

# Exhibit E

# Rolling Stone

50th ANNIVERSARY YEAR

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**Trump's  
Radical  
Attorney  
General**

**The Hunt  
for El Chapo**

**Chester  
Bennington's  
Last Days**

THE ROLLING STONE  
INTERVIEW

**Kendrick  
Lamar**  
The Greatest  
Rapper Alive





**EL CHAPO**

[Cont. from 51] the condo. Inside was a maze of reinforced doors designed to blunt and confuse them. By the time they crashed the right one and killed Chapo's gunmen, he'd bolted down an escape hatch under a closet. Accompanied by El Condor, his lieutenant and chief assassin, he slogged through thigh-deep water in the sewers. Emerging a mile later, he was barefoot and filthy; none of his men were there to scoop him up. Chapo jacked a car, ordered its occupants out at gunpoint, then raced through town, heading south. He made it a couple of miles before police cut him off; the prolific killer went meekly. For the third and last time, he'd surrendered without a shot after his men fought and died to protect him.

Riley was at a ceremony in Quantico, Virginia, presenting badges to a class of new agents. His cellphone, on vibrate, kept growling in his pocket; it all but killed him not to answer for an hour. When at last he ducked out, he got the word from his team: Chapo was being held by the cops. "I refused to believe it till they sent me proof. I wanted pictures of that prick in cuffs." An hour or so later, a photo came through: Chapo sitting disheveled, in a

dirty wife-beater, his hands bound tightly behind him.

Riley informed his chief, thanked his counterparts at SEMAR, then rounded up the boys to celebrate. They all piled out to a bar in Crystal City – a dozen senior DEA agents roared like pledges at the final keg party of rush week. News of Cha-

**"He wipes out Chicago and kills tens of thousands," says an ex-DEA agent, "and his smallest deal is the one that does him in."**

po's capture flashed across the television. From then on, none of them could pay for drinks; fellow patrons bought toast after toast. "We were badly overserved," Riley recalls, still basking in the glow of that night. Alas, he was so excited that he did it again the next day, and the day after, and the day after that. Finally, his wife said enough. "Chapo never managed to

kill you," she said. "But keep this up and you sure will."

A year and a half later, Chapo sits in his cell, quietly losing his mind in solitary. He is denied human contact, except with his lawyers; his wife and kids are barred from seeing him. One hour each weekday, he leaves his cage for a slightly bigger enclosure. There, he can either ride an exercise bike or watch a nature program; the TV isn't viewable from the bike. His hair is falling out and his "mental health" declining. He suffers "auditory hallucinations," per his lawyers. "We run a real risk of him going crazy," says Michael Schneider, a senior public defender on Chapo's team.

Chapo faces 17 counts in Brooklyn's federal district, including charges of narco-trafficking. A conviction for narco-trafficking would get him life without parole under federal kingpin sanctions. In no known universe does he stand to beat those charges. Among dozens of witnesses on the government's list are fellow narcos who've pleaded out for shorter terms. The most crucial, of course, are the Flores twins, whose encyclopedic records are damning to the point of overkill. "His lawyers can attack them till the cows come home – there's nothing they can do about those tapes," says a U.S. attorney. Adds

Riley, with a sprig of Gaelic glee, "How great that the rap he can't get out of is for 20 lousy keys of smack. He wipes out Chicago and kills tens of thousands of people – and his smallest deal is the one that does him in."

Then there are the indictments in five other cities, though no one thinks those trials will happen. The likeliest outcome, say those close to the case, is that Chapo pleads guilty to an omnibus proffer that settles all counts, Brooklyn's included. Says the U.S. attorney, "He can't win at trial, but he has assets he could trade" for better conditions in prison. It's presumed that Chapo's hiding billions of dollars in cash and business holdings. If the feds want that money, they will need his help to find and claw it back. A second bargaining chip is his years-long log of bribes paid to Mexican officials. Under the Obama administration, that log would be worthless – but in the age of Trump, it's priceless. Vicente Fox, the ex-president who compared Trump to Hitler, has long been accused of taking money from Chapo in exchange for going easy on Sinaloa. President Enrique Peña-Nieto, who vowed never to fund Trump's wall, lost close colleagues to bribery charges after Chapo fled in 2015. If Chapo has any proof that he paid those people, he'll be holding a set of aces when the dealing starts.

