ever since?

16 A. Yes.

17 Q. Have you lived in Los Angeles ever since?

18 A. Yes.

19 Q. Now, your mother's name is?

20 A. Joy Robson.

21 Q. And how about your sister?

22 A. Chantel Robson.

23 Q. Okay. How many times do you think you've
24 stayed at Neverland?

25 A. Um, it's got to be somewhere in the twenties
26 or something like that. Mid-twenties.

27 Q. And have you stayed there for varying
28 periods of time?

09097

1 A. Yeah. Most of the time it's usually like a

2 weekend, you know. Friday, Saturday, Sunday.

3 Q. What's the longest amount of time, do you

4 think, you've ever stayed at Neverland?

5 A. You know, I would say a week to a week and a

6 half.

7 Q. Do you consider Michael Jackson your friend?

8 A. Yes.

9 Q. Do you consider him a close friend?

10 A. Yes.

11 Q. You're aware of the allegations in this

12 case, are you not?

13 A. Yes.

14 Q. And are you aware, as you sit here today,

15 that there's been allegations that Mr. Jackson

16 molested you?

17 A. Yes.

18 Q. Mr. Robson, did Michael Jackson ever molest

19 you at any time?

20 A. Absolutely not.

21 Q. Mr. Robson, did Michael Jackson ever touch

22 you in a sexual way?

23 A. Never, no.

24 Q. Mr. Robson, has Mr. Jackson ever

25 inappropriately touched any part of your body at any

26 time?

27 A. No.

28 Q. When you first visited Neverland -- and I

09098

1 think you said it was about a week you and your mom

2 stayed there?

3 A. Yeah.

4 Q. Where did you stay?

5 A. I stayed in Michael's room.

6 Q. And could you please describe the room for

7 the jury?

8 A. When you walk in, there's -- there's a bed,

9 sort of like the main bed, diagonally to your left.

10 Wood floors. There's a second floor that you go

11 around to the right and up, which also has another

12 bed. There's a bathroom to the left. There's

13 bathrooms on both sides of the main bed on the first

14 floor.

15 Q. And you stayed in Mr. Jackson's room?

16 A. Yes.

17 Q. The first time you were there?

18 A. Yes.

19 Q. To your knowledge, has your mother ever

20 stayed in Mr. Jackson's room?

21 A. In the room? No.

22 Q. How about your sister?

23 A. Yes.

24 Q. And when do you recall your sister staying

25 in the room?

26 A. On that first trip, the first time we went

27 to Neverland.

28 Q. Okay. What do you recall doing at Neverland

09099

1 during that first visit when you spent approximately

2 a week?

3 A. Well, at that point he didn't have many of

4 the rides. We would watch movies in the theater.

5 You know, we'd play video games. We'd drive around

6 on the golf carts, look at the animals. Those sort

7 of things.

8 Q. Has Mr. Jackson ever helped you with your

9 career?

10 A. Yes.

11 Q. What has he done?

12 A. When I first moved out here, when I was

13 nine, he put me in a couple of his music videos. I

14 was in the "Jam" music video, "Black or White" music

15 video, and "Heal the World." And that sort of

16 helped me get a dance agent, dance agency, and --

17 and, yeah.

18 And then the next thing, when I said I was

19 in a rap duo when I was 11 and 12, that was on

20 Michael Jackson's label under Sony.

21 Q. Do you recall the second time you ever

22 visited Neverland?

23 A. No, I don't.

24 Q. Do you recall staying in Mr. Jackson's room

25 on other occasions?

26 A. Yes.

27 Q. And typically when you'd stay in Mr.

28 Jackson's room, what would you do?

09100

1 A. What would we do as far as just --

2 Q. Sure. Anything.

3 A. Yeah. We'd watch -- same thing. We'd watch
4 movies, we'd play video games, you know, we'd have a
5 pillow fight every now and then. We'd talk. Hang
6 out.

7 Q. How many times do you think you've stayed in
8 Mr. Jackson's room at Neverland?

9 A. Same amount of times as I've been there.

10 Well, no, that's not true, I'm sorry. I've been
11 there a bunch of times without Michael, just with
12 other friends and family traveling there. But, I
13 don't know, maybe 15 to 20.

14 Q. And at no time has any sexual contact ever
15 occurred between you and Mr. Jackson, right?

16 A. Never.

17 Q. Have you ever taken a shower with Mr.
18 Jackson?

19 A. No.

20 Q. Have you ever gone swimming with Mr.
21 Jackson?

22 A. Yes.

23 Q. And please explain what you mean.

24 A. One time with my sister and I, my sister and
25 I and Michael, we went in the Jacuzzi at Neverland
26 Ranch.

27 Q. And do you know approximately when that was?

28 A. I don't. I can't say for sure. I have a

09101

1 feeling that it was within that first trip in '89

2 when I went there.

3 Q. Do you recall what Mr. Jackson was wearing

4 in the Jacuzzi?

5 A. From my recollection, he was wearing shorts.

6 You know, like swimming shorts. And that was it.

7 Q. Did anything inappropriate ever happen in

8 that Jacuzzi?

9 A. No.

10 Q. Has anything inappropriate ever happened in

11 any shower with you and Mr. Jackson?

12 A. No. Never been in a shower with him.

13 Q. Did you get to know any of the employees at

14 Neverland when you were there?

15 A. I wouldn't say "get to know." You know, I

16 knew of them and we'd know each other's names, but

17 it never went beyond that.

18 Q. Do you recall someone named Blanca Francia?

19 A. Yes, I remember her name. And I remember

20 her presence. I can't place her. I can't remember

21 what she looks like or anything like that.

22 Q. Do you know whether or not Blanca Francia

23 ever was in a room when you were with Mr. Jackson?

24 A. Not that I can remember.

25 Q. Okay. Did you ever meet anyone named Ralph

26 Chacon?

27 A. No.

28 Q. How about Kassim Abdool?

09102

1 A. No.

2 Q. Do you recall anyone named Adrian McManus?

3 A. No.

4 Q. Did you have much interaction with the
5 security people when you were visiting and staying
6 at Neverland?

7 A. No. The only interaction would be is, I
8 don't know, if -- if they were trying -- if we were
9 out, you know, watching a movie or something like
10 that, they'd come tell us that dinner was ready or
11 something like that.

12 In later years, when I would go there and
13 just visit with my family and that sort of thing,
14 sometimes we'd have water fights and get the
15 security involved. But other than that, no.

16 Q. Did you come across anyone named Mrs.
17 Chandler when you were at Neverland?

18 A. Yes.

19 Q. And when do you think this was?

20 A. I think I was about 13. But I can't
21 pinpoint any more -- anything more definitive than
22 that. Around that time.

23 Q. Do you recall ever seeing someone at
24 Neverland talking to Mrs. Chandler?

25 A. Sorry? Can you repeat that?

26 Q. Did you ever see Mrs. Chandler talking to
27 anyone at Neverland?

28 A. Yeah, I mean, maybe chefs or -- you know, or

09103

1 maids or something like that.

2 Q. What do you recall Mrs. Chandler doing at
3 Neverland?

4 A. I think I mainly saw her if we'd sit down to
5 eat dinner or something like that. That's the only
6 time I saw her.

7 Q. Did you ever see her ordering people around
8 at Neverland?

9 A. Yeah, well --

10 MR. ZONEN: I'm going to object as leading.

11 THE COURT: Sustained.

12 Q. BY MR. MESEREAU: When you saw Mrs. Chandler
13 talking to these people at Neverland, what do you
14 recall her doing?

15 MR. ZONEN: I'll object as irrelevant and
16 vague.

17 MR. MESEREAU: There's been testimony by
18 her, Your Honor, about what she saw.

19 THE COURT: I'll allow the question.

20 You may answer. Do you want it read back?

21 THE WITNESS: Yes, please.

22 (Record read.)

23 THE WITNESS: I remember her, you know,
24 ordering food, that sort of thing, from maids or
25 chefs, or whatever.

26 And, you know, the thing I sort of noticed
27 was she was always sort of -- you know, she would
28 sort of act like the place was hers, you know. Sort

09104

1 of order people around a bit.

2 And, you know, I guess I noticed it because
3 my mother, when we went there, she always made it
4 really clear that this was Michael Jackson's house.
5 This was somebody's house and --

6 MR. ZONEN: I'm going to object as
7 nonresponsive to the question and narrative.

8 THE COURT: All right. The last sentence is
9 stricken.

10 Q. BY MR. MESEREAU: Mr. Robson, has anyone
11 told you what to say in this courtroom today?

12 A. No.

13 Q. Is everything you've said the complete and
14 honest truth?

15 A. Yes.

16 Q. Did Mr. Jackson ever do anything wrong with
17 you?

18 A. No.

19 MR. MESEREAU: No further questions.

20 THE COURT: Cross-examine?

21

22 CROSS-EXAMINATION

23 BY MR. ZONEN:

24 Q. Mr. Robson, good afternoon.

25 A. Good afternoon.

26 Q. Have you been living in the United States
27 continuously since you were eight years old?

28 A. Yes.

09105

1 Q. Was Mr. Jackson instrumental in your being
2 able to move to the United States to pursue your
3 career?

4 A. Yes.

5 Q. Are you grateful for Mr. Jackson's help and
6 assistance in the development of your career?

7 A. Yes.

8 Q. Did you go to high school or college at all?

9 A. No.

10 Q. Not either one?

11 A. I didn't go to a public high school. I did
12 home studies.

13 Q. You did home studies all through high
14 school?

15 A. Yeah.

16 Q. And no college at all?

17 A. No.

18 Q. So you began your dance career early on and
19 continued through to today; is that correct?

20 A. Yes.

21 Q. All right. Now, the first time that you
22 slept with Mr. Jackson you were seven years old; is
23 that correct?

24 A. I slept in the same bed with him. But, yes,
25 I was seven.

26 Q. Did you understand my question to mean
27 something other than that?

28 A. Sounded like it.

09106

1 Q. All right. But you slept in the same bed
2 with him when you were seven years old; is that
3 correct?

4 A. Yes.

5 Q. Was anybody else in that bed with you?

6 A. My sister, Chantel Robson.

7 Q. She was ten years old; is that right?

8 A. Yes.

9 Q. Is it true that there was not another adult
10 anywhere in that room at the time you crawled into
11 bed with Mr. Jackson?

12 A. True.

13 Q. And in fact, you continued to sleep with Mr.
14 Jackson through the balance of that week during your
15 seventh year; is that right?

16 A. Yes.

17 Q. Was your sister there the entire time during
18 that week as well?

19 A. Yes.

20 Q. Was she in that bed with you as well?

21 A. Yes.

22 Q. Did she continue to share a bed with you and
23 Mr. Jackson thereafter, or did you sleep only with
24 Mr. Jackson thereafter?

25 A. What do you mean by "thereafter"?

26 Q. Well, on all the occasions that you returned
27 to visit Mr. Jackson's ranch, did you stay in his
28 room, by yourself, with him?

09107

1 A. Yes. But my sister wasn't in -- wasn't with
2 us at all in America.

3 Q. All right. So when you moved here -- and
4 incidentally, your father was there during that
5 first week when you were seven years old; is that
6 right?

7 A. Yes.

8 Q. But your father did not return to visit
9 thereafter?

10 A. No.

11 Q. All right. So you stayed in the United
12 States. Your father stayed in Australia.

13 A. Yes.

14 Q. Did your mother stay in the United States?

15 A. Yes.

16 Q. For the balance of the next number of years,
17 your father was simply not in the picture while you
18 were in the United States; is that right?

19 A. He wasn't there with us, no.

20 Q. And Mr. Jackson understood that as well, did
21 he not, that your father was not in the picture
22 while you were at Neverland?

23 A. Well, he understood that he wasn't there,
24 yes.

25 Q. Okay. And did you have any contact with
26 your father at all?

27 A. Yes. We talked on the phone.

28 Q. By telephone?

09108

1 A. Yeah.

2 Q. Did you visit him?

3 A. I'm sorry, are we talking about once I moved

4 to America?

5 Q. Yes.

6 A. Oh, yes, we would go back at least every two

7 years for Christmas.

8 Q. Did he ever come to the United States to

9 visit you?

10 A. Yes.

11 Q. Did he have any other visits with you at

12 Neverland?

13 A. No.

14 Q. Did you talk with your mother, prior to that

15 first week that you slept with Mr. Jackson with your

16 sister, about the sleeping arrangements at all?

17 A. Well, yeah, the first day that we got there,

18 to Neverland Ranch -- you know, I think we got there

19 in about the afternoon. We hung out a bit.

20 When it was time to go bed, I asked Michael

21 if I could stay with him in his room. And then

22 Michael and I went to -- mom was staying in a guest

23 room. We went to her room and I asked her. Michael

24 asked her if that was okay. And she said yes.

25 Q. All right. Now, you asked Michael Jackson

26 if you could share his room with him. Now, what

27 caused you to do that? You were seven years old.

28 What caused you to ask him if you could stay with

09109

1 him in his room?

2 A. Well, it's the same way with any child.

3 When you -- you know, when you have a best friend or

4 a new friend that you found, you always want to stay

5 in the same room with them.

6 Q. He was in his mid 30s; is that right?

7 A. Yes, I guess so.

8 Q. Had you ever crawled into bed with a

9 30-year-old man prior to that day?

10 A. My father.

11 Q. Okay.

12 A. But other than that, no.

13 Q. Any person who you had just met?

14 A. No.

15 Q. All right. And in fact, throughout your

16 entire adolescent years, you had never slept with

17 any other man other than Michael Jackson and your

18 father; is that correct?

19 A. Never slept in a bed with any other man, no.

20 Q. Now, you had a conversation with your mother

21 about where you would sleep that night, that first

22 time. Again, you're seven years old; is that right?

23 A. Yeah.

24 Q. Did your mother talk to you about perhaps

25 you should stay with her in the guest cottage?

26 A. No.

27 Q. Was she the one who suggested that your

28 sister should go with you and stay in that room with

09110

1 Mr. Jackson?

2 A. I don't remember that. I remember Chantel,
3 my sister, wanted to as well.

4 Q. Had your mother actually seen the room
5 that -- or the rooms that constitute Mr. Jackson's
6 bedroom suite?

7 A. Yeah. When we first got to the ranch, he
8 took us around, a tour around everywhere, in his
9 room.

10 Q. So she understood at the time that the
11 bedroom suite was composed of a number of different
12 rooms with actually beds in at least two of them; is
13 that right?

14 A. Yes.

15 Q. And there were bathrooms on both levels; is
16 that right?

17 A. I don't think there's a bathroom on the
18 second level. There's two on the first level.

19 Q. Was your mother under the impression that
20 you would be sleeping in a different location from
21 Michael Jackson when you first went to his room at
22 age seven?

23 A. Not that I know of.

24 Q. All right. Had you talked with her the next
25 day about where you actually slept that prior night?

26 A. No, not that I remember.

27 Q. At any time during that first week when you
28 were there at age seven, did you ever tell your

09111

1 mother that you actually shared the bed with Michael

2 Jackson?

3 A. I'm sure.

4 Q. You think you did?

5 A. Yeah.

6 Q. Do you remember your mother's response to

7 hearing that?

8 A. No.

9 Q. Did your sister, in your presence, tell your

10 mother that she was also sleeping in the same bed

11 with Michael Jackson at age ten?

12 A. I can't say for sure. I don't remember,

13 but --

14 Q. At any time during that first week that you

15 were there, did you have any conversation with your

16 mother wherein your mother expressed concern about

17 where you were sleeping?

18 A. No.

19 Q. Were you seeing your mother during the day?

20 A. Yes.

21 Q. All right. After that first week, did you

22 go back to Australia?

23 A. Yeah.

24 Q. You were in Australia for what, about a

25 year?

26 A. I think so. I don't remember.

27 Q. And then you returned to the United States

28 for good at that point?

09112

1 A. Well, we had a couple of visits back to

2 America before we returned in '91 for good.

3 Q. With what rate of frequency did you continue

4 to visit with Michael Jackson after returning at age

5 eight?

6 A. I would say twice a year.

7 Q. All right. And during those periods of

8 time, you would stay for up to a week at a time, no?

9 A. Yeah.

10 Q. Were there times that you actually stayed at

11 Neverland for many weeks at a time?

12 A. Not that I can remember. Like I said, a

13 week to a week and a half. Maybe it was two weeks,

14 but I don't remember any more than that.

15 Q. Were there periods of time when you were at

16 Neverland and working with Mr. Jackson on dance

17 routines?

18 A. No. I mean, we would mess around and dance

19 a little bit in the studio every now and then, yes.

20 Q. Was there ever an occasion where you were on

21 the dance floor with Mr. Jackson and he was showing

22 you a routine and he grabbed your crotch in a manner

23 similar to how he would grab his own crotch while

24 doing those performances?

25 A. No, that's not true.

26 Q. You have no recollection of that?

27 A. No.

28 Q. That didn't happen?

09113

1 A. No.

2 Q. During the period of time from age eight on,
3 did you stay in Mr. Jackson's room virtually the
4 entire time?

5 A. I'm sorry?

6 Q. The times that you would come and visit Mr.
7 Jackson from age eight on --

8 A. Uh-huh.

9 Q. -- did you stay in Mr. Jackson's room?

10 A. Yes.

11 Q. All right. By age 11, you were asked to
12 give a deposition, were you not?

13 A. Yes.

14 Q. And you actually did give testimony under
15 oath in the presence of two prosecutors from Los
16 Angeles; is that right?

17 A. Yes.

18 Q. There was also an attorney present who
19 represented you; is that correct?

20 A. Yes.

21 Q. All right. After that deposition, did you
22 continue to sleep in Mr. Jackson's room?

23 A. Yes.

24 Q. Did you continue to sleep in Mr. Jackson's
25 bed?

26 A. Yes.

27 Q. All right. Now, during that period of time
28 from age eight until age 11, did you frequently

09114

1 visit Mr. Jackson?

2 A. From -- I'm sorry, from eight to 11?

3 Q. Age eight to age 11, did you frequently

4 visit Mr. Jackson?

5 A. Yeah. Same amount of time. Maybe twice a

6 year, or every couple of months, something like

7 that.

8 Q. Is it safe to say that during each of those

9 visits, you stayed in Mr. Jackson's room?

10 A. Yes.

11 Q. All right. Were there ever occasions where

12 you went to visit Mr. Jackson when your mother

13 wasn't there?

14 A. Yes. I think a couple of times he had an

15 apartment in Century City that my mother would drop

16 me off and I'd stay for, you know, a night or so by

17 myself with Michael there.

18 Q. Was that a place called "The Hideout"?

19 A. I remember a place called "The Hideout."

20 I don't remember if it was that place.

21 Q. Were there more places where you visited and

22 stayed overnight in Century City?

