

TRANSCRIPT OF THE POOL TV FEED FROM DEPP v HEARD

FAIRFAX COUNTY COURT Thursday 5 May 2022

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Elaine: Just take us to Tokyo, please.

Amber: So I believe we went from that stop to Tokyo with the kids. And he had had difficulty with drinking in front of them. He was trying to hide it, and yet he was dealing with some stress, some stress around his career. I didn't have a lot of details. But he was drinking at the restaurant, and the kids were kind of, you know, noticing but not really sure what to make of it.

Camille: Objection. Calls for speculation and hearsay.

Elaine: She didn't say what they said.

Penney: I'll sustain this to the last part of the answer. Okay, please, please continue, but don't say what they said, okay? The kid said.

Amber: Anyway, Johnny became upset with me for judging him. He was, you know...I couldn't...it was like I couldn't win. If I didn't do anything, if I didn't say anything to him about the drinking, if I didn't acknowledge it, it got worse. If I did acknowledge it, it was my fault and I was nagging. And I get it. You know, I wouldn't like to be told what to do either, so. But it made him really angry. And the kids were on this press tour, and I was just concerned about them. I was concerned about them hearing us.

Johnny screamed at me in the hotel room, and all I could think were the kids were in an adjoining room. What if they could hear us? You know. I had just met them and I didn't want them to think poorly of me and hate me, not knowing what was going on, you know, behind closed doors. I just...I remember it was name-calling, and he eventually passed out.

Elaine: Do you recall what names he called you? Do you recall what he said?

Amber: I heard this time "nagging bitch," "nagging bitch," all the time. He called me a cunt. He even said that he'd made a mistake with me. And then, he didn't want...that when we touched back down, he'd get rid of me and I'd go back to... He said some disgusting things to me. I don't know if I need to repeat it.

Elaine: Okay, let's go. Michelle, can you bring up defendant's exhibit 1090? You indicated I think that he passed out at the end of that. Did you take this picture?

Amber: I did.

Elaine: Okay. Your Honor, I'd like to move the admission of defendant's exhibit 1090.

Camille: No objection, Your Honor. Thank you.

Penney: I think 1090 evidence and publish.

Elaine: Thank you. And where was Mr. Depp when you took this picture?

Amber: He was passed out with his head in the table in the hotel room, in our hotel room, not the kids' hotel room in Tokyo on that press tour.

Elaine: Okay. Now I'm going to take you to August 2013. What, if any, discussions did you start having with Mr. Depp about moving in with him?

Amber: Well, you know, after this, I was getting close to his kids. And he had a stint of sobriety shortly after that, and it felt really good again. And shortly after that, he started suggesting that I let him rent my apartment for the vultures. That's what he called the press. And he said now that we were like a known couple, now that it was out in the press, that my apartment wasn't, like, safe effectively for me, and I... You know, I had a modest apartment in Los Angeles. And so he started saying I needed to have security on me or we'd rent out the neighboring houses because of the vultures.

And it was a conversation and then that conversation evolved into I should move in with him. You know, he always wanted me to go with his security guards. He wanted me to have his credit card. Obviously, I wouldn't accept that. But the conversation about moving in became, you know, hard to resist because I was increasingly becoming a part of his life and also loving his family and feeling like, you know, more stability would mean more stability with him and his struggles with drug and alcohol abuse, I mean, use. And I thought I would minimize some of the jealousy and insecurity that he had.

It was hard for me to work, justify working. Every audition, every meeting, every script I got was a negotiation or a fight. I had to justify it like as if I was saying, "Hey, let's have an open relationship." It was...you know, and I thought that would be minimized if I could make him feel

more secure by... You know, if we lived together, certainly there'll be more security, right? And that was my reasoning.

Elaine: So you talked about still reading scripts and things. What, if anything, did you do differently in terms of pursuing your acting career?