Finally, there's the question of his legacy. For years, experts thought that the syndicate he built would stand long after he fell. "If you kill the CEO of General Motors, General Motors will not go out of business," said a Mexican official to *The New Yorker*. But 20 months after Chapo's final arrest, his monolith is falling apart. His sons – the "Chapitos" – are at war with Dámaso López, the ex-prison warden who helped Chapo flee and became his key lieutenant for 15 years. In February, López lured the sons to a narco summit in Sinaloa. Gunmen broke in and tried to kill the Chapitos, who fled, on foot, into the brush. "This was weeks after Chapo was extradited – the war to replace him was on," says Alejandro Hope, the ex-intelligence officer for the Mexican CIA. It was a bold betrayal and a sign of the chaos to come.

Ten years ago, five cartels ran Mexico. Now there are 80 splinter sets, all of them vicious and unstable. Beheadings are banal, civilians are being slaughtered and the government hasn't the faintest clue how to stem the havoc. Mad as it sounds, we may mourn the passing of Chapo. He was the Assad of cartel bosses, but he kept the carnage bottled, stopping at his side of the fence. What replaces him – chaos – respects no borders. We could wake one day and find we're next door to Aleppo, with flames overleaping our beautiful wall. ☞

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- pay \$43.45 million into a Settlement Fund;
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- pay mechanical license royalties calculated in accordance with 37 C.F.R. §§ 385.10-17 for future use of musical compositions;
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- coordinate industry efforts to share publisher catalog data to facilitate the mechanical licensing of content on streaming services and digitize pre-1978 Copyright Records and make them available online for free use by the public.

This notice summarizes your rights and options.

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A settlement has been reached in the class action *Ferrick v. Spotify USA Inc.*, No. 1:16-cv-8412 (AJN). The plaintiffs contend that Spotify made certain musical compositions available on its service without a license. Spotify denies any wrongdoing. The parties have agreed to a settlement to avoid the uncertainties and expenses associated with further litigation of the case. The Court has not decided whether the plaintiffs or Spotify is right.

**Am I a class member?**

It depends. The Settlement Class consists of all persons or entities who own copyrights in one or more musical compositions (a) for which a certificate of registration has been issued or applied for; and (b) that were made available by Spotify for interactive streaming and/or limited downloading during the class period (December 28, 2012 through June 29, 2017) without a license. Excluded are (i) Spotify and its affiliates, employees, and counsel; (ii) governmental entities; (iii) the Court; (iv) persons and entities who in 2016 executed a Participating Publisher Pending and Unmatched Usage Agreement in connection with the Pending and Unmatched Usage Agreement, dated as of March 17, 2016, between Spotify and the National Music Publishers' Association, or any other person or entity who has agreed not to bring a claim against Spotify in this lawsuit; and (v) any person or entity who has already provided Spotify with a release with respect to claims concerning musical compositions for which a certificate of registration has been issued or applied for, but the exclusion applies solely with respect to such released claims.

**What can I get?**

If the settlement is approved by the Court and you submit a timely, valid claim form, you will be an authorized claimant authorized to receive a payment from the settlement fund (\$43,450,000, less deduction for attorneys' fees and certain expenses). Authorized claimants will receive a minimum pro rata payment from a fixed portion of the net settlement fund, and depending upon the number of streams of your qualifying musical compositions

(through the preliminary approval date), you will also receive a pro rata share of the net settlement fund determined by dividing the total number of streams of your qualifying musical compositions by the total number of streams of all qualifying musical compositions. You will also receive payment of future mechanical royalties calculated using the statutory rate. Spotify will also provide nonmonetary benefits to class members, such as by taking steps to facilitate payment of royalties for unmatched works.

**How do I get a payment?**

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**Who represents me?**

The Court has appointed Class Representatives. The Court also has appointed lawyers from Gradstein & Marzano, P.C., and Susman Godfrey L.L.P., as Class Counsel. The Court will determine how much Class Counsel will be paid for fees and expenses. Class Counsel can seek an award for attorneys' fees of \$5,000,000 for, among other things, the future monetary and non-monetary benefits conferred, to be paid by Spotify and not from the Settlement Fund, and up to one-third of the Settlement Fund, plus reimbursement of expenses and incentive fees of up to \$25,000 per Class Plaintiff, to be paid out of the Settlement Fund. You will not be responsible for direct payment of Class Counsel's fees and expenses.