23 A. Yeah, there was a hotel that was -- I mean,

24 I'm sorry, an apartment that was in Westwood and

25 then one that was in Century City.

26 Q. Was there a place where Mr. Jackson was

27 living in, either Westwood or Century City, where

28 there was a hotel across the street?

09115

1 A. Yes.

2 Q. And would it be the case that periodically
3 you would visit him there, your mother would stay in
4 the hotel, but you would stay with him in his room?

5 A. One time when we came over, we stayed -- I
6 think it was the Westwood apartment, his Westwood
7 apartment. There was a Holiday Inn that was across
8 and we stayed there most of the time. And then
9 certain nights I would go over to Michael and stay
10 with him.

11 Q. Mr. Robson, were there ever occasions where
12 you stayed with Michael Jackson where you didn't
13 sleep with him in his bed?

14 A. Yes.

15 Q. How often did that happen?

16 A. I don't know. Maybe three, four times.

17 Q. Three or four times over years we're talking
18 about; is that right?

19 A. Yes.

20 Q. So, for the most part, the overwhelming
21 majority of times you shared his bed with him?

22 A. Yes.

23 Q. Now, at any time did you start to develop
24 conversations with your mother about the propriety
25 of sleeping with this man who's now well into his
26 30s?

27 A. No.

28 Q. Did you consider it unusual at all?

09116

1 A. No.

2 Q. Did your mother consider it unusual?

3 A. No.

4 Q. Did you ever talk to your father about it?

5 A. Yeah.

6 Q. You talked to your father about your

7 sleeping with Michael Jackson?

8 A. No, I mean, you know, everybody knew, and

9 nobody ever said that it was -- we never talked

10 about it being unusual or anything like that.

11 Q. Did your mother ever ask you if anything

12 inappropriate happened in bed with him?

13 A. No.

14 Q. Did she simply assume nothing happened?

15 A. Yes.

16 Q. You're telling us nothing happened; is that

17 right?

18 A. Yes.

19 Q. All right. What you're really telling us is

20 nothing happened while you were awake; isn't that

21 true?

22 A. I'm telling you that nothing ever happened.

23 Q. Mr. Robson, when you were asleep, you

24 wouldn't have known what had happened, particularly

25 at age seven, would you have?

26 A. I would think something like that would wake

27 me up.

28 Q. On those occasions that you were at

09117

1 Neverland, you used to play very actively, did you

2 not?

3 A. Yes.

4 Q. All right. There was a lot to do at

5 Neverland; is that right?

6 A. Yes.

7 Q. And on some days you were actually working

8 out heavily with the defendant, engaged in dance

9 routines, weren't you?

10 A. Yeah.

11 Q. And on other occasions you would be playing

12 very actively. There's just a host of things that a

13 seven-year-old can do and have fun with; is that

14 right?

15 A. Yes.

16 Q. And you can play -- all manner of video

17 games that exist anywhere in the world can be found

18 at Neverland; is that right?

19 A. Yeah.

20 Q. And there's video games, there's movies,

21 there's a zoo, there's all kinds of parks, and the

22 trains. You're very active during the entire day;

23 is that right?

24 A. Yes.

25 Q. And at night you'd go back to his room and

26 you'd play more video games or you'd watch

27 television; is that right?

28 A. Yes.

09118

1 Q. And there's movies of any kind that you can
2 see with Mr. Jackson?

3 A. Yes.

4 Q. Did your mother ever complain to you that
5 you were losing contact with her and that she was
6 losing her contact with you? Did she ever say that?

7 A. No.

8 Q. In fact, she was very upset over the fact
9 that she was losing her ability to have access to
10 her son, wasn't she?

11 A. No.

12 Q. Was there, in fact, a shower at Neverland in
13 the suite, the bedroom suite?

14 A. Yes.

15 Q. But you didn't use it?

16 A. I used it by myself.

17 Q. Was he in the room while you were using it?

18 A. In the bedroom, not in the shower room,
19 which had its own door.

20 Q. You were seven years old when you started
21 using that shower; is that correct?

22 A. Yes.

23 Q. When did you stop sleeping with Mr. Jackson?

24 A. I guess when I was about, I don't know,
25 maybe 13, 14, something like that.

26 Q. Why did you stop?

27 A. I didn't stop sleeping with him. I just
28 haven't spent the night with him, I mean, in his

09119

1 room or anything like that since then, I don't

2 think.

3 Q. You haven't gone back to Neverland since you

4 were 13?

5 A. I have. Not with him.

6 Q. Have you gone back to Neverland since you

7 were 13 and actually stayed overnight?

8 A. Yes.

9 Q. On how many occasions since you were 13?

10 A. A lot. Same thing. 20, 25. Something like

11 that.

12 Q. Did he take you to other locations such as

13 Las Vegas?

14 A. Yes.

15 Q. And while you were at Las Vegas, you went to

16 see Siegfried & Roy?

17 A. Yes.

18 Q. And being with Mr. Jackson back then was a

19 very exciting experience, wasn't it?

20 A. Yes.

21 Q. He was able to go anywhere he wanted in Las

22 Vegas and take you with him?

23 A. Yeah.

24 Q. Did you start to dress like him?

25 A. I always did before I met him.

26 Q. All right. And during the time that you

27 were with him, he enjoyed you wearing clothing

28 similar to what he wore; is that correct?

09120

1 MR. MESEREAU: Objection; calls for
2 speculation.

3 THE COURT: Sustained.

4 Q. BY MR. ZONEN: Did he ever tell you that he
5 wanted you to dress like him?

6 A. No.

7 Q. Did he ever give you hats similar to the
8 type of hats that he wears?

9 A. Because I would ask for them.

10 Q. And did you, in fact, wear those types of
11 hats when you were out with him?

12 A. Yes.

13 Q. And when you were in Las Vegas, did you wear
14 those hats as you wandered around Las Vegas with
15 him?

16 A. Yes.

17 Q. When you were in Las Vegas, where did you
18 stay?

19 A. We stayed at The Mirage Hotel.

20 Q. Who went to Las Vegas with you?

21 A. My mother.

22 Q. Just your mother?

23 A. Yeah.

24 Q. Was your sister with you at all?

25 A. No.

26 Q. Did your sister move to the United States
27 with you?

28 A. Yes.

09121

1 Q. But she didn't go to Las Vegas with you?

2 A. Well, we weren't -- we didn't live in the

3 United States at that point. We still lived in

4 Australia. We were out on a visit.

5 Q. When you were in the hotel in Las Vegas, it

6 is true that you stayed with Mr. Jackson in his bed?

7 A. Yes.

8 Q. And your mother stayed in a separate room;

9 is that right?

10 A. Yes.

11 Q. Now, were there other boys that you knew

12 about who were sleeping with Michael Jackson during

13 that time?

14 A. No, not that I knew of. I mean, the only

15 other time I was around other boys, other kids at

16 the ranch, I think once or twice, and, you know,

17 we'd all stay in the room and we'd kind of fall

18 asleep on couches, beds, cots, wherever they were.

19 Q. Did you know Jordie Chandler?

20 A. Yeah.

21 Q. You just described -- you just told the jury

22 that -- that you knew Jordie Chandler's mother; is

23 that right?

24 A. Yes.

25 Q. What's her name?

26 A. I know her -- June. June Chandler.

27 Q. All right. Describe her for us. What does

28 she look like?

09122

1 A. She has dark, almost black hair. Sort of --

2 sort of brown eyes. I think some -- kind of like

3 a -- a little bit of a darker complexion.

4 Q. Slim woman? Heavy woman?

5 A. Slim woman.

6 Q. Now, do you remember her son Jordie?

7 A. Yes.

8 Q. On how many occasions did you meet Jordie?

9 A. Once.

10 Q. Only one time?

11 A. That's all I can remember, yes.

12 Q. And did you spend the night with Jordie?

13 A. Yeah, we all stayed in Michael's room.

14 Q. You say "we all stayed." Were there other

15 people there besides Jordie?

16 A. Yeah, Macaulay Culkin was there and his

17 brother Kieran Culkin.

18 Q. Now, Macaulay Culkin has sisters, does he

19 not?

20 A. I don't know.

21 Q. Were there any girls that were staying with

22 you that night?

23 A. Not that I remember.

24 Q. Were there ever any girls, other than your

25 sister, at age seven, who actually spent the night

26 in Mr. Jackson's room with you during the years that

27 you knew him and spent the night in his room?

28 A. Yes.

09123

1 Q. Who?

2 A. There was Brandy Jackson.

3 Q. I'm sorry?

4 A. Brandy Jackson, who is Michael's niece.

5 Q. And she spent the night on how many
6 occasions with you?

7 A. Only one that I can remember.

8 Q. One night?

9 A. Yeah.

10 Q. All right. So we're talking about a period
11 of about five years; is that right?

12 A. Yeah.

13 Q. In the five years, you can remember Brandy.
14 Who else do you recall?

15 A. As far as females?

16 Q. Yes.

17 A. My sister. Brandy. That's all I remember.

18 Q. Now, your sister actually never went back
19 into that room and spent the night with you after
20 that first week when you were seven; is that
21 correct?

22 A. Yeah, not that I can remember.

23 Q. Is it an accurate statement to say that the
24 boys who stayed there for long periods of time
25 started getting pretty rowdy?

26 A. Rowdy?

27 Q. Yeah.

28 A. What do you mean?

09124

1 Q. Well, goof off, and simply kids who weren't
2 under a lot of supervision?

3 A. Oh, yeah. I mean, you know, boys will be
4 boys. We'd go around and have fun.

5 Q. Loud and boisterous?

6 A. Yes.

7 Q. And on occasions break things?

8 A. Accidentally, yeah.

9 Q. And be somewhat disobedient?

10 A. Some of them maybe.

11 Q. Were there ever occasions where you and Mr.
12 Jackson were throwing stones at the lion in the zoo?

13 A. Stones at the lion. Yeah, I think so.

14 Q. That did happen, didn't it?

15 A. Yeah.

16 Q. Mr. Jackson was throwing stones at the lion
17 in your presence; is that right?

18 A. Yes.

19 Q. Was he encouraging you to do the same thing?

20 A. Yeah. Little pebbles, but, yeah.

21 Q. They weren't exactly pebbles. They were
22 good-sized stones, weren't they?

23 A. No, I remember small stones.

24 Q. It was designed to irritate the lion, wasn't
25 it?

26 A. Yeah, we were trying get him to make some
27 noise.

28 Q. Because it was entertaining to Mr. Jackson

09125

1 and to you?

2 A. Yeah.

3 Q. How old were you at the time?

4 A. I think I would have been seven or eight.

5 Q. Were there any other kids around at that
6 time?

7 A. No. Maybe my sister.

8 Q. Now, you said that you spent one night that

9 you can recall with Jordie Chandler. Do you know

10 Brett Barnes?

11 A. Yes.

12 Q. Did you ever spend a night with Brett

13 Barnes?

14 A. No.

15 Q. Did you ever meet Brett Barnes?

16 A. Yes.

17 Q. How old were you when you met Brett Barnes?

18 A. I think I would have been nine. It was soon

19 after we moved to America.

20 Q. On that occasion when you spent the night

21 with Jordie Chandler, Macaulay, and his brother, was

22 Brett Barnes there as well?

23 A. No.

24 Q. Do you know if Brett Barnes spent nights

25 with Michael Jackson?

26 A. I don't know.

27 Q. Do you know if they ever shared a bed?

28 A. I don't know.

09126

1 Q. Did Michael Jackson ever talk to you about
2 the propriety of sleeping with him?

3 A. Could you rephrase that?

4 Q. Did Michael Jackson ever have a conversation
5 with you wherein the subject of the conversation was
6 that it was okay for you to sleep with a
7 30-something-year-old man?

8 A. Yeah.

9 Q. He did?

10 A. We would both talk about it.

11 Q. Really. From what age? When did that first
12 conversation happen?

13 A. I don't remember.

14 Q. Were you seven?

15 A. I don't remember.

16 Q. Was it the first week that you were there?

17 A. No.

18 Q. Do you think it was soon after you moved to
19 the United States?

20 A. I really don't remember.

21 Q. What was the nature of that conversation?

22 A. I don't remember an exact conversation. I'm
23 sure it's just something, you know, we talked about
24 at some point; that -- you know, that it's fine.

25 Q. Did Mr. Jackson ever tell you that you were
26 family to him?

27 A. Yes.

28 Q. Did he tell you that often?

09127

1 A. Yes.

2 Q. Did he tell you that he would take care of
3 you?

4 A. No.

5 Q. Did he tell you he would protect you?

6 A. Yes.

7 Q. All right. Did he ever tell your mother in
8 your presence that you were family?

9 A. Yes.

10 Q. And that your mother could trust him?

11 A. Yes.

12 Q. In fact, the word "trust" came up in many
13 conversations with Michael Jackson, did it not?

14 A. Yeah, we'd talk about trust in, you know,
15 other people, and that sort of thing.

16 Q. But he encouraged you particularly to trust
17 in him, did he not?

18 A. No, there was no particular emphasis on it.

19 Q. How much time did you spend with Macaulay
20 Culkin?

21 A. Um, there was that -- the trip that we spoke
22 of, that I think was a couple of days. I think I
23 was with him one other time at the Century City
24 apartment, which was a night. I think that was
25 about it.

26 Q. Now, the trip you described, that trip was
27 where now?

28 A. Which trip?

09128

1 Q. Maybe I misheard you. Did you say "the trip

2 I just spoke of"?

3 A. Oh, the one I spoke of. That was the one

4 where I said where Jordie Chandler was there at

5 Neverland.

6 Q. That was Neverland?

7 A. Yeah.

8 Q. He was there and you were there for what

9 period of time together? Just one night?

10 A. No, it was a couple days.

11 Q. Did it go over more than one night?

12 A. Yes.

13 Q. On both of those nights, did both of you

14 spend that time in Mr. Jackson's room?

15 A. Yes.

16 Q. Now, did either one of you actually spend

17 the night in Mr. Jackson's bed with Mr. Jackson?

18 A. No. I think -- from I can remember -- I can

19 only remember one night in particular, and I

20 remember myself and Kieran Culkin, I think, slept on

21 Michael's bed, and Michael slept on a cot, or

22 something, on the side of us, and I don't know,

23 Macaulay fell asleep on a couch or something.

24 Q. I'm sorry.

25 A. Go ahead, no.

26 Q. The Century City apartment, I believe you

27 said you spent some time there with Macaulay Culkin

28 as well?

09129

1 A. Yeah. I think it was one night there, yeah.

2 Q. Was his brother there?

3 A. I don't remember for sure. I don't remember
4 him being there.

5 Q. Mr. Jackson would periodically kiss you,
6 would he not?

7 A. No.

8 Q. Periodically hug you?

9 A. Yes.

10 Q. Touch you?

11 A. Hug me. That would be --

12 Q. Put his hands through your hair?

13 A. No.

14 Q. Touch you about the head and the face?

15 A. Yeah.

16 Q. Did he ever kiss you on the cheek?

17 A. Yeah.

18 Q. Did he ever kiss you on the lips?

19 A. No.

20 Q. Do you remember any other children being
21 there about that time?

22 A. Which time?

23 Q. From the time that you were seven until the
24 time you stopped sleeping there at age 13.

25 A. Being at the ranch?

26 Q. Yes.

27 A. Other than we spoke of, no.

28 Q. Did you know Blanca Francia's son?

09130

1 A. No. I knew of him. But I don't think I

2 ever met him.

3 Q. What was his name?

4 A. I don't know.

5 Q. Does "Jason" sound familiar?

6 A. Yes, but I think because I've heard it

7 recently. But, yeah.

8 Q. Now, were there ever occasions after you

9 were 14 years old that you came and stayed at

10 Neverland Ranch and Michael Jackson was, in fact,

11 there?

12 A. Yes.

13 Q. And you did not stay with him in his room?

14 A. The only time I can remember was a time I

15 went up there with a few family members and friends,

16 and we didn't know he was going to be there. And,

17 you know, we sort of ran into him and hung out a

18 bit, and, no, I didn't sleep in his room.

19 Q. Did you ever talk to Michael Jackson about

20 the fact that at some age it was too late for you to

21 be sleeping with him?

22 A. No.

23 Q. Did you ever have a conversation with him

24 about whether or not you should continue to sleep in

25 his bed?

26 A. No.

27 Q. Remember the last time you slept in his bed?

28 A. The last -- I think it might have been when

09131

1 I was about 14. It was at a Sheraton Hotel in Los

2 Angeles.

3 Q. And how did you happen to be there with him?

4 A. I stayed with him for I think it was just

5 one night.

6 Q. Did you call or did he call you?

7 A. I don't remember.

8 Q. Was your mother there?

9 A. No.

10 Q. Do you remember how you got there?

11 A. No, I don't.

12 Q. Were there occasions that Mr. Jackson would

13 summon you to Neverland Ranch?

14 A. Summon me?

15 Q. Yes. Call you up and ask you to come and be

16 there; invite you to Neverland Ranch?

17 A. Invite us, yeah.

18 Q. All right. Without your mother?

19 A. Like ask if I could come without my mother,

20 do you mean?

21 Q. Or just ask you to come, and you came by

22 yourself.

23 A. The only time I remember being there --

24 sorry. The only time I remember being there was

25 that -- that trip that we spoke of by myself with

26 Jordie Chandler and Macaulay.

27 Q. On the occasions that you stayed in bed with

28 Mr. Jackson, would you ever cuddle in bed?

09132

1 A. No.

2 Q. Would you lie next to one another?

3 A. No.

4 Q. Would you touch?

5 A. No.

6 Q. Would you consider it to have been

7 inappropriate to have cuddled in bed?

8 A. Sorry?

9 Q. Would you have considered it to be

10 inappropriate to have cuddled in bed?

11 A. No.

12 MR. ZONEN: I have no further questions.

13

14 REDIRECT EXAMINATION

15 BY MR. MESEREAU:

16 Q. Mr. Robson, the prosecutor for the

17 government asked you about your dressing like

18 Michael Jackson.

19 A. Uh-huh.

20 Q. And I believe you said something about you

21 dressed like him before you met him.

22 A. Yes.

23 Q. Would you please explain that?

24 A. Well, you know, I became a fan of Michael

25 Jackson when I was two years old, when I saw the

26 making of "Thriller," and started dancing like him

27 when I was, you know, three or four. So I think

28 when I was about five, I started, because I was

09133

1 imitating him. I got costumes made and that sort of
2 thing. So I would dress like him from that point,
3 before I met him.

4 Q. Did Mr. Jackson ever encourage you to dress
5 like him?

6 A. No.

7 Q. Did you dress like him because you were a
8 fan and friend of his?

9 A. Yes.

10 Q. Now, the prosecutor talked about your
11 throwing pebbles at a lion.

12 A. Uh-huh.

13 Q. Would you please explain what you were
14 describing.

15 A. Well, there's a lion that was in a cage.

16 And, you know, went to see the lion roar, and it's
17 pretty much just sitting there, you know, not doing
18 anything. So we picked up a couple little stones
19 and threw them at the cage, you know.