Amber: Well, I've always been really...I've always been really independent, you know, and I've never imagined not working. I've worked from the earliest time I can imagine. I come from, you know, parents who worked until they literally couldn't anymore. And I never, never imagined myself having to explain my job or justify my job, but I did, you know, and I am independent, and I see myself as independent and strong-willed, and I had to bargain. Every time I'd get a script, it would be, you know, "I thought you weren't taking another job." I'd always say, "You're kidding me. That's crazy. I have to work. I support my family." You know, when I moved out to LA, I'd get a check for, you know, a gig, \$600 or something. I'd save half for me, send half to my family.

You know, I kept having to justify taking work by saying, "I'm supporting my parents. You know, I'm supporting my sister. I'm supporting my family. I have to work." And he would say, "You don't have to work, kid. Let me take care of you. My woman doesn't have to work." And that sounds really sweet and really romantic in some way, but it became a real fight. You know, every time I got a script, it was what kind of...you know, how I was dressing, what kind of behavior I'd have, did I have a sex scene. And then I started saying, "No, I won't take the sex scenes," or, you know, "I'll take the part where I don't play, you know, that kind of character."

Then I started minimizing the kinds of kissing scenes that I had. And eventually, I had to change the wardrobe that I could have in the movie. I couldn't have a sex scene. But that also... You know, it didn't happen all at once, of course. It was little thing after little thing after little thing. And eventually, I found myself pushing as many scripts off my desk as I could, picking the ones that had minimal makeup, dressed as conservative as possible, finding ways to minimize the scenes I had where I had a romantic involvement of any kind. It was just...it was a constant battle and negotiation.

Elaine: So let me take you back. As a result of your discussions with Mr. Depp about moving in, did there come a time that you did move in with him?

Camille: Objection, leading.

Penney: Overruled. Thank you.

Elaine: Yes. Please. And let me ask you this. You have talked about penthouse...we've heard a little bit about penthouse appointments and Sweetzer. Could you just explain to the jury the different places that Mr. Depp had in Los Angeles and what they were called, just so we have some context here when we're going through all this?

Amber: It's a little confusing, I imagine. He had about, I think, four or five mansions in this beautiful, like, you know, border of Beverly Hills in West Hollywood. And they were on a cul-de-sac, and we call it Sweetzer, because that was the name of the street, and they're five houses. I think five houses. It could be four, all, you know, effectively...he had the whole street. Then he had about five penthouses downtown on the same floor of the Eastern Columbia building, which you've heard about, the ECB.

And Sweetzer was, you know, Johnny's kingdom. One of those houses was like a...a whole house was his man cave. It's a studio. And it was where he made music and hung out. And we spent some time in there, but that was effectively Johnny's, you know, place. And then there was the downtown places. And they were effectively empty, save for some furniture and one of Johnny's friends, Isaac, who you met. And he lived there at some point before Johnny and I eventually decided to move in together.

Elaine: Let me just stop you there. I just want to make sure we're clear. Are we talking about the penthouses or are we talking about Sweetzer here?

Amber: Isaac lived in the penthouses. The rest of them were pretty much empty. And my best friend, who I was very, very, very, very close to, went through a breakup. And he very kindly insisted on moving her into this penthouse. And of course, she said no for the first few times, but he insisted and said they were empty. And we would love to have her move down there. And he, very kindly, moved my best friend downtown. The problem is...

Elaine: Rocky?

Amber: Yeah, Rocky Pennington. But the problem is, it's like 30, 45 minutes from West Hollywood where my place was, which we called Orange at the time.

Elaine: Okay. So when did you move into the penthouses?

Elaine: Shortly after he moved Rocky, my best friend, into the penthouse. So she was in one of these empty-ish apartments. And somewhere around that time, I... I think it took me some time, actually. But after that, I eventually agreed to move in with him and give up my place, although that made me pretty nervous, to be honest. But we were in this relationship that was very serious, and we were constantly travelling. Also, as another part of it, is we were in LA for a matter of days or weeks. I'd go to a job. He'd go to a job. I'd come back for a photoshoot or red carpet, go on a location, go visit him on a location. There was an incredible amount of travel movement, so we weren't really, again, living the day to day that you might normally with a partner, you know, where you have a home and you move in together and you have one home. We didn't have that. It was in different...

Elaine: Okay. I'm gonna take you to September of 2013. What were you filming at that time? "London Fields?"