**When will the court consider the proposed settlement?**

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# VARIETY

AUG  
Nº 4



## FAIR PLAY

Salaries may be skyrocketing for TV stars, but paychecks for women and minority actors still lag far behind **By Daniel Holloway p.40**

**PLUS** Variety's annual survey of who makes what in TV



## Reviews in Brief

### FILM Shot Caller

While American audiences wait for the Hollywood remake of Jacques Audiard's gritty 2010 French thriller "A Prophet," Ric Roman Waugh swoops in with a comparably gritty prison epic of his own: "Shot Caller" dramatizes how a hard-core stint behind bars transforms an otherwise docile citizen — in this case, a white-collar lawyer (Danish actor Nikolaj Coster-Waldau) convicted of a DUI manslaughter charge and tossed in with the violent offenders — into a ruthless crime boss. This marks the third time that writer-director Waugh (a veteran stunts pro who helmed "Felon" and "Snitch") has taken audiences into such an intimidating underworld, and the tough, no-punches-pulled result is clearly informed by firsthand research. "Shot Caller" forgoes

cheap action-movie gimmicks in favor of a haunting psychological portrait, in which an intelligent family man is forced to completely reinvent himself before he can even dream of seeking redemption for his sins. **PETER DEBRUGE**

**Director:** Ric Roman Waugh **Cast:** Nikolaj Coster-Waldau, Jon Bernthal, Benjamin Bratt

### TV The Tick

Amazon's reboot of "The Tick," which follows a '90s animated series and a 2001 live-action comedy, makes some curious choices. It's grounded in a somewhat dour version of reality, which blunts some of the comedy's goofier edges. And structurally speaking, it treats its first season as one long piece of set-up for whatever comes next. The result is a six-episode half-season that often feels thin and awkwardly

stretched out. But as the title character, Peter Serafinowicz has a blast with lines like "Your friend here is made entirely of mind snakes," even if this version's Arthur (Griffin Newman) is often a bit too timid. The world certainly has room for a superhero show that is about the processing of trauma, which is the basis of Arthur's tale. But all things considered, this is one team-up that may be more satisfying when the sequel arrives. **MAUREEN RYAN**

**Executive producers:** Ben Edlund, David Fury, Barry Josephson, Barry Sonnenfeld. **Cast:** Peter Serafinowicz, Griffin Newman

### THEATER / CHICAGO Trevor

The sincere and entirely enjoyable new musical "Trevor" is based on the Oscar-winning 1994 short film that inspired suicide prevention organization The Trevor Project. This relatable if overly guiltless show follows a 13-year-old gay kid in 1981, growing

up in some suburban everywhere, relishing his Diana Ross records, experiencing his first crush and discovering that he isn't really like everyone else. The musical is an intriguing, unique mix of original and jukebox numbers, and extraordinary young actor Eli Tokash makes Trevor very real. But it's an issue musical without wanting to be one, and it could use more edge, wit or sophistication to go to the next level of aesthetic maturity. Its sense of comedy, too, could be a touch more, well, tragic. Still, it's near impossible to avoid rooting for Trevor, both the character and the show. **STEVEN OXMAN**

**Director:** Marc Bruni **Cast:** Eli Tokash, Declan Desmond, Sophie Grimm, Maya Lou Hlava, Eloise Lushina, Jhardon DiShon Milton, Reilly Oh, Salisha Thomas, Matthew Uzarraga, Tori Whaples, Jarrod Zimmerman

### FILM Wolf Warrior II

Like Sylvester Stallone and John Wayne before him, "Wolf Warrior II" star Wu Jing (who

also directs) has successfully exploited the crowd-pleasing potential of enhancing militaristic action-adventure heroics with a heavy dose of flag-waving patriotism. Depending on their political leanings, Westerners will be either amused or incensed by the sporadic insistence that Chinese military forces are more resilient and reliable than those of any other country (like, say, U.S. Marines) when it comes to extracting its citizens from international hot spots. Local filmgoers have already returned their verdict: The movie, which features Wu as a member of his country's elite Wolf Warriors special ops unit, has become the top-grossing film in China, with more than \$500 million in its first 12 days.

**JOE LEYDON**

**Director:** Wu Jing **Cast:** Wu Jing, Frank Grillo, Celina Jade, Wu Gang

• [Go to Variety.com/reviews for full reviews and upcoming releases.](http://Go to Variety.com/reviews for full reviews and upcoming releases.)

### LEGAL NOTICE

## If You Own Copyrights For Musical Compositions Available On Spotify, You May Be Entitled To Benefits Through A Class Action Settlement.

If you own a copyright that has been registered with the U.S. Copyright Office (or for which an application of registration has been filed) for a musical composition that was made available on Spotify's service for interactive streaming and/or limited downloading between December 28, 2012 and June 29, 2017, and you contend that Spotify did so without a license, your rights may be affected by a proposed class action settlement, and you may be eligible to receive benefits from a class action settlement. If the court approves the settlement, Spotify will:

- pay \$43.45 million into a Settlement Fund;
- pay all Settlement Administration Costs and Notice Costs, which the Settlement Administrator has estimated will exceed \$1 million;
- pay mechanical license royalties calculated in accordance with 37 C.F.R. §§ 385.10-17 for future use of musical compositions;
- establish a Mechanical Licensing Committee that would aim to increase the percentage of tracks available on Spotify's service that can be matched to a registered copyright owner; and
- coordinate industry efforts to share publisher catalog data to facilitate the mechanical licensing of content on streaming services and digitize pre-1978 Copyright Records and make them available online for free use by the public.