20 Q. And the prosecutor used the word "stones,"
21 and you said "pebbles." How big were these things?

22 A. Little, you know -- I don't know,
23 quarter-inch sort of things.

24 Q. Were you trying to hurt the lion?

25 A. No.

26 Q. To your knowledge, was Mr. Jackson trying to
27 hurt the lion?

28 A. No.

09134

1 Q. Okay. The prosecutor asked you questions
2 about whether or not you were considered family.
3 Did you consider yourself to be part of Mr.
4 Jackson's family?

5 A. Yeah, I mean, in a friendship sort of way.
6 Because we were that close. It was like family.

7 Q. And did you use the word "family" once in a
8 while --

9 A. Yes.

10 Q. -- when you spoke to him?

11 A. Yes.

12 Q. Did you hear your mother or sister using the
13 word "family"?

14 A. Yes.

15 Q. Did you think anything was strange about
16 that?

17 A. No.

18 Q. The prosecutor for the government asked
19 about Mr. Jackson giving you a kiss on the cheek.

20 A. Uh-huh.

21 Q. And you said that happened sometimes?

22 A. Yes.

23 Q. Did you think there was anything
24 inappropriate about that?

25 A. No.

26 Q. Did you do it in front of your mom?

27 A. Yes.

28 Q. Did you do it in front of your sister?

09135

1 A. Yes.

2 Q. Did your mother kiss him on the cheek?

3 A. Yes.

4 Q. Did your sister kiss him on the cheek?

5 A. Yes.

6 Q. Did you kiss Mr. Jackson on the cheek?

7 A. Yes.

8 Q. Did your mother used to hug Mr. Jackson?

9 A. Yes.

10 Q. Did Mr. Jackson used to hug your mother?

11 MR. ZONEN: I'll object as irrelevant what
12 happened with his mother.

13 THE COURT: Overruled. Go ahead.

14 Q. BY MR. MESEREAU: Did Mr. Jackson used to
15 hug your mother?

16 A. Yes.

17 Q. Did your sister used to hug Mr. Jackson?

18 MR. ZONEN: I'll object as leading as well.

19 THE COURT: Overruled.

20 Q. BY MR. MESEREAU: Did your sister used to
21 hug Mr. Jackson?

22 A. Yes.

23 Q. And would you see Mr. Jackson hug your
24 sister?

25 A. Yes.

26 Q. Did you ever think there was anything
27 inappropriate about Mr. Jackson hugging any member
28 of your family?

09136

1 A. No.

2 Q. Did you ever think it was inappropriate to
3 see any member of your family hug Mr. Jackson?

4 A. No.

5 Q. Now, you said your sister would sometimes
6 stay in Mr. Jackson's room, correct?

7 A. Yes.

8 Q. And how often do you recall that happening?

9 A. I remember it just within that first trip we
10 were there. So it was -- it was, you know, three or
11 four nights or something like that.

12 Q. And you mentioned Brandy. Is that who you
13 mentioned?

14 A. Yes.

15 Q. Who was Brandy again?

16 A. She was Michael Jackson's niece.

17 Q. You saw Brandy staying in his room?

18 A. Yeah.

19 Q. What's the largest number of kids you ever
20 saw stay in Mr. Jackson's room, if you remember?

21 A. Yeah, probably four to five.

22 Q. And what do you recall the children doing in
23 his room?

24 A. Well, before we went to sleep, same sort of
25 things. We'd play video games, watch movies. Have
26 pillow fights. You know, yeah.

27 Q. Did you ever see anything of a sexual nature
28 between Mr. Jackson and any of those children?

09137

1 A. Never.

2 Q. Now, the prosecutor mentioned Macaulay

3 Culkin. Did you get to know Macaulay Culkin at

4 Neverland?

5 A. Yeah. I mean, we hung out a little bit,

6 yes.

7 Q. Was that where you first met him?

8 A. I think I might have met him on a -- on a

9 set of a commercial or one of his videos or -- or,

10 no, I think I met him on "Black or White" the first

11 time, the music video.

12 Q. Did you stay in contact with Mr. Culkin?

13 A. No.

14 Q. Is he someone you communicate with on a

15 regular basis?

16 A. No.

17 Q. Okay. Now, would you see Mr. Culkin's

18 family at Neverland?

19 A. Other than his brother Kieran, I don't

20 remember.

21 Q. And approximately how old was his brother,

22 do you think?

23 A. At that time, he would have been, I guess,

24 nine or ten, or something like that.

25 Q. Have you seen Mr. Jackson hug other children

26 at Neverland?

27 A. Yes.

28 Q. Have you seen other children hug Mr. Jackson

09138

1 at Neverland?

2 A. Yes.

3 Q. Have you ever thought any of this was

4 inappropriate?

5 A. No.

6 Q. Have you seen Mr. Jackson kiss children at

7 Neverland?

8 A. On the cheek, yes. Or on the head, or on

9 the top of the head, something like that.

10 Q. Ever seen kids kiss Mr. Jackson?

11 A. Yes.

12 Q. Any of that ever look inappropriate to you?

13 A. No.

14 Q. Have you seen lots of children visit

15 Neverland on occasion?

16 A. Yes.

17 Q. And what do you mean?

18 A. I think we were there once when he had one

19 of his gatherings, like a Heal the World Foundation

20 thing where he had a bunch of kids come up there

21 and -- you know, and have the day there.

22 Q. And how many kids are you talking about, do

23 you think?

24 A. Probably about 100 or 50. 75 to 100,

25 something like that.

26 Q. Were there adults with those children?

27 A. Yes.

28 Q. And you said, "Heal the World." What did

09139

1 that mean to you?

2 MR. ZONEN: I'm going to object as exceeding
3 the scope of the direct examination, and irrelevant,
4 and beyond the scope of his knowledge.

5 THE COURT: Overruled.

6 You may answer.

7 THE WITNESS: Could you repeat the question?

8 Q. BY MR. MESEREAU: Yeah. What was "Heal the
9 World," as far as you remember?

10 A. As far as I knew, it was a foundation or a
11 charity that Michael had created that, you know,
12 raised money for kids with illnesses. I don't know
13 exactly what kind, but --

14 Q. Did you interact with any of these kids that
15 visited that day?

16 A. I may have, yeah, I mean, waved at them or
17 met a couple of them or something like that.

18 Q. Did you see Mr. Jackson hugging other
19 children?

20 A. Yes.

21 Q. Did you see them hugging him?

22 A. Yes.

23 Q. Did you see Mr. Jackson kiss children?

24 A. Yeah.

25 Q. Have you seen them kiss him?

26 A. Yes.

27 Q. Ever seen anything inappropriate?

28 A. No.

09140

1 Q. Did you see Mr. Jackson hug adults who were
2 with those children?

3 A. Yes.

4 Q. Did you see adults hug Mr. Jackson who were
5 with those children?

6 A. Yes.

7 Q. Ever think any of that was inappropriate?

8 A. No.

9 Q. Now, the prosecutor for the government asked
10 you questions about whether he touched your hair.

11 A. Uh-huh.

12 Q. Do you recall Mr. Jackson ever touching your
13 hair?

14 A. I can't recall an exact thing, but it seems
15 like something he might have done at some point.

16 Q. Do you ever recall Mr. Jackson doing
17 anything inappropriate with your hair?

18 A. No.

19 Q. Ever seen Mr. Jackson touch another child on
20 the head?

21 A. Yes.

22 Q. Have you seen that many times?

23 A. Many times.

24 Q. Did it ever seem like anything inappropriate
25 was going on when you saw that?

26 A. No.

27 Q. The prosecutor asked about disobedience at
28 Neverland, and you said you did see kids act up

09141

1 sometimes?

2 A. Yeah, I mean, act up as far as kids go. I
3 mean, you know, driving golf carts around and
4 throwing water balloons at each other, and things
5 that, I guess, I don't know, maybe parents would get
6 upset about at some point, but that was the extent
7 of it.

8 Q. And did you engage in some of that, too?

9 A. Yes.

10 Q. Did you ever see Michael Jackson in a water
11 balloon fight with kids?

12 A. Yes.

13 Q. Ever see kids throw water balloons at
14 Michael?

15 A. Yes.

16 Q. Ever see Michael throw water balloons at
17 kids?

18 A. Yes.

19 Q. Did you ever see Michael in golf carts with
20 kids?

21 A. Yes.

22 Q. When you used to play at Neverland during
23 the day, would Michael often be with you?

24 A. Yes.

25 Q. And what would Michael do with you?

26 A. We'd go on rides together, you know, where
27 we'd drive around in the golf cart together, look at
28 animals together, watch movies together.

09142

1 Q. Did you see Mr. Jackson act in a similar way
2 with other children?

3 A. Yes.

4 Q. Ever see anything inappropriate go on when
5 he was doing any of these things?

6 A. No.

7 Q. Now, how often do you recall your mother
8 going to Neverland with you?

9 A. It's been every time except for that one
10 time that I spoke of when I was there with Jordie
11 Chandler and Macaulay and I.

12 Q. What do you recall seeing your mother do at
13 Neverland?

14 A. A lot of the same things with us.

15 Q. Would she sometimes be with Mr. Jackson when
16 all the kids were playing?

17 A. Oh, yes. She was playing along with us.

18 Q. Now, you mentioned visiting an apartment in
19 Century City with Mr. Jackson, right?

20 A. Yes.

21 Q. And what do you recall doing in the
22 apartment with Mr. Jackson?

23 A. Same sort of things. He had arcade games
24 there. You know, candy. We'd eat, we'd watch, you
25 know, T.V. shows, Stooges. Hang around, play games,
26 you know.

27 Q. Did you ever see Mr. Jackson do anything
28 inappropriate with any child at that apartment?

09143

1 A. No.

2 Q. Where else have you been with Mr. Jackson?

3 A. Like I said, we covered Las Vegas. Westwood

4 apartment, Century City apartment. Sheraton Hotel.

5 He came and stayed at my place once.

6 Q. Where was that?

7 A. That was in Hollywood. It was -- my mother

8 and I had a condo, and my sister.

9 Q. Did you see Mr. Jackson do anything

10 inappropriate at any of these locations?

11 A. No.

12 Q. Ever seen Mr. Jackson touch any child in a

13 sexual way at any of these locations?

14 A. Never.

15 Q. Did Mr. Jackson ever touch you

16 inappropriately in any of these locations?

17 A. No.

18 Q. Now, have you been following media reporting

19 in this case?

20 A. Yeah. On and off.

21 Q. You're aware of allegations that were made

22 that Mr. Jackson --

23 MR. ZONEN: I'm going to object as leading

24 and exceeding the scope of the direct -- cross.

25 THE COURT: I don't know what the question is

26 yet.

27 Q. BY MR. MESEREAU: Okay. You've been

28 following these reports that somehow Mr. Jackson was

09144

1 seen inappropriately touching you?

2 A. Yes.

3 Q. What do you think of them?

4 A. I think it's --

5 MR. ZONEN: I'll object.

6 I'll withdraw the objection.

7 THE WITNESS: I think it's ridiculous.

8 MR. MESEREAU: No further questions.

9

10 RECROSS-EXAMINATION

11 BY MR. ZONEN:

12 Q. When Mr. Jackson stayed with you at your

13 Hollywood apartment, how old were you?

14 A. I would say 11 or 12.

15 Q. Did he share your bed with you at that time?

16 A. Yes.

17 Q. All right. There was one bed that you had

18 in your room; is that correct?

19 A. No, it was actually -- it was a -- like a

20 futon that was our couch down in the living room.

21 Q. So both of you stayed on the couch in the

22 living room?

23 A. Yes.

24 Q. Was that couch your normal residence? Was

25 that where you normally slept?

26 A. I think that's where I was sleeping at that

27 point, yeah.

28 Q. You think that's where you were sleeping?

09145

1 A. Yes.

2 Q. You slept in other rooms at different times?

3 A. Yeah.

4 Q. Now, all those places that you mentioned are

5 all places that you mentioned, a series of places,

6 you had been with Michael Jackson. On all of those

7 occasions you slept in the same bed with him; is

8 that correct?

9 A. Yes.

10 Q. Do you think that's appropriate, for a

11 35-year-old man to be sleeping with an

12 eight-year-old boy?

13 A. I don't see any problem with it.

14 Q. Suppose the 35-year-old man has an obsession

15 for sexually explicit material. Would that change

16 your view?

17 MR. MESEREAU: Objection; 352.

18 MR. ZONEN: It's in evidence.

19 MR. MESEREAU: Calls for speculation;

20 assumes facts not in evidence.

21 THE COURT: I'm going to sustain the

22 objection because of the use of the term

23 "obsession."

24 Q. BY MR. ZONEN: If you knew that the person,

25 the 35-year-old man who was sleeping with an

26 eight-year-old boy, possessed a great quantity of

27 sexually explicit material, would that cause you

28 concern about that person's motivations while he was

09146

1 in bed with the boy?

2 A. Yes.

3 MR. ZONEN: No further questions.

4

5 FURTHER REDIRECT EXAMINATION

6 BY MR. MESEREAU:

7 Q. If you had known Michael Jackson, as a grown
8 man, was reading Playboy, Hustler, Penthouse,
9 magazines like that showing naked women, would that
10 have concerned you?

11 A. No. That's what I was going to say
12 afterward. Depends on what kind of material, what
13 kind of pornographic material you were talking
14 about.

15 Q. Would that have concerned you?

16 A. No.

17 MR. MESEREAU: No further questions.

18 MR. ZONEN: May I approach the witness?

19 THE COURT: Yes.

20

21 FURTHER RECROSS-EXAMINATION

22 BY MR. ZONEN:

23 Q. I'd like to show you a couple exhibits, 841
24 and 842, that have been shown previously in this
25 court to this jury.

26 Let's start with one titled "Boys Will Be
27 Boys." I'd like you to take a look at a few of the
28 pages. Just go ahead and start turning pages,

09147

1 please.

2 Stop there for a moment.

3 Would you describe the picture on the right

4 side?

5 A. There's a young boy with his legs open and

6 he's naked.

7 Q. All right. The picture prominently displays

8 his genitalia, does it not?

9 A. Yes.

10 Q. That boy looks, to you, to be approximately

11 how old?

12 A. Maybe 11 or 12.

13 Q. That's how old you were when you were

14 sleeping with Michael Jackson; is that right?

15 A. Yes.

16 Q. Go ahead and flip a couple of more pages, if

17 you would.

18 You can stop right there, the next page.

19 What's the picture on the left show?

20 A. Just a young boy who's naked standing on a

21 rock.

22 Q. His genitalia is prominently displayed in

23 that picture; is that correct?

24 A. Yes.

25 Q. Appears that that child is about the same as

26 the other one?

27 A. Yes.

28 Q. Flip a couple more pages. Please keep

09148

1 going.

2 Okay. Stop right there.

3 What's in that two pages, series of two

4 pages?

5 A. There's a boy, about the same age, 11 or 12,

6 who's naked.

7 Q. All right. And in those pictures his

8 genitalia is prominently displayed as well; is that

9 correct?

10 A. Yes.

11 Q. In fact, if you'll take just a second and

12 strum through the balance of that book -- you can do

13 it fairly rapidly, if you would. You don't have to

14 go page by page, but as you wish.

15 Is it true, Mr. Robson, that all of the

16 pictures in that book are of boys about the same

17 age?

18 A. Yes.

19 Q. 10, 11, 12 years old?

20 A. Yes.

21 Q. And that many of the photographs, if not

22 most of the photographs, depicted in that book are

23 of boys nude; is that correct?

24 A. Yes.

25 Q. And in fact, in most of those pictures, the

26 genitalia is prominently displayed; is that right?

27 A. Yes.

28 Q. Would you be concerned with a person who

09149

1 possesses a book like that?

2 A. No.

3 Q. Would you be concerned about having your

4 12-year-old child in bed with a person who possesses

5 a book like that?

6 A. No.

7 Q. You would have no such concern?

8 A. No. It's -- to me, it doesn't -- it's not a

9 pornographic book. It's sort of, you know -- I

10 don't know, just a book.

11 Q. I'd like -- and I'd like to show you

12 Exhibit 596, please. Take a moment and look at that

13 book.

14 Let's stop there for a moment.

15 That's the first, in fact, picture in that

16 book; is that correct?

17 A. I didn't notice, no.

18 Do you want me to go to the first picture?

19 Q. You know, no, you can pick any picture,

20 actually. Just go ahead and open the book at

21 random.

22 Right there.

23 A. Oh, sorry.

24 Q. Is it a fact, as you look through that book,

25 what is depicted in that book throughout that book

26 are a series of photographs of two men engaged in

27 sex acts with one another?

28 A. Yes.

09150

1 Q. And in fact, the sex acts are all acts of
2 either masturbation, oral sex or sodomy; is that
3 right?

4 A. From what I saw, yes.

5 Q. And sodomy, as you understand, is an act of
6 anal sex; is that correct?

7 A. Yes.

8 Q. Would you be concerned about a person who
9 possesses that book crawling into bed with a
10 ten-year-old boy?

11 A. Yes, I guess so.

12 MR. ZONEN: No further questions.

13 MR. MESEREAU: May I approach, Your Honor?

14 THE COURT: Yes.

15

16 FURTHER RECROSS-EXAMINATION

17 BY MR. MESEREAU:

18 Q. Mr. Robson, I want to show you Exhibit
19 No. 841. It says, "Boys Will Be Boys." Do you see
20 this?

21 A. Yes.

22 Q. Okay. Now, I'd like you to read the
23 inscription on that book, okay? Read it out loud,
24 if you would.

25 A. Okay. "Look at the true spirit of happiness
26 and joy in these boys' faces. This is the spirit of
27 boyhood, a life I never had and will always dream
28 of. This is the life I want for my children. MJ."

09151

1 Q. Having read that inscription and having
2 looked at this book, would you have any concern
3 being in bed with Michael Jackson if you knew this
4 book was found in his home?

5 A. No.

6 Q. Let me show you Exhibit No. 842. Please
7 read out loud the inscription on that book.

8 A. Is that, "To Michael"? Yeah. "To Michael,
9 from your fan. Kiss, kiss, kiss, hug, hug, hug.
10 Rhonda. 1983."

11 Q. You've looked through that book - okay? -
12 and it says, "The Boy; A photographic Essay," right?

13 A. I didn't look through that book.

14 Q. Okay. Why don't you look through this book
15 the prosecutor showed you, and please say whether or
16 not you would have a problem being in the same
17 bedroom with Michael Jackson based upon what you see
18 in that book and the inscription.