Amber: Yes, that's right.

Elaine: Okay.

Amber: I was filming "London Fields." I'd just started.

Elaine: All right. Did there come a time that you became engaged to Mr. Depp?

Amber: Well, it was difficult, because that role was, like, a very difficult role. I mean, every time...every scene that involved sexuality or romance was like...I'd look at that on the page and it felt like...you know, I'd feel my gut tighten, because I knew it was going to be an issue.

But Johnny dropped me off. I gave him the script. I sent him pictures of what I was wearing in my wardrobe fittings. I sent him everything. I shared my script with his team. And the fighting eventually kind of minimized. It was clear I was going to do this job. And I told myself I had to do this job. And Johnny had to go to London, I think for some pre-production stuff for a movie he was going to do a smaller part in. I think it was called...I think this was "Into The Woods" is my best guess. So he dropped me off in London. And when he dropped me off in London, we had a few days at this hotel that we first, you know, like, consummated our relationship in. You know, it was when we were on the London press tour. And our relationship developed. That was the same hotel. We were in this same room, which is, like...Johnny liked to be in the same room.

And it was really sweet. He got down on one knee and said, "I want you to be my girl, be my girl forever, my woman, my girl. I want you to be the

rest of my life. Say yes to me." He said he wanted to spend every day... He promised me that every day when I woke up, that I would wake up and he would make me smile at least once, and that would be his goal.

And, you know, I looked into his eyes and I saw my future, hope, you know, like blind hope, so in love. It was one of the most...I can't describe that kind of joy, you know. I thought, you know, if we were married, then this is real. This is real. This isn't a thing of...this isn't chaotic and this will change. You know, I just...I had so much hope in that moment.

And I just said to him over and over again, "Are you serious? Are you sure?" Because he didn't have a ring, so I thought, "Is this an impulse thing?" You know, in my experience, Johnny could be very impulsive. And he said over and over again, "Be my woman forever. I want you to be my wife, my wife, my wife." I, of course, cried. And we had a wonderful evening.

And I still...he left shortly after, and I was...like, the next day I had to go to work and I was just...I couldn't tell anyone, and I wasn't sure. Part of me was worried that he didn't mean it, you know, or that he wasn't sure. I just didn't want it to be an impulse thing. So I didn't want to mention it. I didn't want to bring it up. I didn't want to... And I kind of felt... I walked around for a few days like I had butterflies under my skin. And then, he brought my dad out to London with my best friends. And my dad told me, you know, Johnny has asked me permission for your hand in marriage. And I felt like the luckiest woman in the world.

Elaine: So while you were filming "London Fields," and Johnny had gone back to LA, what, if any, issues did you have with him on fraternizing with the cast? I'm going to ask... Michelle, can you pull up defendant's exhibit 188, please?

Camille: Your Honor, I'm going to object on hearsay.

Elaine: Your Honor, I'm going to... Let's pull up 188A. I've redacted everything but what Mr. Depp says on 188A.

Penney: All right. Let me take a look at it, 188A.

Elaine: That's submission against interest. Do you have that? You don't have that? Give that a minute. While they're working on that, can you tell us what transpired between you and Mr. Depp when you wanted to do something with a cast member?

Amber: So, as I said, he came to London for his own work and also dropped me...he dropped me off in London where I had to be for a few

months to film this movie. And he asked me to marry him. He brought my best friends and my dad out. They left. And shortly after they left, my co-star...one of my co-stars invited me to go to a concert with him and some of the cast to kind of break the ice. And I'd be working with them for the next few months.

And I'd already...you know, I already knew I couldn't, like, be photographed, even if it was platonic, I couldn't be photographed with men or women that other people could possibly spin as romantic. I had learned that in January the hard way. So I asked him permission if I could go to this concert with the cast. And, you know, I said...you know, Johnny that, like, he's going to...my co-star....

Camille: Objection, Your Honor, hearsay.

Elaine: Don't tell us what the co-star said. Just tell us what your communication was with Mr. Depp.

Camille: Objection, hearsay. Her communications are hearsay.

Penney: I'll sustain the objection.

Elaine: I'm not sure I understand.