This notice summarizes your rights and options.

#### What's this about?

A settlement has been reached in the class action *Ferrick v. Spotify USA Inc.*, No. 1:16-cv-8412 (AJN). The plaintiffs contend that Spotify made certain musical compositions available on its service without a license. Spotify denies any wrongdoing. The parties have agreed to a settlement to avoid the uncertainties and expenses associated with further litigation of the case. The Court has not decided whether the plaintiffs or Spotify is right.

#### Am I a class member?

It depends. The Settlement Class consists of all persons or entities who own copyrights in one or more musical compositions (a) for which a certificate of registration has been issued or applied for; and (b) that were made available by Spotify for interactive streaming and/or limited downloading during the class period (December 28, 2012 through June 29, 2017) without a license. Excluded are (i) Spotify and its affiliates, employees, and counsel; (ii) governmental entities; (iii) the Court; (iv) persons and entities who in 2016 executed a Participating Publisher Pending and Unmatched Usage Agreement in connection with the Pending and Unmatched Usage Agreement, dated as of March 17, 2016, between Spotify and the National Music Publishers' Association, or any other person or entity who has agreed not to bring a claim against Spotify in this lawsuit; and (v) any person or entity who has already provided Spotify with a release with respect to claims concerning musical compositions for which a certificate of registration has been issued or applied for, but the exclusion applies solely with respect to such released claims.

#### What can I get?

If the settlement is approved by the Court and you submit a timely, valid claim form, you will be an authorized claimant authorized to receive a payment from the settlement fund (\$43,450,000, less deduction for attorneys' fees and certain expenses). Authorized claimants will receive a minimum pro rata payment from a fixed portion of the net settlement fund, and depending upon the number of streams

of your qualifying musical compositions (through the preliminary approval date), you will also receive a pro rata share of the net settlement fund determined by dividing the total number of streams of your qualifying musical compositions by the total number of streams of all qualifying musical compositions. You will also receive payment of future mechanical royalties calculated using the statutory rate. Spotify will also provide nonmonetary benefits to class members, such as by taking steps to facilitate payment of royalties for unmatched works.

#### How do I get a payment?

You must submit a timely and properly completed claim form no later than 210 days after the Settlement Claims Start Date. You may complete a claim form online at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com). You may obtain payments for future royalties, but not a share of the settlement fund, by submitting a claim form after the Claim Deadline.

#### What are my other options?

You may either remain part of the settlement class and potentially receive benefits, or you can **exclude yourself and get no benefit from the Settlement**. If you exclude yourself, you cannot get a settlement payment, but you keep any rights you may have to bring claims against Spotify over the allegations in the lawsuit. You may exclude yourself from the settlement class by sending a Request for Exclusion to the Settlement Administrator no later than **September 12, 2017**, addressed to: Ferrick v. Spotify USA Inc. c/o Garden City Group LLC, PO Box 10371, Dublin, OH 43017-5571. If you remain in the Settlement Class you (or your lawyer) have the right at your own expense to appear before the Court and/or object to the Settlement. If you object, you are not required to attend. Instructions for submitting a written objection by the deadline of September 12, 2017, are available at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com).

#### Who represents me?

The Court has appointed Class Representatives. The Court also has appointed lawyers from Gradstein & Marzano, P.C., and Susman Godfrey L.L.P., as Class Counsel. The Court will determine how much Class Counsel will be paid for fees and expenses. Class Counsel can seek an award for attorneys' fees of \$5,000,000 for, among other things, the future monetary and non-monetary benefits conferred, to be paid by Spotify and not from the Settlement Fund, and up to one-third of the Settlement Fund, plus reimbursement of expenses and incentive fees of up to \$25,000 per Class Plaintiff, to be paid out of the Settlement Fund. You will not be responsible for direct payment of Class Counsel's fees and expenses.

#### When will the court consider the proposed settlement?

The Court will hold a final approval hearing on December 1, 2017 at 10:00 a.m. at the U.S. District Court for the Southern District of New York, Thurgood Marshall United States Courthouse, Courtroom 906, 40 Foley Square, New York, NY 10007. At that hearing, the Court will determine the fairness of the settlement. If you file a timely objection and comply with the Court's instructions for objections, you may appear at the hearing to explain your objection. If the hearing is relocated or rescheduled, the new location or date will be posted at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com).

#### How do I get more information?

You can visit [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com) or contact the Settlement Administrator at toll free 1-(855)-474-3853.