19 A. No.

20 Q. Okay. Now, let me show you -- let me show
21 you Exhibit No. 596 that the prosecutor showed you.
22 Just read the cover, if you would.

23 A. "Man, A Sexual Study of Man. Illustrated
24 With Photographs and Art Prints."

25 Q. Okay. Now, you've seen those photographs,
26 and you've said you were somewhat disturbed by the
27 pictures, right?

28 A. Well, I wasn't disturbed by the pictures.

09152

1 Q. Well, if you -- if you read this book, and
2 it appeared to be a book dealing with male sexuality
3 in all different areas, and you knew that this book
4 existed with hundreds of editions of Hustler,
5 Playboy, Penthouse --

6 MR. ZONEN: I'm going to object as leading.

7 Q. BY MR. MESEREAU: -- would that bother you?

8 MR. ZONEN: I'm going to object as leading.

9 THE COURT: Overruled.

10 You may answer.

11 THE WITNESS: Can you repeat it?

12 Q. BY MR. MESEREAU: Sure.

13 Let's assume that you learned that Michael
14 Jackson had ten years' worth of Hustler, Playboy,
15 Penthouse - okay? - magazines, heterosexual-type
16 magazines, and let's assume that -- have you ever
17 seen Mr. Jackson's library?

18 A. Yes.

19 Q. How many books do you think are in there?

20 A. Thousands.

21 Q. And let's suppose in the middle of all those
22 books you found, "A Sexual Study of Man, Illustrated
23 With Photographs and Art Prints," okay?

24 A. Yes.

25 Q. Putting all this together, would being in
26 bed with Mr. Jackson concern you?

27 A. No.

28 MR. MESEREAU: No further questions.

1 FURTHER RECROSS-EXAMINATION

2 BY MR. ZONEN:

3 Q. Of course nobody's told you where this book
4 comes from, did they?

5 A. No.

6 MR. SNEDDON: Ron?

7 THE COURT: It's time for the break.

8 MR. ZONEN: It's not quarter to.

9 THE COURT: My bailiff told me.

10 (Recess taken.)

11 MR. MESEREAU: Your Honor?

12 MR. ZONEN: Thank you.

13 MR. MESEREAU: I'm going to object that the
14 questions have become cumulative and there's no
15 foundation for it to go any further.16 BAILIFF CORTEZ: Your microphone is off,
17 sir.18 MR. MESEREAU: It's beyond the scope. And
19 this is not a character witness.20 MR. ZONEN: I don't recall which question
21 he's referring to.

22 THE COURT: I'm looking for it myself.

23 I don't have a question.

24 THE REPORTER: Would you like me to read the
25 last question, Judge?26 MR. ZONEN: I'm prepared to start with a new
27 question.

28 THE COURT: All right.

09154

1 Q. BY MR. ZONEN: Mr. Robson, the three books
2 that are in front of you that you've already taken a
3 look at, I'd like to go back over the inscription
4 that -- 842 is a book, and you were asked to read
5 that inscription out loud.

6 Take a look at that inscription again, would
7 you, please?

8 A. Do you want me to read it again?

9 Q. No, you don't need to read it again.

10 Go to the last word, which is the name.

11 What is the name on that?

12 A. Rhonda.

13 Q. Notice anything unusual about the name?

14 A. No.

15 Q. Do you notice it's written with quotations
16 on both sides of it?

17 A. Yes.

18 Q. Doesn't that usually mean that that's not
19 the name when somebody writes it in quotation marks?

20 A. Not that I know of.

21 Q. Have you ever written your name in quotation
22 marks?

23 A. No.

24 Q. That's actually from somebody who's not
25 named Rhonda, right?

26 MR. MESEREAU: Objection; calls for
27 speculation.

28 THE COURT: Sustained.

09155

1 Q. BY MR. ZONEN: The three books I've given
2 you so far to take a look at, they all feature
3 either boys or adult men, predominantly nude, and
4 the one on adult men is engaged in sex acts; is that
5 correct?

6 MR. MESEREAU: I'm going to object; asked
7 and answered. This is cumulative.

8 THE COURT: Overruled.

9 Q. BY MR. ZONEN: I'm going to show you three
10 additional books now, if I could. Let's start with
11 Exhibit 578, if you'll take a look at that one,
12 please.

13 MR. MESEREAU: Same objection. Cumulative;
14 it's not character; it's beyond the scope.

15 THE COURT: Overruled.

16 Q. BY MR. ZONEN: I'll start with the first
17 picture. What do you see right there?

18 A. I see in the center of the picture, it's a
19 drawing. And there's a naked man with his genitalia
20 exposed, and there's kangaroos on either side.

21 Q. Okay. Go ahead and proceed.

22 You can keep going. Just keep going through
23 it.

24 You can stop.

25 What you've seen so far are all pictures of
26 naked men; is that right?

27 A. Yes.

28 Q. And pictures with their genitalia

09156

1 prominently displayed; is that correct?

2 A. Yes.

3 Q. Some of these are bondage pictures, are they

4 not?

5 MR. MESEREAU: Objection; leading.

6 MR. ZONEN: It's cross-examination, Your

7 Honor.

8 MR. MESEREAU: Assumes facts not in

9 evidence.

10 THE COURT: Overruled.

11 Q. BY MR. ZONEN: Is that correct? Like that

12 picture right there?

13 A. Yes.

14 Q. Would you consider this to be homoerotic

15 material?

16 A. Yes.

17 Q. Exhibit No. 590-B, take a look at that,

18 please. Tell us the title.

19 A. "Before the Hand of Man."

20 Q. Go ahead and take a look at the content of

21 that book.

22 That's enough.

23 Pictures of naked young men; is that

24 correct?

25 A. Yes.

26 Q. Would you consider that to be homoerotic

27 material?

28 A. No.

09157

1 Q. Why not?

2 A. I look at this more as sort of -- it's about
3 the photography and it's more of an art book, to me.

4 Q. Do you think it's the background setting
5 that makes it unique?

6 A. Unique?

7 Q. Well, they're all naked men in it; is that
8 right?

9 A. Yes.

10 Q. Look at No. 599, if you would.

11 You can stop.

12 Those are all pictures of boys and men, all
13 nude; is that correct?

14 A. I didn't see any boys. I saw men.

15 Q. How old do you think is the youngest person
16 you've seen in this book so far?

17 A. Maybe 19. 18, 19.

18 Q. Teenaged?

19 A. Yeah.

20 Q. Okay. They're all about that age or a
21 little bit older; is that right?

22 A. Yeah.

23 Q. Do you think this person is 19?

24 A. 18, 19, yeah.

25 Q. Okay. And in fact, in each one of them,
26 genitalia is prominently displayed; is that correct?

27 A. Yes.

28 Q. Take a look at this book, please, No. 590-A.

09158

1 You can stop here.

2 What are you taking a look at? Particularly
3 the page you're focused on at the moment, what do
4 you see?

5 A. There's two naked men and it looks like
6 they're about to kiss each another.

7 Q. In this book, in fact, each of the pictures
8 depict two naked men; is that right?

9 A. Yes.

10 Q. And in each instance, both of them are doing
11 something with one another of a sexual nature; is
12 that right?

13 A. No.

14 Q. They're hugging, they're touching, they're
15 caressing?

16 A. They're posing.

17 Q. They're posing. And they're all naked?

18 A. Yes.

19 Q. Would you consider this to be homoerotic
20 art?

21 A. Mind if I look a little more?

22 Q. Go ahead.

23 A. Yeah, it's -- I don't think it's so erotic.

24 It seems more loving in a way, like not so much
25 about sex.

26 Q. Well, how about the one you just turned to?

27 Where is his hand?

28 A. Down his pants.

09159

1 Q. Okay. You can go ahead and close that one
2 right now.

3 Mr. Robson, are you concerned about a man
4 possessing these seven books being in bed with a
5 12-year-old boy?

6 A. If it was a man I didn't know, maybe. But
7 not Michael.

8 Q. Is that because you view Mr. Jackson as
9 being, for the most part, asexual?

10 A. No.

11 Q. Because you believe that he doesn't really
12 have a sexual interest?

13 A. I believe that he has a sexual interest in
14 women.

15 Q. Did you know that he possessed these
16 magazines?

17 MR. MESEREAU: Objection, Your Honor, he
18 didn't let the witness complete his answer.

19 THE COURT: Sustained.

20 MR. MESEREAU: Could the witness complete
21 his answer, Your Honor?

22 THE COURT: Yes.

23 THE WITNESS: I believe that he has a sexual
24 interest in women.

25 Q. BY MR. ZONEN: In women?

26 A. Yes.

27 Q. These books don't suggest otherwise?

28 A. Not necessarily.

09160

1 Q. All right. Let's go to some other side of
2 the counter.

3 Exhibit No. 575, have you ever seen this
4 magazine before?

5 A. No.

6 Q. Not that specific one. A magazine of that
7 nature?

8 A. Of that nature, yes.

9 Q. Okay. And go ahead and turn through it.

10 You can stop there. You don't need to go
11 too much further.

12 This magazine depicts naked women, or a
13 woman in this case, inserting things inside of her;
14 is that right?

15 A. Yes.

16 Q. You would consider this to be very
17 graphic --

18 A. Yes.

19 Q. -- in terms of sexually explicit material?

20 A. Yes.

21 Q. Exhibit No. 520, tell us the title of that.

22 A. "Hard Rock Affair."

23 Q. Okay. Go ahead and turn through a few
24 pages.

25 You don't have to turn any further.

26 That magazine depicts graphic sexual
27 pictures of a man and a woman engaged in acts of
28 intercourse and oral sex; is that right?

09161

1 A. Yes.

2 Q. You would consider this to be pretty much as
3 hard-core as sexually graphic material goes; is that
4 right?

5 MR. MESEREAU: Objection. Misstates the
6 evidence; 352.

7 MR. ZONEN: I asked him what he considered.

8 THE COURT: Overruled.

9 You may answer.

10 THE WITNESS: That's as hard-core as it goes,
11 is that what you asked?

12 Q. BY MR. ZONEN: Yes.

13 A. No, not as hard-core as it goes.

14 Q. What could be more than that?

15 A. I've seen crazy things, crazy bondage
16 things, all sorts of stuff.

17 Q. You saw the bondage in the last publication;
18 is that right?

19 A. Yeah, but they weren't really doing
20 anything.

21 Q. All right. You would consider bondage to be
22 at the height?

23 A. Yeah. When it gets into, you know, really
24 unusual stuff.

25 Q. What's the title of this one? The magazine
26 that we have here is 522.

27 A. "Double Dicking Caroline."

28 Q. Go ahead and turn a couple pages.

09162

1 Okay. That's fine.

2 These are all photographs of a man and a
3 woman engaged in pretty much anything a man and a
4 woman can do; is that right?

5 A. Yes.

6 Q. Including acts of intercourse, acts of oral
7 sex, and the picture right in front of you, acts of
8 anal sex; is that right?

9 A. Yes.

10 Q. This you would consider to be fairly
11 hard-core, would you not?

12 A. Yes.

13 Q. The title of this one, please? No. 510.

14 A. "Stiff Dick Lynn." Or "for Lynn," sorry.

15 Q. "For Lynn"?

16 A. "Stiff Dick for Lynn."

17 Q. Let's get our prepositions right.

18 A. Get it right, yeah.

19 Q. Go ahead and turn the page, if you would.

20 A. I never thought I'd have a room of people
21 watching me do this.

22 Q. That's enough.

23 You would agree that this is a depiction of
24 a man and a woman engaged in virtually every
25 variation that a man and woman can do with one
26 another; is that right?

27 A. Yes.

28 Q. Sexually.

09163

1 The collective material that you have just
2 been shown does not cause you a moment of pause when
3 you think about the prospect of this person who
4 possesses all of this crawling into bed with a
5 ten-year-old boy?

6 A. No.

7 Q. And you would allow a child to crawl into
8 bed with such a person?

9 A. If I knew the person, yes.

10 Q. If you knew them?

11 A. Yes.

12 Q. Your own child, you'd have no problem
13 sleeping with a 35-, 40-year-old man?

14 A. If I knew the person well, no.

15 MR. ZONEN: No further questions.

16

17 FURTHER REDIRECT EXAMINATION

18 BY MR. MESEREAU:

19 Q. Mr. Robson?

20 A. Yes.

21 Q. That's your fiancée right there, correct?

22 A. Yes.

23 Q. You are heterosexual, correct?

24 A. Yes.

25 Q. You are a close friend of Michael, correct?

26 A. Yes.

27 Q. By the way, did Michael Jackson ever -- oh,

28 I'll ask from there.

09164

1 When you were a young child, did Michael

2 Jackson ever show you any sexually explicit

3 material?

4 A. No.

5 Q. Did you ever see Michael Jackson show

6 sexually explicit material to any child?

7 A. No.

8 MR. MESEREAU: May I approach, Your Honor?

9 THE COURT: Yes.

10 Q. BY MR. MESEREAU: Now, let me show you again

11 Exhibit No. 841. Do you see that?

12 A. Yes.

13 Q. And have you had a chance to flip through

14 that book?

15 A. Yes.

16 Q. Okay. Let me show you again Exhibit No.

17 596. It says, "A Sexual Study of Man." Do you see

18 that?

19 A. Yes.

20 Q. Have you had a chance to flip through that

21 book?

22 A. Yes.

23 Q. Okay. And let me show you again Exhibit No.

24 842, "A boy; A Photographic Essay," okay? And

25 that's the one with the inscription, "To Michael,

26 from your loving fan, Rhonda," okay?

27 A. Yes.

28 Q. And have you had a chance to flip through

09165

1 that book?

2 A. Yes.

3 Q. In fact, you see young children with rather

4 innocent photographs of young boys, correct?

5 MR. ZONEN: I'm going to object as leading,

6 Your Honor.

7 THE COURT: Overruled.

8 Q. BY MR. MESEREAU: Innocent photographs of

9 young boys in various situations, right?

10 A. Yes.

11 Q. Okay. You see a young boy hanging from a

12 tree, right?

13 A. Yes.

14 Q. You see a young boy sitting outside a door,

15 right?

16 A. Yes.

17 Q. See young boys on a beach, right?

18 A. Yes.

19 Q. Okay. Now, let's go to -- quickly, to the

20 material the prosecutor for the government showed

21 you, okay? He showed you some magazines with

22 heterosexual activity, correct?

23 A. Yes.

24 Q. Okay. Have you seen one book that depicts

25 child pornography in that group?

26 A. No.

27 MR. ZONEN: I believe there was a Court

28 restriction on the use of that word, Your Honor, one

09166

1 initiated by the defense. Unless that reservation
2 is finished.

3 MR. MESEREAU: He's correct. And I made a
4 mistake using the word. I'll withdraw it, and I
5 apologize.

6 THE COURT: All right. The problem is that
7 sometimes it's an appropriate word to use and
8 sometimes it's not. But the jury's been instructed
9 on it. And so if you want to rephrase it, that's
10 fine.

11 MR. MESEREAU: Okay.

12 Q. In those books that the prosecutor for the
13 government showed you, you see books about men,
14 right?

15 A. Yes.

16 Q. You see one book that says, "A Study of Male
17 Sexuality" and shows some sexual acts between men,
18 correct?

19 A. Yes.

20 Q. And he showed you a number of magazines
21 involving sexual activity between men and women,
22 correct?

23 A. Yes.

24 Q. Okay. Has he shown you one book involving
25 children having sex?

26 A. No.

27 Q. Has he shown you one book where a man is
28 having sex with a child?

09167

1 A. No.

2 Q. The prosecutor tried to suggest that Mr.

3 Jackson is asexual. Do you remember that question?

4 A. Yes.

5 Q. Do you believe he's asexual?

6 A. No.

7 Q. Have you seen Mr. Jackson with women in your

8 lifetime?

9 A. With what kind of woman? A woman that he's

10 in a relationship with?

11 Q. That he's been married to.

12 A. Yeah, with Lisa Marie.

13 Q. When you were at Neverland, did you ever see

14 anything that suggested pedophilia?

15 A. No.

16 Q. Ever see any magazine or poster that

17 suggested pedophilia?

18 A. Never.

19 MR. MESEREAU: No further questions.

20

21 FURTHER RECROSS-EXAMINATION

22 BY MR. ZONEN:

23 Q. Mr. Robson, when did you first learn that

24 Michael Jackson possessed material of the nature

25 that's before you right now?

26 A. Right now I did.

27 Q. All the years that you have known Michael --

28 A. Actually, no one's told me where this came

09168

1 from.

2 Q. Assuming this comes from Michael Jackson's
3 residence.

4 A. Assuming it does, this is the first I know.

5 Q. All right. And you had never, ever known
6 that Mr. Jackson collected sexually explicit
7 material?

8 A. No.

9 Q. This is something new that you're learning
10 just today; is that right?

11 A. Yes.

12 Q. You're telling us that this would have no
13 effect at all on your belief that this bears on some
14 suitability for him sleeping with ten-year-old boys?

15 A. No.

16 Q. You knew that there were a succession of
17 ten-year-old boys that he slept with, didn't you?

18 MR. MESEREAU: Objection. Misstates the
19 evidence; the Court ruling.

20 THE COURT: Sustained.

21 Q. BY MR. ZONEN: Did you know about other
22 children that he had slept with?

23 A. No.

24 Q. Never?

25 A. No.

26 Q. Did you know that he was sleeping with Brett
27 Barnes?

28 A. No.

09169

1 Q. Did you know that he was sleeping with

2 Macaulay Culkin?

3 A. No.

4 Q. Did you know that he was sleeping with

5 Jordie Chandler?

6 A. No.

7 MR. ZONEN: No further questions.

8

9 FURTHER REDIRECT EXAMINATION

10 BY MR. MESEREAU:

11 Q. You actually saw kids sleeping in his room

12 from time to time, correct?

13 A. Yeah. When he was present as well, yeah.

14 Q. And Macaulay Culkin was there as well,

15 correct?

16 A. Yeah.

17 Q. Never saw anything inappropriate happen,

18 right?

19 A. No.

20 Q. Has anything this prosecutor for the

21 government has said to you changed your opinion of

22 Michael Jackson?

23 A. Not at all.

24 Q. Does it change your opinion as to whether or

25 not he ever did anything inappropriate with a child?