Penney: If you want to approach.

Elaine: Yes.

Amber: That if I accepted the invitation and went out to a concert that the engagement would be off, that the relationship would be off. And that I was foolish, naïve, for thinking that people could invite me to a concert in a platonic way. I tried to say that it was fine.

Camille: Objection, hearsay.

Elaine: She's testifying as to what Mr. Depp said. I don't understand.

Penney: I'll overrule that objection.

Elaine: Please continue.

Amber: He said I was foolish and naïve, that no one could invite me to...how could I be so dumb to think that somebody could just invite me to a concert? Why would they want to hang out with me? Obviously, it was because they wanted more from me, and that I probably wanted more, too. You know, I was basically asking for it. "You're gonna go backstage? What are you gonna say to the band?" And then, "I know how this plays out." And, "Who's the other girl who's going to be there?"

And, "How could you be so stupid? How could you be so foolish. You're more naïve...you should be smarter than this."

And I apologized. I stayed...I mean, that whole evening I think for a few hours I spent on the phone with him texting, calling, or talking, hanging up. He'd hang up on me, be upset and then send me cryptic messages about my foolishness. And, you know, I'm already doing a movie where I play this, you know, character, you know, where I was empowered... Like, I read the script and I thought this character was empowered sexually. And by the time I got Johnny's feedback on it, I had been convinced that, actually, I was just being used, that I was just being used. It was clear that that was all I had to offer and I was too foolish to see it. And I have had...

Elaine: Amber, I'm just gonna stop you right there because I'd like you to take a look at defendant's exhibit 188A. Is that in front of you? Do you recognize this portion of the text chain between you and Mr. Depp?

Amber: Yes, I do.

Elaine: Okay, and this is on September 9th, 2013?

Amber: Yes, it is.

Elaine: Okay. And are these statements Mr. Depp made to you during that evening that you just described to the jury?

Amber: Yes.

Elaine: Your Honor, we move the admission of defendant's 188A.

Penney: Any objection?

Camille: No objection.

Penney: All right, 188A in evidence as redacted. Do I have that redaction or is that something you need to give me?

Elaine: I think we're gonna need to give it to you a hardcopy.

Penney: All right. Thank you.

Elaine: Thank you, Your Honor. And if I can draw your attention to it, he first says, "I don't want to make anything an issue, baby, but I literally have been on the ground just 14 fucking hours from leaving your side." Do you see that?

Amber: Yes.

Elaine: And then he says, "You know, what I want, who I am, and where I want to go with us. You know very well what type of fucking man I am, and yet you lay a gauntlet before me that you know is the very species of danger that will always attract me into a very tempting test. What's behind that door? Almost impossible to [inaudible 00:23:27] not take you on. You want me to roll the dice? This sounds more like an aggravated ultimatum than soft words that could help us make both feel better. Don't test me, please." Did he tell you that?

Amber: Yes, he did.

Elaine: What did you understand that to mean?

Amber: It was clear that it was a threat, a threat that if I wanted to be...

Camille: Objection, speculation.

Elaine: I think she can say what she understood it to mean.

Penney: I'll sustain the objection.

Elaine: Okay. All right. Let's move on then to the filming of "Mortdecai" with Mr. Bettany in October, November 2013. Where did that take place?

Amber: In London.

Elaine: Okay. And what, if any, involvement did you have? Were you there for any part of that filming?

Amber: For part of it. I happened to be in London already for the film I was just telling you about. And Johnny came to London shortly after to film his own movies. He did the smaller...I think it was a smaller role in "Into the Woods," and then he was filming "Mortdecai" after that. So after I finished my movie, I moved in with him into his house in London, a rented house in London.

Elaine: Okay. And describe your experiences during that time period with Mr. Depp.

Amber: It was really touch-and-go. He was filming with Paul Bettany. And there were days when he wouldn't come home, or they couldn't get him up on set. He'd be asleep in his trailer, sleeping whatever he'd done the night before off. I remember he missed a few days of work that way. It struck me, because, in my experience, in our job, you don't miss work. It doesn't matter how sick you are. You go. You know, it's millions of dollars every single day they're filming. And I had not experienced someone who could effectively just control the set like that, you know, I

mean to that extent. And one day he didn't come home and I was worried sick. I found out that he was in a hotel room with Paul Bettany.

Camille: Objection, hearsay.

Elaine: Okay. Move forward, because...

Amber: When he came home, they had to carry him home.

Camille: Objection, hearsay.

Penney: Did you see that?

Amber: I watched it.

Penney: Okay. Go ahead.

Elaine: Okay, please continue.

Amber: I watched it. Actually, I was shocked that he could do it. One of the security guards carried Johnny like a baby into the house. And I looked at that. And, I mean, his boots were hanging over the security guard's arm, who had to negotiate getting through the doorway carrying Johnny like this. And I thought...I watched this. His assistants and the other security guards shaking their head, you know, just shaking their head acknowledging how bad it is. And I remember thinking this has got to be it. Like, this has got to change. Surely this is it.

And he was understandably very, very sick for at least two days is my recollection. And in that two days, I had a lot of conversations with his team. I won't say what they were. But I felt at that juncture very encouraged that everybody and myself were on the same page. And I felt encouraged that we were in a new chapter, that Johnny had finally hit rock bottom and finally he felt like changing for good. And I felt buoyed, you know, supported by these conversations I was having with people that he was close to that he trusted.

Elaine: November 2013, did you have any contact with Lily Rose that led to any discussions with Mr. Depp?

Camille: Objection, leading.

Penney: Sustained.

Elaine: What, if any, connection, communications did you have with Lily Rose in November 2013?

Camille: Objection, calls for hearsay, leading.

Elaine: I'm asking what her connection was. I didn't ask what she said.

Penney: I'm gonna sustain the objection.

Elaine: Okay. November 2013. What if any interaction did you have with Lily-Rose, without saying anything she said?

Camille Objection, hearsay.

Elaine: It's interaction, Your Honor. I'm not asking for what she said.

Penney: If you can lay a foundation, I'll allow it.

Elaine: Okay. Did there come a time in November 2013 that you saw Lily-Rose?

Amber: Yes. They came to stay with us for some time in the winter, yeah, around November, I believe, 2013.

Elaine: When you said they, who are referring to?

Amber: Johnny's kids, Jack and Lily-Rose.

Elaine: All right. And was there a particular incident that led to disagreement with Mr. Depp?

Camille: Objection, leading.

Penney: Sustained.

Elaine: What, if any, interaction did you have with Lily-Rose that lead to an argument with Mr. Depp?

Camille: Objection, leading.

Elaine: That what if any.

Penney: If we approach [inaudible 00:29:22].

Elaine: Did you have an argument with Mr. Depp relating to Lily-Rose in November 2013?

Amber: Yes.

Elaine: Can you please describe that?

Amber: You know, these kids were... I found them to be these beautiful, wildly intelligent little weirdos in the best way. You know, they were... I was falling in love with them. And, you know, they were in my life at that time, a short amount of time, but I loved it and I started to feel very

protective. And, you know, Johnny's sobriety meant that he was there and then he wasn't. And the nature of our lives with the travel and work meant he was there and then he wasn't. And Lily-Rose, at some point, had a crush on a, you know...

Camille: Objection, hearsay, and lack of foundation.

Penney: I'll overrule.

Elaine: Thank you. Please continue.

Amber: This argument happened because the... Johnny was...I didn't agree that this gentleman, who's a famous musician over the age of 18, spent the night at the house and I felt protective over Lily-Rose and concerned. And naturally, they were not my children. It's not my place, and I understand that. I know it's a sensitive subject. So I understand why Johnny got so upset with me.

But that, and the introduction of the weed with his daughter... She was so young. I just felt protective. Again, it's not my place. I understand that, and I made him really angry by weighing in on that.

Elaine: Okay. Did there come a time that there was a family engagement gathering?