26 A. Not at all.

27 MR. MESEREAU: No further questions.

28 MR. ZONEN: I have no questions.

EXHIBIT B

ATTORNEY OR PARTY WITHOUT ATTORNEY (Name, State Bar number, and address): Suann MacIsaac (SBN 205659) Jonathan Steinsapir (SBN 226281) Kinsella Weitzman Iser Kump & Aldisert LLP 808 Wilshire Blvd., Suite 300 Santa Monica, CA 90401 TELEPHONE NO.: 310-566-9800 FAX NO. (Optional): 310-566-9850 E-MAIL ADDRESS (Optional): smacisaac@kwikalaw.com; jsteinsapir@kwiklaw.com ATTORNEY FOR (Name): MJJ Productions, Inc., MJJ Ventures, Inc.	FOR COURT USE ONLY
SUPERIOR COURT OF CALIFORNIA, COUNTY OF Los Angeles STREET ADDRESS: 1725 Main Street MAILING ADDRESS: 1725 Main Street, Santa Monica, CA 90401 CITY AND ZIP CODE: Santa Monica 90401 BRANCH NAME: Santa Monica Courthouse	
PLAINTIFF/PETITIONER: WADE ROBSON DEFENDANT/RESPONDENT: MJJ PRODUCTIONS, INC.	
DEPOSITION SUBPOENA FOR PERSONAL APPEARANCE AND PRODUCTION OF DOCUMENTS AND THINGS	CASE NUMBER: BC508502

THE PEOPLE OF THE STATE OF CALIFORNIA, TO (name, address, and telephone number of deponent, if known):
 Dan Reed c/o Santa Monica Superior Court, Department M, 1725 Main St., Santa Monica, CA 90401

1. YOU ARE ORDERED TO APPEAR IN PERSON TO TESTIFY AS A WITNESS in this action at the following date, time, and place:

Date: October 22, 2020 Time: 10:00 a.m. Address: 808 Wilshire Blvd., Suite 300, Santa Monica, CA 90401

- a. ☐ As a deponent who is not a natural person, you are ordered to designate one or more persons to testify on your behalf as to the matters described in item 4. (Code Civ. Proc., § 2025.230.)
 - b. ☒ You are ordered to produce the documents and things described in item 3.
 - c. ☒ This deposition will be recorded stenographically ☒ through the instant visual display of testimony and by ☐ audiotape ☒ videotape.
 - d. ☒ This videotape deposition is intended for possible use at trial under Code of Civil Procedure section 2025.620(d).
2. The personal attendance of the custodian or other qualified witness and the production of the original records are required by this subpoena. The procedure authorized by Evidence Code sections 1560(b), 1561, and 1562 will not be deemed sufficient compliance with this subpoena.
3. The documents and things to be produced and any testing or sampling being sought are described as follows:
 SEE ATTACHMENT 3 HERETO
- ☒ Continued on Attachment 3.
4. If the witness is a representative of a business or other entity, the matters upon which the witness is to be examined are described as follows:
☐ Continued on Attachment 4.
5. **IF YOU HAVE BEEN SERVED WITH THIS SUBPOENA AS A CUSTODIAN OF CONSUMER OR EMPLOYEE RECORDS UNDER CODE OF CIVIL PROCEDURE SECTION 1985.3 OR 1985.6 AND A MOTION TO QUASH OR AN OBJECTION HAS BEEN SERVED ON YOU, A COURT ORDER OR AGREEMENT OF THE PARTIES, WITNESSES, AND CONSUMER OR EMPLOYEE AFFECTED MUST BE OBTAINED BEFORE YOU ARE REQUIRED TO PRODUCE CONSUMER OR EMPLOYEE RECORDS.**
6. *At the deposition, you will be asked questions under oath. Questions and answers are recorded stenographically at the deposition; later they are transcribed for possible use at trial. You may read the written record and change any incorrect answers before you sign the deposition. You are entitled to receive witness fees and mileage actually traveled both ways. The money must be paid, at the option of the party giving notice of the deposition, either with service of this subpoena or at the time of the deposition. Unless the court orders or you agree otherwise, if you are being deposed as an individual, the deposition must take place within 75 miles of your residence or within 150 miles of your residence if the deposition will be taken within the county of the court where the action is pending. The location of the deposition for all deponents is governed by Code of Civil Procedure section 2025.250.*

DISOBEDIENCE OF THIS SUBPOENA MAY BE PUNISHED AS CONTEMPT BY THIS COURT. YOU WILL ALSO BE LIABLE FOR THE SUM OF \$500 AND ALL DAMAGES RESULTING FROM YOUR FAILURE TO OBEY.

Date issued: September 21, 2020



(SIGNATURE OF PERSON ISSUING SUBPOENA)

Jonathan Steinsapir

Attorneys for MJJ Productions, Inc. MJJ Ventures, Inc.

(TYPE OR PRINT NAME)

(Proof of service on reverse)

(TITLE)

Page 1 of 2

PLAINTIFF/PETITIONER: WADE ROBSON	CASE NUMBER: BC508502
DEFENDANT/RESPONDENT: MJJ PRODUCTIONS, INC.	

**PROOF OF SERVICE OF DEPOSITION SUBPOENA FOR PERSONAL APPEARANCE
AND PRODUCTION OF DOCUMENTS AND THINGS**

1. I served this *Deposition Subpoena for Personal Appearance and Production of Documents and Things* by personally delivering a copy to the person served as follows:
 - a. Person served (*name*):
 - b. Address where served:
 - c. Date of delivery:
 - d. Time of delivery:
 - e. Witness fees and mileage both ways (*check one*):
 - (1) ☐ were paid. Amount: \$ _____
 - (2) ☐ were not paid.
 - (3) ☐ were tendered to the witness's
public entity employer as
required by Government Code
section 68097.2. The amount
tendered was (*specify*): \$ _____
 - f. Fee for service: \$ _____
2. I received this subpoena for service on (*date*):
3. Person serving:
 - a. ☐ Not a registered California process server
 - b. ☐ California sheriff or marshal
 - c. ☐ Registered California process server
 - d. ☐ Employee or independent contractor of a registered California process server
 - e. ☐ Exempt from registration under Business and Professions Code section 22350(b)
 - f. ☐ Registered professional photocopier
 - g. ☐ Exempt from registration under Business and Professions Code section 22451
 - h. Name, address, telephone number, and, if applicable, county of registration and number:

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

(For California sheriff or marshal use only)
I certify that the foregoing is true and correct.

Date:

Date:



(SIGNATURE)



(SIGNATURE)

ATTACHMENT 3

DEFINITIONS

A. The term “DOCUMENT” or “DOCUMENTS” means a writing, as defined in Evidence Code section 250, and includes but is not limited to e-mail, audio or videotape recordings, microfilm, computer disks, computer printouts and computer cards.

B. The term “PERSON” includes a natural person, firm, association, organization, partnership, business, corporation, company.

C. The terms “YOU” or “YOUR” means Dan Reed and/or Amos Productions, Ltd. and all of his or its present and former employees, agents, officers, representatives, attorneys, accountants, auditors, partners or partnerships, affiliates, successors, predecessors, parents, subsidiaries, and any other PERSON acting on his or its behalf or under his or its direction or control.

D. The term “COMMUNICATION” means every exchange of information of any nature, whether oral or written, from one PERSON to another, and any evidence of such exchange, including but not limited to, any correspondence, memorandum, electronic mail, text messages, App based messages, instant messages, social media posts and messages, notes or logs of meetings, diaries, daily calendars, or other records of exchanges between or among PERSONS.

E. The terms “RELATING TO” and “RELATE(S) TO” shall be construed to mean embodying, comprising, referring to, constituting, containing, memorializing, evidencing, describing, reflecting, identifying, supporting, analyzing, discussing, mentioning, summarizing, stating, or pertaining in any way to, in whole or in part, the stated subject matter. DOCUMENTS and COMMUNICATIONS “RELATING TO” or that “RELATE(S) TO” the subject matter specified in a Request for Production include, without limitation, DOCUMENTS and COMMUNICATIONS underlying or supporting, or utilized in the preparation of, any DOCUMENTS or COMMUNICATIONS responsive to each Request for Production.

F. The term “EVIDENCING” shall be construed to mean actually embodying, reflecting, evidencing and/or memorializing the stated subject matter.

G. The Term “MANLY STEWART & FINALDI” refers to Manly Steward & Finaldi

1 and all of its present and former employees, agents, representatives, attorneys, accountants,
2 auditors, partners or partnerships, affiliates, successors, predecessors, parents, subsidiaries, and
3 any other PERSON acting on its behalf or under its direction or control.

4 H. The term “*Leaving Neverland*” refers to the 2019 documentary film that YOU
5 and/or Amos Productions, Ltd. produced relating to Michael Jackson’s alleged abuse of Wade
6 Robson and James Safechuck.

7 I. The term “ACTION” refers to the case entitled *Wade Robson v. MJJ Productions,*
8 *Inc. et al.*, Case No. BC 508502, pending in Los Angeles County Superior Court.

9
10 **REQUESTS FOR PRODUCTION**

11 **REQUEST FOR PRODUCTION NO. 1:**

12 All raw footage of the video-recorded interview(s) of Wade Robson (whether or not the
13 footage ultimately appeared in the film *Leaving Neverland*).

14 **REQUEST FOR PRODUCTION NO. 2:**

15 All raw footage of the video-recorded interview(s) of Joy Robson (whether or not the
16 footage ultimately appeared in the film *Leaving Neverland*).

17 **REQUEST FOR PRODUCTION NO. 3:**

18 All raw footage of the video-recorded interview(s) of Chantal Robson (whether or not the
19 footage ultimately appeared in the film *Leaving Neverland*).

20 **REQUEST FOR PRODUCTION NO. 4:**

21 All raw footage of the video-recorded interview(s) of Amanda Robson (whether or not the
22 footage ultimately appeared in the film *Leaving Neverland*).

23 **REQUEST FOR PRODUCTION NO. 5:**

24 All raw footage of the video-recorded interview(s) of Shane Robson (whether or not the
25 footage ultimately appeared in the film *Leaving Neverland*).

26 **REQUEST FOR PRODUCTION NO. 6:**

27 All raw footage of the video-recorded interview(s) of Lorraine Jean Cullen (whether or not
28 the footage ultimately appeared in the film *Leaving Neverland*).

REQUEST FOR PRODUCTION NO. 7:

All raw footage of video-recorded interview(s) conducted for the film *Leaving Neverland*, whether or not any portion of the interview ultimately appeared in the film.

REQUEST FOR PRODUCTION NO. 8:

All contracts and releases entered into or executed by Wade Robson in connection with the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 9:

All contracts and releases entered into or executed by Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen in connection with the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 10:

All DOCUMENTS EVIDENCING payment to Wade Robson (directly or indirectly through a representative and/or affiliated PERSON, including without limitation, MANLY STEWART & FINALDI) for his participation in the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 11:

All DOCUMENTS EVIDENCING payment to Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen (directly or indirectly through a representative and/or affiliated PERSON, including without limitation, MANLY STEWART & FINALDI) for any of their participation in the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 12:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Wade Robson and/or his representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 13:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Wade Robson and/or his representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 14:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen and/or any of their representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 15:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen and/or any of their representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's and/or any of their participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 16:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 17:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON RELATING TO his, her, or its participation or potential participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 18:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON who was interviewed in connection with *Leaving Neverland* (whether or not the PERSON ultimately appeared in the film *Leaving Neverland*).

REQUEST FOR PRODUCTION NO. 19:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) between or among YOU and any PERSON(s) from whom YOU ever requested or sought an interview in connection with *Leaving Neverland*, but who did not appear in *Leaving Neverland* (or who only appeared by way of archive footage that was not specifically recorded for *Leaving*

1 *Neverland*).

2 **REQUEST FOR PRODUCTION NO. 20:**

3 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
4 transmitting or explaining photographs, audio clips, video clips, letters, faxes, gifts, mementos,
5 and/or memorabilia supplied by Wade Robson, Joy Robson, Chantal Robson, Amanda Robson,
6 Shane Robson, Lorraine Jean Cullen, any other family member of Wade Robson, and/or any of
7 their representatives, including without limitation MANLY STEWART & FINALDI, for use or
8 potential use in the film *Leaving Neverland*.

9 **REQUEST FOR PRODUCTION NO. 21:**

10 All DOCUMENTS and COMMUNICATIONS that RELATE TO YOUR efforts to fact
11 check any statements or claims made by any PERSON interviewed for *Leaving Neverland*
12 (whether or not the PERSON ultimately appeared in the film *Leaving Neverland*).

13 **REQUEST FOR PRODUCTION NO. 22:**

14 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
15 that RELATE to YOUR and/or any other PERSON'S attempt to get a comment from any
16 PERSON for use or potential use in *Leaving Neverland* (whether or not the comment was
17 ultimately used in the film *Leaving Neverland*).

18 **REQUEST FOR PRODUCTION NO. 23:**

19 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
20 that RELATE to the need to re-shoot, re-create, and/or re-stage any interview or portion of any
21 interview that was shot in connection with the film *Leaving Neverland*.

22 **REQUEST FOR PRODUCTION NO. 24:**

23 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
24 with Wade Robson and/or his representatives, including without limitation MANLY STEWART
25 & FINALDI, regarding a possible future film or television program RELATING TO Wade
26 Robson, his allegations that he was molested by Michael Jackson, and/or the ACTION.

27 **REQUEST FOR PRODUCTION NO. 25:**

28 All raw footage (including any video-recorded interviews) created for potential use in a

1 future film or television program RELATING TO Wade Robson, his allegations that he was
2 molested by Michael Jackson, and/or the ACTION.

3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28

EXHIBIT C

ATTORNEY OR PARTY WITHOUT ATTORNEY (Name, State Bar number, and address): Suann MacIsaac (SBN 205659) Jonathan Steinsapir (SBN 226281) Kinsella Weitzman Iser Kump & Aldisert LLP 808 Wilshire Blvd., Suite 300 Santa Monica, CA 90401 TELEPHONE NO.: 310-566-9800 FAX NO. (Optional): 310-566-9850 E-MAIL ADDRESS (Optional): smacisaac@kwikalaw.com; jsteinsapir@kwiklaw.com ATTORNEY FOR (Name): MJJ Productions, Inc., MJJ Ventures, Inc.	FOR COURT USE ONLY
SUPERIOR COURT OF CALIFORNIA, COUNTY OF Los Angeles STREET ADDRESS: 1725 Main Street MAILING ADDRESS: 1725 Main Street, Santa Monica, CA 90401 CITY AND ZIP CODE: Santa Monica 90401 BRANCH NAME: Santa Monica Courthouse	
PLAINTIFF/PETITIONER: WADE ROBSON DEFENDANT/RESPONDENT: MJJ PRODUCTIONS, INC.	
DEPOSITION SUBPOENA FOR PERSONAL APPEARANCE AND PRODUCTION OF DOCUMENTS AND THINGS	CASE NUMBER: BC508502

THE PEOPLE OF THE STATE OF CALIFORNIA, TO (name, address, and telephone number of deponent, if known):

Custodian of Records for Amos Pictures, Ltd. c/o Santa Monica Superior Court, Department M, 1725 Main St., Santa Monica, CA 90401

1. YOU ARE ORDERED TO APPEAR IN PERSON TO TESTIFY AS A WITNESS in this action at the following date, time, and place:

Date: October 21, 2020 Time: 10:00 a.m. Address: 808 Wilshire Blvd., Suite 300, Santa Monica, CA 90401

- a. ☐ As a deponent who is not a natural person, you are ordered to designate one or more persons to testify on your behalf as to the matters described in item 4. (Code Civ. Proc., § 2025.230.)
- b. ☒ You are ordered to produce the documents and things described in item 3.
- c. ☒ This deposition will be recorded stenographically ☒ through the instant visual display of testimony and by ☐ audiotape ☒ videotape.
- d. ☒ This videotape deposition is intended for possible use at trial under Code of Civil Procedure section 2025.620(d).
2. The personal attendance of the custodian or other qualified witness and the production of the original records are required by this subpoena. The procedure authorized by Evidence Code sections 1560(b), 1561, and 1562 will not be deemed sufficient compliance with this subpoena.
3. The documents and things to be produced and any testing or sampling being sought are described as follows:
SEE ATTACHMENT 3 HERETO
- ☒ Continued on Attachment 3.
4. If the witness is a representative of a business or other entity, the matters upon which the witness is to be examined are described as follows:
☐ Continued on Attachment 4.
5. **IF YOU HAVE BEEN SERVED WITH THIS SUBPOENA AS A CUSTODIAN OF CONSUMER OR EMPLOYEE RECORDS UNDER CODE OF CIVIL PROCEDURE SECTION 1985.3 OR 1985.6 AND A MOTION TO QUASH OR AN OBJECTION HAS BEEN SERVED ON YOU, A COURT ORDER OR AGREEMENT OF THE PARTIES, WITNESSES, AND CONSUMER OR EMPLOYEE AFFECTED MUST BE OBTAINED BEFORE YOU ARE REQUIRED TO PRODUCE CONSUMER OR EMPLOYEE RECORDS.**
6. *At the deposition, you will be asked questions under oath. Questions and answers are recorded stenographically at the deposition; later they are to receive witness fees and mileage actually traveled both ways. The money must be paid, at the option of the party giving notice of the deposition, either with service of this subpoena or at the time of the deposition. Unless the court orders or you agree otherwise, if you are being deposed as an county of the court where the action is pending. The location of the deposition for all deponents is governed by Code of Civil Procedure section 2025.250.*

DISOBEDIENCE OF THIS SUBPOENA MAY BE PUNISHED AS CONTEMPT BY THIS COURT. YOU WILL ALSO BE LIABLE FOR THE SUM OF \$500 AND ALL DAMAGES RESULTING FROM YOUR FAILURE TO OBEY.

Date issued: September 21, 2020



(SIGNATURE OF PERSON ISSUING SUBPOENA)

Jonathan Steinsapir

(TYPE OR PRINT NAME)

Attorneys for MJJ Productions, Inc. MJJ Ventures, Inc.

(Proof of service on reverse)

(TITLE)

Page 1 of 2

10386-00226/708052.1 1

PLAINTIFF/PETITIONER: WADE ROBSON	CASE NUMBER: BC508502
DEFENDANT/RESPONDENT: MJJ PRODUCTIONS, INC.	

**PROOF OF SERVICE OF DEPOSITION SUBPOENA FOR PERSONAL APPEARANCE
AND PRODUCTION OF DOCUMENTS AND THINGS**

1. I served this *Deposition Subpoena for Personal Appearance and Production of Documents and Things* by personally delivering a copy to the person served as follows:
 - a. Person served (*name*):
 - b. Address where served:
 - c. Date of delivery:
 - d. Time of delivery:
 - e. Witness fees and mileage both ways (*check one*):
 - (1) ☐ were paid. Amount: \$ _____
 - (2) ☐ were not paid.
 - (3) ☐ were tendered to the witness's
public entity employer as
required by Government Code
section 68097.2. The amount
tendered was (*specify*): \$ _____
 - f. Fee for service: \$ _____
2. I received this subpoena for service on (*date*):
3. Person serving:
 - a. ☐ Not a registered California process server
 - b. ☐ California sheriff or marshal
 - c. ☐ Registered California process server
 - d. ☐ Employee or independent contractor of a registered California process server
 - e. ☐ Exempt from registration under Business and Professions Code section 22350(b)
 - f. ☐ Registered professional photocopier
 - g. ☐ Exempt from registration under Business and Professions Code section 22451
 - h. Name, address, telephone number, and, if applicable, county of registration and number:

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

(For California sheriff or marshal use only)
I certify that the foregoing is true and correct.

Date:

Date:



(SIGNATURE)



(SIGNATURE)

ATTACHMENT 3

DEFINITIONS

A. The term “DOCUMENT” or “DOCUMENTS” means a writing, as defined in Evidence Code section 250, and includes but is not limited to e-mail, audio or videotape recordings, microfilm, computer disks, computer printouts and computer cards.

B. The term “PERSON” includes a natural person, firm, association, organization, partnership, business, corporation, company.

C. The terms “YOU” or “YOUR” means Dan Reed and/or Amos Productions, Ltd. and all of his or its present and former employees, agents, officers, representatives, attorneys, accountants, auditors, partners or partnerships, affiliates, successors, predecessors, parents, subsidiaries, and any other PERSON acting on his or its behalf or under his or its direction or control.

D. The term “COMMUNICATION” means every exchange of information of any nature, whether oral or written, from one PERSON to another, and any evidence of such exchange, including but not limited to, any correspondence, memorandum, electronic mail, text messages, App based messages, instant messages, social media posts and messages, notes or logs of meetings, diaries, daily calendars, or other records of exchanges between or among PERSONS.

E. The terms “RELATING TO” and “RELATE(S) TO” shall be construed to mean embodying, comprising, referring to, constituting, containing, memorializing, evidencing, describing, reflecting, identifying, supporting, analyzing, discussing, mentioning, summarizing, stating, or pertaining in any way to, in whole or in part, the stated subject matter. DOCUMENTS and COMMUNICATIONS “RELATING TO” or that “RELATE(S) TO” the subject matter specified in a Request for Production include, without limitation, DOCUMENTS and COMMUNICATIONS underlying or supporting, or utilized in the preparation of, any DOCUMENTS or COMMUNICATIONS responsive to each Request for Production.

F. The term “EVIDENCING” shall be construed to mean actually embodying, reflecting, evidencing and/or memorializing the stated subject matter.

G. The Term “MANLY STEWART & FINALDI” refers to Manly Steward & Finaldi

1 and all of its present and former employees, agents, representatives, attorneys, accountants,
2 auditors, partners or partnerships, affiliates, successors, predecessors, parents, subsidiaries, and
3 any other PERSON acting on its behalf or under its direction or control.

4 H. The term “*Leaving Neverland*” refers to the 2019 documentary film that YOU
5 and/or Amos Productions, Ltd. produced relating to Michael Jackson’s alleged abuse of Wade
6 Robson and James Safechuck.

7 I. The term “ACTION” refers to the case entitled *Wade Robson v. MJJ Productions,*
8 *Inc. et al.*, Case No. BC 508502, pending in Los Angeles County Superior Court.

9
10 **REQUESTS FOR PRODUCTION**

11 **REQUEST FOR PRODUCTION NO. 1:**

12 All raw footage of the video-recorded interview(s) of Wade Robson (whether or not the
13 footage ultimately appeared in the film *Leaving Neverland*).

14 **REQUEST FOR PRODUCTION NO. 2:**

15 All raw footage of the video-recorded interview(s) of Joy Robson (whether or not the
16 footage ultimately appeared in the film *Leaving Neverland*).

17 **REQUEST FOR PRODUCTION NO. 3:**

18 All raw footage of the video-recorded interview(s) of Chantal Robson (whether or not the
19 footage ultimately appeared in the film *Leaving Neverland*).

20 **REQUEST FOR PRODUCTION NO. 4:**

21 All raw footage of the video-recorded interview(s) of Amanda Robson (whether or not the
22 footage ultimately appeared in the film *Leaving Neverland*).

23 **REQUEST FOR PRODUCTION NO. 5:**

24 All raw footage of the video-recorded interview(s) of Shane Robson (whether or not the
25 footage ultimately appeared in the film *Leaving Neverland*).

26 **REQUEST FOR PRODUCTION NO. 6:**

27 All raw footage of the video-recorded interview(s) of Lorraine Jean Cullen (whether or not
28 the footage ultimately appeared in the film *Leaving Neverland*).

REQUEST FOR PRODUCTION NO. 7:

All raw footage of video-recorded interview(s) conducted for the film *Leaving Neverland*, whether or not any portion of the interview ultimately appeared in the film.

REQUEST FOR PRODUCTION NO. 8:

All contracts and releases entered into or executed by Wade Robson in connection with the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 9:

All contracts and releases entered into or executed by Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen in connection with the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 10:

All DOCUMENTS EVIDENCING payment to Wade Robson (directly or indirectly through a representative and/or affiliated PERSON, including without limitation, MANLY STEWART & FINALDI) for his participation in the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 11:

All DOCUMENTS EVIDENCING payment to Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen (directly or indirectly through a representative and/or affiliated PERSON, including without limitation, MANLY STEWART & FINALDI) for any of their participation in the film *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 12:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Wade Robson and/or his representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 13:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Wade Robson and/or his representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 14:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen and/or any of their representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 15:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with Joy Robson, Chantal Robson, Amanda Robson, Shane Robson and/or Lorraine Jean Cullen and/or any of their representatives, including without limitation MANLY STEWART & FINALDI, RELATING TO Wade Robson's and/or any of their participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 16:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON RELATING TO Wade Robson's claim that he was molested by Michael Jackson.

REQUEST FOR PRODUCTION NO. 17:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON RELATING TO his, her, or its participation or potential participation in *Leaving Neverland*.

REQUEST FOR PRODUCTION NO. 18:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) with any PERSON who was interviewed in connection with *Leaving Neverland* (whether or not the PERSON ultimately appeared in the film *Leaving Neverland*).

REQUEST FOR PRODUCTION NO. 19:

All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS) between or among YOU and any PERSON(s) from whom YOU ever requested or sought an interview in connection with *Leaving Neverland*, but who did not appear in *Leaving Neverland* (or who only appeared by way of archive footage that was not specifically recorded for *Leaving*

1 *Neverland*).

2 **REQUEST FOR PRODUCTION NO. 20:**

3 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
4 transmitting or explaining photographs, audio clips, video clips, letters, faxes, gifts, mementos,
5 and/or memorabilia supplied by Wade Robson, Joy Robson, Chantal Robson, Amanda Robson,
6 Shane Robson, Lorraine Jean Cullen, any other family member of Wade Robson, and/or any of
7 their representatives, including without limitation MANLY STEWART & FINALDI, for use or
8 potential use in the film *Leaving Neverland*.

9 **REQUEST FOR PRODUCTION NO. 21:**

10 All DOCUMENTS and COMMUNICATIONS that RELATE TO YOUR efforts to fact
11 check any statements or claims made by any PERSON interviewed for *Leaving Neverland*
12 (whether or not the PERSON ultimately appeared in the film *Leaving Neverland*).

13 **REQUEST FOR PRODUCTION NO. 22:**

14 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
15 that RELATE to YOUR and/or any other PERSON'S attempt to get a comment from any
16 PERSON for use or potential use in *Leaving Neverland* (whether or not the comment was
17 ultimately used in the film *Leaving Neverland*).

18 **REQUEST FOR PRODUCTION NO. 23:**

19 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
20 that RELATE to the need to re-shoot, re-create, and/or re-stage any interview or portion of any
21 interview that was shot in connection with the film *Leaving Neverland*.

22 **REQUEST FOR PRODUCTION NO. 24:**

23 All COMMUNICATIONS (or DOCUMENTS EVIDENCING COMMUNICATIONS)
24 with Wade Robson and/or his representatives, including without limitation MANLY STEWART
25 & FINALDI, regarding a possible future film or television program RELATING TO Wade
26 Robson, his allegations that he was molested by Michael Jackson, and/or the ACTION.

27 **REQUEST FOR PRODUCTION NO. 25:**

28 All raw footage (including any video-recorded interviews) created for potential use in a

1 future film or television program RELATING TO Wade Robson, his allegations that he was
2 molested by Michael Jackson, and/or the ACTION.

3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28

EXHIBIT D

Jonathan Steinsapir

From: Russell Smith <rsmith@smithdehn.com>
Sent: Wednesday, September 30, 2020 7:05 AM
To: Jonathan Steinsapir
Cc: Padma Shanthamurthy; Jeff Holmes; Howard L. Weitzman; Suann C. MacIsaac
Subject: Re: FW: Dan Reed / Amos Pictures

****CAUTION: This email originated from outside of the organization.****

Hello Jonathan,

We are responding to your email to Dan Reed in this matter, copied below. We are litigation counsel for Dan and Amos Pictures.

At your request, we are notifying you that we do not agree that the court has jurisdiction over our UK clients with regard to your subpoenas.

We request that you let us know by the end of business on Friday whether you will withdraw your subpoenas and return to your stated discovery plan, filed with the court, to rely upon "international discovery processes" in relation to our clients.

If you will not agree to withdraw your subpoenas, we request a "meet and confer" conference with you as soon as possible, before we file a motion to quash the subpoenas on jurisdictional grounds as well as others, including but not limited to the California journalist shield law.

We look forward to hearing from you and hopefully resolving this matter without motion practice.

If you would like to discuss this by phone, I can be reached at 917 239 5047.

All the best,

Russell

Russell Smith
[SmithDehn LLP](#)

From: Jonathan Steinsapir <JSteinsapir@kwikalaw.com>
Date: 24 September 2020 at 17:18:03 GMT-7
To: Dan Reed <dan@amospictures.co.uk>
Cc: "Howard L. Weitzman" <HWeitzman@kwikalaw.com>, marguerite@amospictures.co.uk, Janet Smyth <janet@amospictures.co.uk>, "Suann C. MacIsaac" <SMacIsaac@kwikalaw.com>
Subject: Subpoenas

Hello Dan,

I believe that Howard responded already to your below email. We understand that a process server served you with document and deposition subpoenas in the Robson and Safechuck matters this morning for both you personally and for Amos Pictures. We wanted to follow up on that.

Initially, if you have a lawyer representing you in connection with this, please forward this to him/her and let us have his or her name as we will not be corresponding directly with you in such a case. And please interpret the below questions as inquiries to be answered by your lawyer if you do have one.

First, please confirm that you agree that the Los Angeles Superior Court, Department M, has personal jurisdiction over you and Amos Pictures with respect to the subpoenas. In laymen's terms, this means that the Court has the power to enforce these subpoenas against you and Amos Pictures, but that you still retain the right to object to them as legally permissible (other than the objection that the Court has no power/jurisdiction over you and Amos Pictures). Please let us know by **Thursday October 1, 2020**, as otherwise we may need to ask the Los Angeles Superior Court to request assistance from the UK Courts (in an abundance of caution) to secure compliance. That will take some time (more than usual even due to the COVID issues). As you know, the trial in the Robson case is set for June next year so time is of the essence. If we do not hear from by next Thursday, we will assume that you are objecting to the Superior Court's jurisdiction over you and Amos Pictures.

Second, we are sensitive to the fact that you appear to be travelling in and out of the California somewhat frequently so you may not be available on the dates we set for compliance with the subpoenas. We will of course work with your schedule to find other dates that may work better for you. Let us know if the dates we selected work, or if we should pick alternative dates.

Thank you for your anticipated cooperation and safe travels.

Stay healthy,

Jonathan

Jonathan Steinsapir

Office: (310) 566-9834

Cell: (310) 428-8412

jsteinsapir@kwikalaw.com

EXHIBIT E

Michael Jackson documentary *Leaving Neverland* is brutal, powerful, and flawed: EW review

By **Kristen Baldwin**

February 21, 2019 at 12:01 AM EST



PHOTO: HBO

Leaving Neverland

TYPE TV Show

NETWORK HBO

GENRE Documentary

If there is one word to describe the experience of watching HBO's *Leaving Neverland*, it is *loss*. For Wade Robson and James Safechuck — who allege in the HBO film that Michael Jackson sexually molested them for years when they were boys — there is lost innocence, lost trust in their parents,

lost years of happiness as they struggled as adults to deal with the alleged abuse. For the viewer, meanwhile, there is the loss of... peace of mind, let's call it. No matter what you think of Robson's and Safechuck's claims — which the singer's estate call "absolutely false" — it is all but impossible to leave *Neverland* unscathed.

The four-hour film (airing March 3 and 4th on HBO) tells the “separate but parallel” stories of Robson and Safechuck, both of whom met Michael Jackson separately at the height of his fame. The singer took an immediate interest in the boys and quickly became a close family friend — having dinner at their houses, chatting daily on the phone with the boys and their moms, inviting them on trips. Part 1 of *Neverland* effectively establishes — through interviews with Robson and Safechuck, as well as their moms and siblings — how surreal, overwhelming, and intoxicating it was for these ordinary families to be the subject of so much attention from the most famous man on the planet. (Even today, Robson's mother sounds awed at the memory of her first trip to Jackson's Neverland Ranch: “It's like a fairy land.”) It's all in the service of answering the question every viewer is bound to ask: *But how on Earth did these boys end up having “sleepovers” with a grown man?* As Robson, who says Jackson first abused him at age 7 during a family trip to Neverland, explains, “For me to look back on the scenario now, what you'd think would be kind of like standard instincts and judgment seemed to go out the window.”



PAID CONTENT

7 Days, 7 Easy Hairstyles

Get ready to give yourself a mood boost with a week's worth of hairstyles that add a little fun to your every day.

[From Meijer](#)

As subjects, Robson and Safechuck are endlessly compelling, both for their similar stories and the very different ways they present to the world. With his sad eyes and soft voice, Safechuck seems haunted, and he sometimes speaks in the second person (“your love for him is growing”) as if to distance himself from the memories. Robson, who went on to become a well-known choreographer and music producer, tells his story with a mixture of confidence and anger. Director Dan Reed underscores the horror of Robson and Safechuck’s allegations by intercutting their very graphic descriptions of sexual abuse with photos of them as baby-faced little boys — sometimes as they stand, smiling, next to the man they claim molested them. It is incredibly powerful and excruciating to watch. (Perhaps this is obvious: *Neverland* should absolutely be avoided by anyone triggered by discussions of sexual abuse.)

From a filmmaking standpoint, *Neverland* has problems. Reed sometimes allows his four-hour narrative to wander; one tangent in particular involves Robson’s father, who was diagnosed with bipolar disorder and later died by suicide. It’s a tragic part of Robson’s story, certainly, but not particularly relevant to his allegations against Jackson.

The larger issue with *Leaving Neverland*, though, is that for something that calls itself a “documentary,” it is woefully one-sided — and in some cases, conveniently selective about the information it chooses to include about its two subjects. Legally, Reed and HBO have no obligation to include a denial by Jackson’s estate — you cannot defame a dead man, as it were. (A clip of Jackson’s 1992 video denial is included in the film.) For a documentary to be a true work of journalism, however, it is incumbent upon the filmmaker to solicit comments from the opposing side — in this case Jackson’s estate, his family, etc. — which the estate insists Reed did not do. (On Feb. 21, the estate filed a lawsuit against HBO over *Leaving Neverland*.) The director has said that he did interview former detectives and prosecutors from the two principal investigations into Jackson, but the only opposing commentary in the film comes courtesy of YouTube videos, featuring wild-eyed fans berating Robson for going public with his claims. And *Neverland* all but ignores Robson and Safechuck’s lawsuits

against the Jackson estate — both of which were dismissed and are currently under appeal. Though Robson's suit is mentioned in the film, neither he nor Safechuck are questioned about the ongoing litigation or their motives for pursuing it.

Does the existence of these lawsuits or the absence of comment from a Jackson representative mean Robson and Safechuck are lying? Of course not. It is just one more loss, in this case a lost opportunity for *Neverland* to strengthen its foundation. It is not for this publication to pass judgment on the content of their stories. For review purposes, let us leave it at this: As a documentary in the strictest sense of the word, *Leaving Neverland* is a failure. As a reckoning, though, it is unforgettable. **Grade: B**

Related content:

- [Michael Jackson estate calls *Leaving Neverland* doc 'tabloid character assassination'](#)
- [Everything you need to know about the Michael Jackson documentary *Leaving Neverland*](#)
- [Michael Jackson documentary *Leaving Neverland* overwhelms Sundance festivalgoers](#)

Leaving Neverland

TYPE TV Show	RATING	GENRE Documentary	NETWORK HBO
---------------------	---------------	--	--------------------



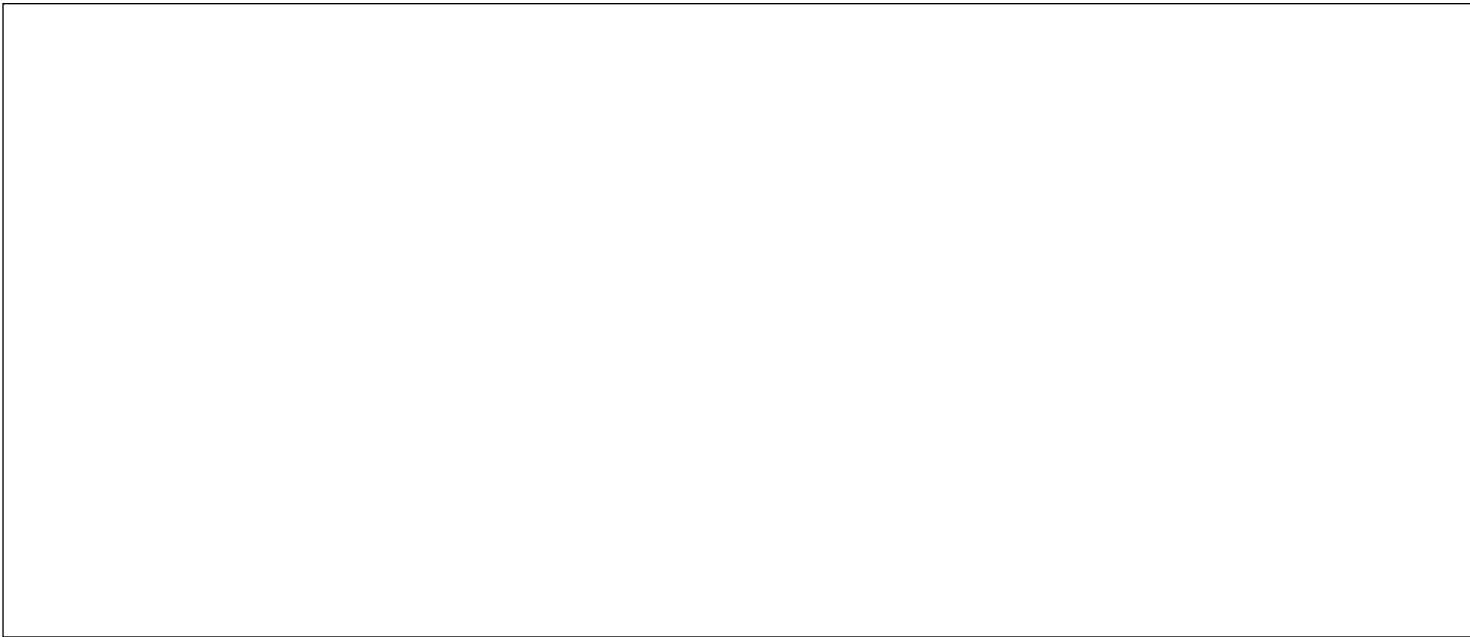
Get the Latest Updates First

Click "Sign Up" then "Allow" for Notifications

No Thanks

Sign Up

EXHIBIT F



ADVERTISEMENT

‘Leaving Neverland’ Director Compares Michael Jackson to Ted Bundy and Hitler

By [Kayla Cobb](#) [@kaylcobb](#) | Mar 1, 2019 at 10:29am

347 Shares

MORE FROM DECIDER



New On Netflix October 2020, Plus What's Coming Next



Best Halloween Movies on Hulu: 20 Scary Films to Watch in 2020



10 Best New Shows on Netflix: October 2020's Top Upcoming Series to Watch



11 Best New Movies on Netflix: October 2020's Freshest Films to Watch





Photo: HBO

There's no question where [Leaving Neverland](#) director Dan Reed stands when it comes to the allegations of sexual abuse against [Michael Jackson](#). In an interview with [The Muse](#), Reed compared the late Jackson's legacy to serial killer Ted Bundy and Hitler, when asked if he had reached out to the Jackson family about his scathing documentary.