Amber: While we celebrated Thanksgiving out in in London, the kids were there, there was a stint of sobriety following how sick he got on set with Paul Bettany after one of his drug binges, and he kind of just came alive again, you know. He even, like, played a prank on me about having, like, relapsed when he hadn't relapsed. You know, it was...I started to kind of feel that...with the kids being around, I kind of thought...I did think that maybe this was it. We were on a good path, meaning to sobriety, that this was it. And our life was peaceful for a minute, you know. It went back to being wonderful. There were these moments that just felt so wonderful.

Camille: Objection, Your Honor, nonresponsive.

Penney: All right. I'll just sustain the objection.

Elaine: Okay. Take us to the engagement. There was this engagement party, correct?

Amber: Yes. Come Christmas of 2013, Johnny had rented this beautiful mansion in Malibu on the beach. It was gorgeous. And he brought my family out, and his family was out, obviously, in LA. And we stayed in this rented mansion. And we were all together for the holidays. And one

evening, we were going to his mother's house. His mother who you've heard about was old, older and sick, but at home being cared for. And one evening, we were going to have dinner, Christmas dinner there with with her around the time of her birthday as well. And my best friend said, "You should..."

Camille: Objection, hearsay.

Elaine: It's all right. I wasn't [inaudible 00:33:59] prove the truth of the matter, but go ahead. Go past that. What did you do?

Amber: We went to Betty Sue's house, his mother's house. And Johnny proposed in front of our families in this big, you know, surprise. He surprised me, got down on one knee, and, you know, I cried and hugged my mother and hugged his mother, and he gave me this enormous diamond ring. And it was a nice time.

Elaine: Well, to take you into January, February, 2014, you had as...you employed a woman named Kate James. Is that correct?

Camille: Objection, leading.

Elaine: What, if any, relationship did you have with Kate James?

Amber: She was my assistant at the time. I hired her sometime in 2012, and had as minimal a contact with her as I possibly could, so.

Elaine: And why is that?

Amber: She was difficult, troubled, and inconsistent. She drank on the job and stuff like that, and her behavior was...

Camille: Objection, relevance.

Amber: Horrible.

Elaine: She's already testified. Kate James has testified, and I think bias...we can...

Penney: I'll allow that. Go ahead.

Elaine: Thank you. Okay. Please describe for the jury what job responsibilities Kate had and how you communicated with her and kind of how that worked.

Camille: Objection, compound.

Penney: Overruled.

Elaine: Thank you.

Amber: We had minimal person-to-person interaction because I was hardly ever in LA. If I was, I was there for a few days at a time. And Johnny and I kind of lived in this insular bubble anyway when we were together, but we would send emails, texts, and a lot of voice memos, voice notes. And, you know, I found that if I said, "Kate," you know, "You left the car running with your doors open and your kids in the car on the street [inaudible 00:36:32]..."

Camille: Objection, hearsay.

Elaine: She's not testifying...she's testifying about context.

Penney: I'll sustain the objection. Next question.

Elaine: All right. I'm going to ask you to take a look at defendant's exhibit 209.

Camille: Your Honor, I'm gonna object on hearsay grounds.

Elaine: We're laying a foundation, Your Honor.

Camille: It's still hearsay.

Elaine: May I lay the foundation first? Ms. Heard, did you communicate with Kate James by email in the ordinary course of your business?

Amber: Yes, I did.

Elaine: Okay. And I'm going to ask you to take a look at defendant's 209. Is this a communication that was between you and Kate James that was in the ordinary course of business with her as an employee?

Amber: Yes, it is.

Elaine: Your Honor, I'm going to move the admission of defendant's exhibit 209, business records exception.

Camille: Still hearsay, Your Honor.

Penney: Business record exception gets the business record in, but if there's hearsay involved inside the business record, there is still objection to hearsay.

Elaine: Your Honor, the business records exception...I mean, I don't agree. I think that's the point that hearsay can...

Penney: Approach.

Elaine: What, if any, communications did you have with Kate James about your issues with Mr. Depp?

Camille: Objection, hearsay.

Elaine: Your Honor, Ms. James has testified.

Penney: I'll sustain the objection.

Elaine: All right. We can take that down, Michelle. In the February...I'm going to jump to February, March, 2016. What, if any, communications did you have with Mr. Depp about a prenup?