"No. There were lots of people who probably thought Ted Bundy was a nice guy or Hitler was a good watercolorist," Reed said. "Michael Jackson was a nice guy and he was talented and he was magnificent and he was charismatic and he was warm and generous and supportive and he was a pedophile. Reconcile those things."

The interview was published ahead of the premiere of Reed's incendiary documentary *Leaving Neverland*, which is set to premiere on HBO this Sunday. The two-part documentary focuses on the stories of Wade Robson and James Safechuck, two men who were friends as Jackson as children and now claim that Jackson sexually abused them. Robson was seven years old and Safechuck was 10 when the alleged abuse began. The explosive documentary doesn't look away as its two subjects describe in graphic detail how Jackson and his estate groomed them and their families, lured them into a sense of comfort, and the singer eventually sexually molested them repeatedly.

It's a haunting documentary, and according to Reed that was the point. Though Reed wasn't a fan of Jackson's prior to working on the project, he knew of the late music icon's legendary reputation and fan base. To make the allegations in *Leaving Neverland* stand, Reed stressed that he needed Robson and Safechuck to explain their abuse as clearly as possible.

"[Robson and Safechuck describe] the kind of sex that grownups have, but with a little child. I had to make that really clear. There had to be no ambiguity whatsoever. I couldn't simply draw a veil over the sex. The sex had to be front and center," Reed said. "Once we've confronted that unflinchingly, we can move on and tell the rest of the story, which is not about sex, which is about relationships."

In the interview Reed also discusses Jackson's large web of employees who would allegedly help him target young boys, why he believes Robson and Safechuck's story despite their conflicting testimony in the past, and whether or not he would still release the film if Jackson was still alive ([he](#) **MORE FROM DECIDER**



New On Netflix October 2020, Plus What's Coming Next



Best Halloween Movies on Hulu: 20 Scary Films to Watch in 2020



10 Best New Shows on Netflix: October 2020's Top Upcoming Series to Watch



11 Best New Movies on Netflix: October 2020's Freshest Films to Watch



HBO Go

Leaving Neverland

michaeljackson

**MORE ON:
MICHAEL JACKSON**[10 Times Eddie Van Halen Blew Up Your Television](#)[Jane Fonda Reveals She Once Skinny Dipped with Michael Jackson](#)[Spike Lee Revises Michael Jackson's 'They Don't Care About Us' Video With Current Protest Footage](#)[50 Cent Renews Feud with Oprah: She's Targeting "Easy Victims" for the #MeToo Movement](#)**SPONSORED STORIES**

Canceled: These Shows Won't be Coming Back Next Season

Investing.com



2020's Best Credit Cards, Backed By Hours of Research

NerdWallet



Iconic Wrestlers Who Are Different Today

Investing.com



Here Are Celebrities Who Like Donald Trump

CBS News



Celebs Who Married Their Fans: 40 Pics

mentertained.com



[Gallery] Debbie Dunning Turns 52 & Is Definitely Not Like We Remembered

History A2Z

MORE FROM DECIDER

New On Netflix October 2020, Plus What's Coming Next



Best Halloween Movies on Hulu: 20 Scary Films to Watch in 2020



10 Best New Shows on Netflix: October 2020's Top Upcoming Series to Watch



11 Best New Movies on Netflix: October 2020's Freshest Films to Watch



EXHIBIT G

MUSIC INTERVIEWS

“More victims will come out” – ‘Leaving Neverland’ director Dan Reed on Michael Jackson’s toxic legacy

The four-hour documentary airs in two parts on Channel 4 on March 6 and 7 at 9pm

By **Jordan Bassett** 6th March 2019



Michael Jackson and Wade Robson

Two men, Wade Robson and James Safechuck, claim Michael Jackson sexually abused them over a number of years. A new documentary, *Leaving Neverland*, from veteran filmmaker Dan Reed, explores those claims over four hours, the men’s testimonies accompanied by those of their family members, who say Jackson showered them with gifts and attention – and access to his notorious Neverland estate – in order to disguise his motives.

The film, which will air on Channel 4 in two parts on March 6 and 7, premiered at the Sundance Film Festival in January, and was so shocking that counsellors were on hand to assist viewers. The Michael Jackson estate has dismissed the claims, while fans point to the fact that Robson defended Michael during a 2005 child sex abuse trial (Reed has

attributed this to the complex relationship between (and the resulting sexual abuse).

ADVERTISING

Ads by Teads

Here, the director reveals the editorial decisions behind his filmmaking process, explains how *Leaving Neverland* ties in with #MeToo and reveals the vitriol he's received from Michael Jackson fans.

NME: There are people who still, faced with all this evidence, cannot accept that Michael Jackson was a paedophile. How do you explain that?

Advertisement

Dan Reed: "The Michael Jackson estate – the Michael Jackson machine – pumps out a lot of propaganda to the effect that he was just a childlike lover of humanity and a saviour of children, which is complete bilge."

In a 2003 documentary, the journalist Martin Bashir grilled Jackson over accusations of child sexual abuse. Why didn't Bashir's film have a bigger effect? For example, there was a big Michael Jackson exhibition in London last year...

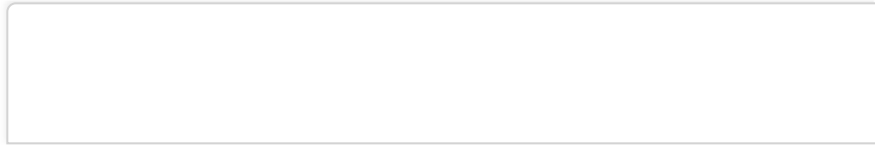
"Well, that's the odd thing. When you talk to some people – if they're not MJ crazies, or not utterly convinced that he was a paedophile – they're in a sort of grey area where they're like, 'Yeah he was maybe a bit weird, a bit dodgy, maybe he was a paedophile, but we don't really know'. And that's the space that Jackson has inhabited since 2005, since he was acquitted. Most people have never been confronted with the evidence of his paedophile activity – until now."

**“Most people have
confronted with the evidence of his
paedophile activity – until now”
– Dan Reed, director**

***Leaving Neverland* is very graphic. Was it important to reveal the full extent of what you heard?**

“Jackson’s story is that he loves children, spends the night with them and that’s a beautiful thing because he never touches them sexually. He normalised close physical contact, and the world’s lapped that up for many years. We had to establish that this wasn’t close physical contact of an innocent kind. This was full-on sexual activity. And that’s why there are these rather brutally graphic scenes described in the film.”

Was it tough to hear this stuff?



“Well, there’s the very graphic detail and then there’s the way in which it’s delivered – without embarrassment and without shame. You don’t necessarily feel dirty listening to it; you feel as though it’s something you have to go through in order to understand the core of what they’re saying.”

***Leaving Neverland* is four hours long. Why did you need such a long running time to tell the story?**

“We’re talking about two families over two decades. It’s really a story of these two families coming to terms with discovering what happened between their little boys and Michael Jackson. It’s a story told by the entire families, so it take a while to weave together. But it’s the strength of those connections and the interconnecting narrative that gives the film its power.”

You’ve been criticised for not offering the Michael Jackson estate their right of reply...

Advertisement

“It’s not a platform for the Jackson estate to launch their campaign of counter-information. That’s not what we provide. In this documentary, people make very serious allegations about Michael Jackson. It’s not a piece of showbiz shim-sham.”

Spike Lee made two Jackson films that did he hadn't addressed them, he said the Jack that he was taking it back to the music. Is th

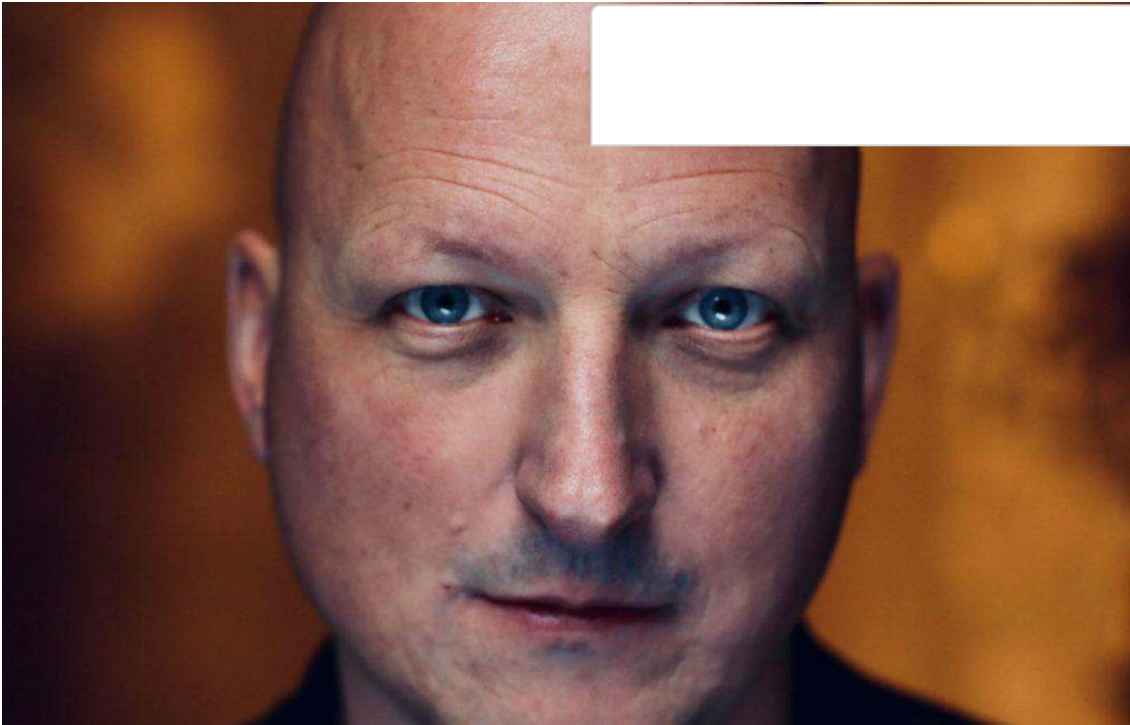
"I think Spike Lee is a fantastic filmmaker. He was working with the Jackson estate. I don't know if any new information had come to light, or whether he was interested in the child sexual abuse. But there were so many allegations and they were so well-documented; if I had been doing the same thing, I probably wouldn't have been able to look to tell Michael's story without at least referencing the allegations. But he's within his rights to make a film about the music, and clearly the estate wouldn't have let him do anything else. How will he feel when he watches my film? I just don't know. A lot of people bought into the estate's propaganda."

Can you imagine someone watching and managing to maintain Michael's innocence?

"I can't, you know. It's not just hearing the guys tell their stories – it's seeing the impact it's had on their mums, on their wives, on their sisters and brothers. [In each instance] the whole family has been devastated by learning what has actually happened. By the end of the four hours, it's really difficult to imagine that anyone would be able to dismiss such a consistent and emotional set of interviews. These people would have to be genius actors. Having your mum go on telly and say, 'I fucked up and I allowed my son to fall into the hands of a predatory paedophile' – for the average son, that's quite a move to pull if all you're after is a bit of cash."

Can you still listen to Michael Jackson's music?

"Yes, I probably would. But that's because I have a professional interest. Would I listen to his music as a punter? Most of the people who watch the film say they can't bear to listen to his tracks any more. I have no axe to grind about that. If people can't listen to him any more and feel repulsed, repelled, revolted, then so be it. Can people ever listen to his music again knowing that he is a prolific child rapist, as I believe he was? Jackson's music has been part of people's precious memories for so long that I certainly wouldn't advocate shutting it down."



Leaving Neverland director Dan Reed

How do you feel about potentially taking his music away from people?

“My documentary career so far hasn’t included any films about show business or music, or anything like that. It’s all been hardcore stuff like terrorism, or war, or crime. So I’m only telling this story because I think it needs to be told and I think that it’s time to tell it. I didn’t set out to topple an iconic figure. If that happens, it’s the way it is.”

Michael’s former doctor, Conrad Murray, has claimed that the musician’s father ‘castrated’ Michael when he was a little boy...

“That’s part of the lurid stuff that I don’t engage with. It may be true – I don’t know. In the film, I don’t speculate about the reasons for Michael’s behaviour.”

It feels like the lurid stuff is a kind of smokescreen, because it turns Jackson into a freak show.

“Yes, I think it is a smokescreen, and I think Jackson took advantage of all of the garish tabloid myths about him. It meant that he didn’t have to abide by normal standards of behaviour. So he could hide in plain sight; constantly being seen holding children’s hands. Or he could say, ‘I love sleeping with little boys; it’s a beautiful thing’. And then people go, ‘Oh, he didn’t have a childhood – he was so innocent and he just wants to help children’, which is utterly bizarre, knowing what we know now. That’s the breathtaking cynicism of it, and the extent to which this lie was swallowed by public and parts of the press. It’s astonishing.”

***"Leaving Neverland* completely transform the conversation." – Dan Reed, director**

Over the years, has the media been complicit in letting Jackson off the hook?

"Well, the British press certainly got part of the story right. But a lot of cases in the past were tainted with money because a member of staff would say, 'I saw him with his hands down a little boy's trousers', and then it would turn out that they'd been paid \$20,000 or whatever [by the press]. That's why no-one interviewed in his film has any financial interest in this documentary. *Leaving Neverland* is going to completely transform the conversation. It has certainly transformed the opinions of everyone who's watched it so far."

Have you received threats from Michael Jackson fans?

"I've received all sorts of very unpleasant emails and threats, which I don't take seriously. There are people who feel entitled to write utter filth to a complete stranger who is examining claims of child sexual abuse – and very credible ones at that. I wonder what sort of people they are. They're in a very special sub-group, I think, of the Michael Jackson fandom. It's certainly not the whole fandom. Many of them are good, honest, decent people who would never think of sending [a message] like that."

What would you say to someone who's watching this, poised at their laptop to send you an abusive message?

"I'd say watch the film, and if you really feel like sending me some filth afterwards – go ahead."

It's interesting that *Leaving Neverland* coincides with the documentary series about R Kelly's alleged systematic sexual abuse

"Yeah, it does seem like a crest of a wave. You've got Savile, you've got #MeToo. People are beginning to take the abuses that powerful, wealthy, influential people carry out much more seriously. It's gonna become harder, I hope, for people to use their position and their power and their wealth to target vulnerable people and do dreadful things to them. You can't get away forever – no matter how powerful or rich you are – with molesting little kids. Someone will eventually catch up with you. And that sends a message, I hope, to all the paedophiles out there."

“Michael Jackson had unlimited power and unlimited money. And he exploited that to the hilt. In James’ and I believe he sexually exploited a lot of kids in the several years. I believe he sexually exploited a lot of kids in a paedophile career.”

Will that come out?

“I think it will, eventually, yeah. As the Michael Jackson fans say: ‘lies run sprints, but the truth runs marathons’. And that’s exactly what’s happening here. Sooner or later, it will come out.”

Advertisement

Teacher Writes Note On Boy’s Homework, Has No Idea Who Dad Is

World Life Style | Sponsored

Maps That Show Us A New Perspective

Explored Planet | Sponsored

Look Closer, The Photographer Was Not Expecting This Photo

Scientific Mirror | Sponsored

Many failed before. Will you complete the Trial?

Hero Wars | Sponsored

NFL Hall of Famers Who Don't Deserve to E

Gameday News

These Twins Were Named "Most Beautiful In The World," Wait Till You See Them Today

Post Fun

Studio 54 Photos That Are No Longer Socially Acceptable

YourDailySportFix | Sponsored

The Scene That Ended The Brady Bunch For Good

Magellan Times | Sponsored

Beastie Boys' Mike D says the band promised MCA they would not make new music after his death

NME

Zayn Malik says he's no longer a practising Muslim because he 'doesn't want to be defined by religion'

NME

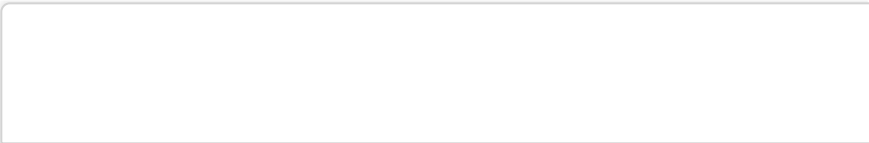
Boy Pablo: "I'm just a normal dude that got lucky"



The Albion Rooms: Watch Carl Barat show us around The Libertines' new hotel

Working Men's Club: the Yorkshire group representing a frustrated Northern youth

Mariah Carey – ‘The Rarities’ review: a fascinating complement to her delicious tell-all memoir



UK cinema staff react to closures: “The government and studios have left us to rot”

The world's defining voice in music and pop culture since 1952.

Join Our Mailing List
Sign Up Now >



1.

PRIVACY POLICY
2.

COOKIES POLICY
3.

TERMS OF USE
4.

ADVERTISE
5.

CONTACT

© 2020 NME is a member of the media division of BandLab Technologies.

EXHIBIT H

February 26, 2019

BY E-MAIL AND FEDERAL EXPRESS

Richard Plepler (richard.plepler@hbo.com)
Chief Executive Officer
Home Box Office, Inc.
1100 Avenue of the Americas, 15th Fl.
New York, NY 10036

Re: Leaving Neverland – Demand to Remove Brett Barnes’ Name and Likeness

Dear Mr. Plepler:

This firm is counsel for Brett Barnes. We have been informed that the film *Leaving Neverland*, which is set to be broadcast soon by HBO, Channel 4, and others leaves the false impression that Mr. Barnes was sexually abused as a child by the singer Michael Jackson. Mr. Barnes was not consulted about, and did not consent to, his inclusion in the film, does not want anything to do with the film, and will suffer significant torment and pain if the film is broadcast and portrays him in this false light. Accordingly, I am writing to demand that Mr. Barnes’ name and likeness be removed from the film immediately.

Through descriptions of early screenings of *Leaving Neverland* at the Sundance Film Festival, we have learned that *Leaving Neverland* will contend that Mr. Jackson engaged in sordid sexual conduct with children. We have also learned that the film mentions Mr. Barnes several times as having been friends with Mr. Jackson as a child and also includes footage of Mr. Jackson and Mr. Barnes together. The film for seconds displays a chyron stating that Mr. Barnes denies that Mr. Jackson did anything inappropriate. We are also informed that one of the men who claims to have been molested by Mr. Jackson, Wade Robson, states in the film that Mr. Barnes “replaced him” and the film then shows Mr. Barnes and Mr. Jackson on tour. No chyron is going to cure such a despicable allegation. By depicting Mr. Barnes as a child next to Mr. Jackson in a film devoted to allegations of sexual molestation against Mr. Jackson, the film leaves viewers with the false impression that Mr. Barnes was in fact molested by Mr. Jackson and that Mr. Barnes is simply in denial.

HBO, Channel 4, and any others planning to air the film must not broadcast the film in its current form, or they risk liability for significant damages. Portraying Mr. Barnes as having been a victim of molestation and being in denial about it will expose him to "hatred, contempt, ridicule, or obloquy" and is therefore actionable as a false light invasion of privacy claim. M.G. v. Time Warner, Inc., 89 Cal.App.4th 623, 636 (2001) (false light claim stated where news report about coach accused of molesting children's sports team included picture of team because it "could reasonably be interpreted as reporting that some or all of the players in the photograph had been molested"). Mr. Barnes has been living a quiet, private life for many years and wants to keep it that way. Although Mr. Barnes testified at Mr. Jackson's trial nearly 15 years ago, he has conspicuously avoided the public eye and has not mentioned his friendship with Mr. Jackson to those close to him -- his employer, co-workers, and many close friends, are totally unaware.

However, as a result of the early screenings of the film and the false and exceedingly hurtful impression it leaves, Mr. Barnes has already suffered tremendous stress and emotional pain. Mr. Barnes and his family have received unwanted inquiries and visits from the press and strangers seeking to speak to him about Mr. Jackson. This pain and stress will surely be dwarfed by the torment he will have to endure if the film is broadcast worldwide and everyone is left with the false impression that Mr. Barnes was sexually molested by one of the most famous musicians of all time. The hurt you will cause to Mr. Barnes if you do not reverse course is magnified by the fact that Mr. Barnes and his family considered Mr. Jackson to be a dear family friend for almost twenty years and Mr. Barnes still considers him to have been one of the best friends he has ever had. That you would produce a film strongly implying that Mr. Barnes was sexually abused by one of his best friends is outrageous. That no one even attempted to contact Mr. Barnes to ask about such accusations is beyond the pale. Surely, if there were any interest in ascertaining the truth of the serious claims made about Mr. Barnes, Mr. Barnes would have been contacted. Put simply, Mr. Barnes wants nothing to do with the film, does not consent to the use of his image and likeness in the film, and wishes to be left alone.

Therefore, I am writing to demand that you remove Mr. Barnes' name and likeness from *Leaving Neverland* and agree to never again distribute, disseminate, or display any version of *Leaving Neverland* that includes Mr. Barnes' name or likeness. **Please confirm that you will do so by no later than 5:00 p.m. PST on February 27th, 2019.**

Home Box Office, Inc.
February 26, 2019
Page 3

This letter is without waiver of any of Mr. Barnes' rights and remedies all of which are hereby reserved.

Very truly yours,



Allen B. Grodsky

ABG:srf

cc: Client (by email only)
Tim B. Henderson, Esq.

EXHIBIT I

March 1, 2019

BY EMAIL ATTACHMENT

Allen B. Grodsky
Grodsky & Olecki LLP
2001 Wilshire Blvd.
Suite 210
Santa Monica, CA 90403

Re: *Leaving Neverland* / Mr. Brett Barnes

Dear Mr. Grodsky:

We are counsel to Amos Pictures Ltd., producers of the film *Leaving Neverland* (the "Film"). HBO has forwarded to us your letter dated February 26, 2019 in connection with the inclusion of the name and likeness of your client, Brett Barnes, in the Film. Upon receipt of your letter, we have again reviewed the relevant portions of the Film. While we regret that Mr. Barnes is not happy with his inclusion in the Film, we respectfully disagree with the contentions set forth in your letter.

Importantly, no false assertions of fact are made or implied about Mr. Barnes in the Film. To the contrary, facts of your client's friendship with Michael Jackson are presented as they happened. Mr. Barnes' relationship with Michael Jackson has been a part of the public record for decades; he cannot simply remove himself from history.

While it is unfortunate that Mr. Barnes is not happy with the Film, there is no legal requirement that Amos Pictures, HBO or any other third party submit to the demands in your letter, and accordingly they respectfully decline to do so.

For the sake of formality, we note that this letter does not contain a complete statement of our client's position in this or any other matter, nor does it constitute a waiver of any of our client's legal or equitable rights, all of which are expressly reserved.

Sincerely,



Michael Cleaver
mcleaver@smithdehn.com

EXHIBIT J



September 23rd, 2020

"LEAVING NEVERLAND" FOLLOW-UP DOCUMENTARY / FILMING REQUEST

Dear Bryan,

As you're already aware, I produced and directed the HBO documentary "Leaving Neverland" and am now developing a follow-up documentary chronicling the Safechuck + Robson cases vs. MJJ Ventures + Productions in the California Superior Court. The documentary will be broadcast worldwide once the cases have been resolved.

We aim to follow both sides of this significant story in considerable detail through the eyes of the defendants, the plaintiffs, interested parties and attorneys. The more meaningful the access we have to both sides, the more engaging and complete the documentary will be. For me this is also an opportunity to illuminate the inner workings of the judicial process at a time when coherent storytelling around our core democratic institutions is in short supply. We consider every step of the judicial process to be of interest.

My colleague Marguerite Gaudin and I in Los Angeles to film tomorrow's hearing in Santa Monica.

Your clients Jonathan Spence and Marion Fox are named in four of the motions which will be heard. I am keen to understand their thoughts, feelings and actions in regard to the issues raised in the court case.

I would like to request an interview on camera some time next week with Jonathan and with Marion or failing that with you, to help me clarify your and your clients' views on the case.

I would be delighted to arrange an off-the-record phone call with you and /or with your clients to discuss ground rules and other issues raised by my request.

Sincerely,

A handwritten signature in black ink, appearing to read "Dan Reed". The signature is stylized with large, sweeping loops.

Dan

Dan Reed
Producer, Director
AMOS Pictures
London, UK

EXHIBIT K



August 28th, 2020

“LEAVING NEVERLAND” FOLLOW-UP / DOCUMENTARY FILMING REQUEST

Suann MacIsaac,
KWIKA LLP
8080 Wilshire Boulevard
Santa Monica, CA90401

Dear Ms MacIsaac,

I hope you will excuse me for writing out of the blue.

My enquiry relates to your client Leroy Whaley in the case of Wade Robson vs. MJJ Productions and MJJ Ventures.

I produced and directed the documentary “Leaving Neverland”, broadcast on HBO in March 2019. In case you (or Yoshi) are not familiar with the documentary, I would be happy to make a screener available.

I am developing a follow-up documentary on the unfolding of the James Safechuck and Wade Robson cases in the California Superior Court, which will be broadcast worldwide once the cases have been resolved.

I would be grateful if you would consider giving me an interview on camera to help me clarify your views on the case and its conduct.

We are planning a filming trip to Los Angeles to coincide with the upcoming hearing on September 24th.

A first step might be to arrange an off-the-record phone call with you to discuss any issues raised by my request. When would be convenient?

Sincerely,

Dan Reed
Producer, Director
AMOS Pictures
London, UK

EXHIBIT L

COPY

CONFORMED COPY
ORIGINAL FILED
Superior Court of California
County of Los Angeles

FEB 22 2017

Sherri R. Carter, Executive Officer/Clerk
By Darian Salisbury, Deputy

SUPERIOR COURT OF THE STATE OF CALIFORNIA
COUNTY OF LOS ANGELES – WEST DISTRICT

WADE ROBSON, an individual,

Plaintiff

MJJ PRODUCTIONS, INC., a California
corporation; MJJ VENTURES, INC., a
California corporation; and DOES 4-50,
inclusive,

Defendants.

CASE NO. BC508502

Department M – The Hon. Mitchell Beckloff

~~PROPOSED~~ ORDER RE DEFENDANTS'
MOTION TO COMPEL WADE
ROBSON'S COMPLIANCE IN
PRODUCING DOCUMENTS AND FOR
SANCTIONS

1 **[PROPOSED] ORDER**

2 Defendants MJJ Productions, Inc. and MJJ Ventures, Inc.'s Notice of Motion and Motion
3 to Compel Wade Robson's Compliance In Producing Documents and for Sanctions (the
4 "Motion") came on for hearing on February 2, 2017. Howard Weitzman, Jonathan Steinsapir, and
5 Katherine Kleindienst from Kinsella Weitzman Iser Kump & Aldisert LLP appeared on behalf of
6 Defendants MJJ Productions, Inc. and MJJ Ventures, Inc. ("Defendants"). Vince Finaldi and Alex
7 Cunny appeared on behalf of Plaintiff Wade Robson ("Robson"). The Court has reviewed the
8 papers associated with the Motion and the additional information and argument presented by
9 counsel at the time of the hearing. For good cause, the Court orders as follows:

10 1. Robson shall produce all responsive documents in his possession, custody, and
11 control that he agreed to produce in his June 3, 2016 verified response and/or his July 26, 2016
12 verified amended response to the First Set of Requests for Production of Documents and Things
13 propounded by MJJ Productions, Inc. on or before March 1, 2017 (the "Production"), including
14 but not limited to those documents described in Paragraphs 2 through 5;

15 2. Robson shall search his previously produced emails to determine whether they have
16 attachments, determine whether those attachments are available and accessible, and shall
17 reproduce all previously produced emails that were missing attachments in full and complete form,
18 such that each email is produced together with its attachment(s);

19 3. Robson shall produce unredacted versions of all responsive emails
20 to/from/cc'ed/bcc'ed to any members of his family (including, but not limited to parents,
21 grandparents, siblings, aunts, uncles, cousins, and in-laws);

22 4. Robson shall produce unredacted versions of all responsive emails
23 to/from/cc'ed/bcc'ed to Helen Yu where a third party, who is not a lawyer, is the author or a
24 recipient of the email, including but not limited to all emails to/from/cc'ed/bcc'ed to Alan Nevins.
25 Communications exclusively between Robson and Helen Yu need not be provided;

26 5. Robson shall produce all drafts and versions of his book in their native file formats,
27 with all electronically stored information and metadata intact. The parties shall meet and confer
28 regarding payment for the production of electronically stored information and metadata;

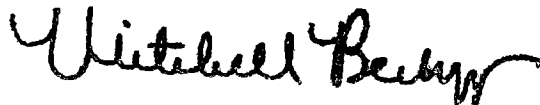
1 6. Robson shall prepare and sign a declaration detailing: (a) all steps he took to search
2 for and locate responsive documents for production; (b) the reasons for why some emails (if any)
3 produced by Joey Robson (Robson's mother) and Chantal Robson (Robson's sister), where
4 Robson is an author, recipient or is copied, have not been located; and (c) all steps, if any, he has
5 taken to preserve potentially responsive documents since the filing of this litigation. This
6 declaration shall be provided to Defendants with Robson's Production;

7 7. Defendants' request for a third-party forensic examination of Robson's computers,
8 devices, and accounts is denied without prejudice; and

9 8. Defendants' request for monetary sanctions is denied.

10 **IT SO ORDERED.**

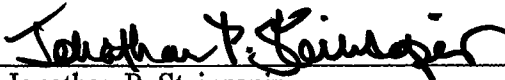
11 DATED: **FEB 22 2017**, 2017

12
13 

14 THE HON. MITCHELL L. BECKLOFF
15 JUDGE OF THE SUPERIOR COURT

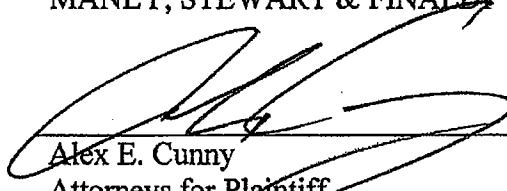
16
17
18
19 **APPROVED AS TO FORM ONLY BY:**

20
21 KINSELLA WEITZMAN ISER KUMP &
22 ALDISERT, LLP

23 

24 Jonathan P. Steinsapir
25 Attorneys for Defendants
26 MJJ Productions, Inc. and MJJ Ventures, Inc.

27 MANLY, STEWART & FINALDI

28 
29 Alex E. Cunneen
30 Attorneys for Plaintiff
31 Wade Robson

KINSELLA WEITZMAN ISER KUMP & ALDISERT LLP
808 WILSHIRE BOULEVARD, 3RD FLOOR
SANTA MONICA, CALIFORNIA 90401
TEL 310.566.9800 • FAX 310.566.9850

PROOF OF SERVICE

STATE OF CALIFORNIA, COUNTY OF LOS ANGELES

At the time of service, I was over 18 years of age and **not a party to this action**. I am employed in the County of Los Angeles, State of California. My business address is 808 Wilshire Boulevard, 3rd Floor, Santa Monica, CA 90401.

On February 14, 2017, I served true copies of the following document(s) described as **[PROPOSED] ORDER RE DEFENDANTS' MOTION TO COMPEL WADE ROBSON'S COMPLIANCE IN PRODUCING DOCUMENTS AND FOR SANCTIONS** on the interested parties in this action as follows:

John C. Manley
Vince W. Finaldi
Alex E. Cunny
Manly, Stewart & Finaldi
19100 Von Karman Ave., Suite 800
Irvine, CA 92612

Attorneys for Plaintiff Wade Robson

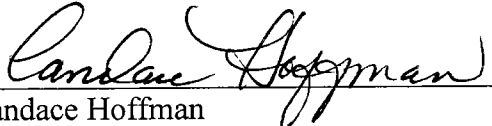
Phone: 949-252-9990
Fax: 949-252-9991
Email: vfinaldi@manlystewart.com
jmanly@manlystewart.com
acunny@manlystewart.com
kfrederiksen@manlystewart.com

☒ **BY MAIL:** I enclosed the document(s) in a sealed envelope or package addressed to the persons at the addresses listed above and placed the envelope for collection and mailing, following our ordinary business practices. I am readily familiar with Kinsella Weitzman Iser Kump & Aldisert LLP's practice for collecting and processing correspondence for mailing. On the same day that the correspondence is placed for collection and mailing, it is deposited in the ordinary course of business with the United States Postal Service, in a sealed envelope with postage fully prepaid.

☐ **BY E-MAIL OR ELECTRONIC TRANSMISSION:** I caused a courtesy copy of the document(s) to be sent from e-mail address dgotori@kwikalaw.com to the persons at the e-mail addresses listed above. I did not receive, within a reasonable time after the transmission, any electronic message or other indication that the transmission was unsuccessful.

☐ **BY OVERNIGHT DELIVERY:** I enclosed said document(s) in an envelope or package provided by the overnight service carrier and addressed to the persons at the addresses listed above or on the attached Service List. I placed the envelope or package for collection and overnight delivery at an office or a regularly utilized drop box of the overnight service carrier or delivered such document(s) to a courier or driver authorized by the overnight service carrier to receive documents.

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Executed on February 14, 2017, at Santa Monica, California.


Candace Hoffman

PROOF OF SERVICE

STATE OF CALIFORNIA, COUNTY OF LOS ANGELES

At the time of service, I was over 18 years of age and not a party to this action. I am employed in the County of Los Angeles, State of California. My business address is 808 Wilshire Boulevard, 3rd Floor, Santa Monica, CA 90401.

On October 9, 2020, I served true copies of the following document(s) described as **DEFENDANTS' BRIEF RESPECTING THE PROPRIETY OF AUDIOVISUAL RECORDING IN THE COURTROOM GENERALLY IN THIS CASE AND RELATED CASES, AND AUDIOVISUAL RECORDING BY DAN REED AND AMOS PICTURES SPECIFICALLY; AND DECLARATION OF JONATHAN P. STEINSAPIR** on the interested parties in this action as follows:

Vince W. Finaldi
Alex E. Cunny
Manly, Stewart & Finaldi
19100 Von Karman Ave., Suite 800
Irvine, CA 92612

Attorneys for Plaintiff Wade Robson

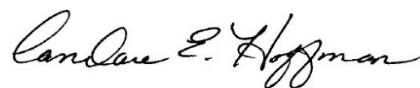
Phone: 949-252-9990
Fax: 949-252-9991
Email: vfinaldi@manlystewart.com
acunny@manleystewart.com

☐ **BY MAIL:** I enclosed the document(s) in a sealed envelope or package addressed to the persons at the addresses listed in the Service List and placed the envelope for collection and mailing, following our ordinary business practices. I am readily familiar with Kinsella Weitzman Iser Kump & Aldisert LLP's practice for collecting and processing correspondence for mailing. On the same day that the correspondence is placed for collection and mailing, it is deposited in the ordinary course of business with the United States Postal Service, in a sealed envelope with postage fully prepaid.

☒ **BY E-MAIL OR E-SERVICE:** (Code Civ. Proc. § 1010.6, Cal. Rules of Court, rule 2.251) I caused the document(s) to be sent from e-mail address choffman@kwikalaw.com to the persons at the e-mail addresses listed above or the Service List. I did not receive, within a reasonable time after the transmission, any electronic message or other indication that the transmission was unsuccessful.

☐ **BY OVERNIGHT DELIVERY:** I enclosed said document(s) in an envelope or package provided by the overnight service carrier and addressed to the persons at the addresses listed above or on the attached Service List. I placed the envelope or package for collection and overnight delivery at an office or a regularly utilized drop box of the overnight service carrier or delivered such document(s) to a courier or driver authorized by the overnight service carrier to receive documents.

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct. Executed on October 9, 2020, at Los Angeles, California.



Candace Hoffman