Amber: Well, after the...after the engagement but before the engagement party, I started to feel like it would make... You know, I know that he earned significantly more than me. He's a successful actor. I wanted to eliminate any doubt in his mind and in other people's minds, so I brought it up to him and brought it up to my therapist.

Camille: Objection, hearsay.

Elaine: She's just saying that she brought it up to her therapist. She's not saying what she said. But please focus on Mr. Depp, okay?

Amber: Of course. Johnny said he would tear it up. He said, "If you ever brought one up to me or if I ever saw one, got my hands on it, I'd tear it up. The only way out of this is death. The only way out of this is death." And I thought it would be like...I didn't care either way, but I did feel that it would eliminate suspicion or doubt and it would make things easier. And I told him over and over again, you know, "Are you sure? Are you sure? Maybe we should do this." And one time, he said to me...he's like, "Kid, are you already thinking of how you're getting out of this? Are you already planning to get out of this, kid? You're already planning on leaving."

It was around the same time as the moving-in-together conversation. He accused me of having one foot out. And they kind of were happening around the same time. You know, I still had my apartment and we were engaged now. He was asking me to redecorate Sweetzer, his main house, and kind of move in to the ECB building downtown, where my best friend was living at this time, while the decorations and the remodeling had been done on Sweetzer. And so, these conversations were kind of happening about how to build our future together and how we were going to move forward together. And, you know, I would have forgotten about the extent that we had those conversations early on in the engagement if it hadn't been for my therapist's notes.

Elaine: I'm sorry, if it hadn't been for your what?

Amber: If it hadn't been for my therapist's notes taken at the time when I was talking to her about this and my conversations with...

Camille: Objection, hearsay.

Penney: I'll sustain the objection.

Elaine: Okay, we'll move on. Okay. Let's take it to March, 2014. Did there come a time there was an engagement party?

Amber: Yes. Yeah, it was March 2014.

Elaine: Please describe for the jury. We had an engagement party. And we decided that when we did get married, we'd have a small wedding, you know, something intimate. But, you know, our lives were kind of big. His life was extremely big. And we needed to incorporate...we wanted to have a bigger engagement party than a wedding, you know, and kind of get our guests in, our family, our friends, and have a big event of it as opposed to making the wedding something that was big. And, you know, so we kind of put it on the engagement party and had a bunch of people, a lot of friends, business acquaintances, a lot of family. I had all of my family friends and my childhood friends come out for it. And I even invited my therapist. It was, you know, a big event.

Elaine: Okay, and describe what took place at the engagement party.

Amber: ell, we walked in together and we took some pictures and said a few hellos, and then Johnny disappeared upstairs in...I guess it's like a coat room or something. It was in a big, abandoned building that was rented out for events. And he had disappeared upstairs almost the entire party, I would say, just kind of came down at the end when we were leaving and came down once because he was at the time sharing drugs with my dad.

Camille: Objection, speculation, lack of foundation.

Elaine: How do you know that he was sharing drugs with your dad?

Amber: I was there. I watched it.

Elaine: Please continue.

Amber: My dad at the time was on the same...was addicted to the same thing Johnny was. And so, my dad had...either my dad ran out or Johnny ran out. I can't recall which of the two ran out, but there was...you know,

they needed more, of course, and had to leave the party. My dad actually left with Johnny's security to go get more drugs from...

Camille: Objection, calls for speculation.

Elaine: How do you know that?

Amber: They told me.

Camille: Hearsay.

Penney: I'll sustain the objection.

Amber: And they left to go whatever, and then they came back with drugs and everything was okay in terms of the withdrawal symptom...I don't know what you call it at that point. But he still stayed upstairs and went...

Elaine: Are you referring to Mr. Depp?

Amber: Yes, I am.

Elaine: Okay. Please continue.

Amber: So, shortly after that, I tried to get Johnny to come downstairs, and he just snapped at me, just verbally, told me to shut the fuck up. And I remember talking to my mom about the irony of it. We're in an engagement party. But that was pretty much it for the engagement party. And I went downstairs and entertained guests and smiled and took pictures and put on a face and, you know, went about my evening.

Elaine: All right. I'll take you to May 2014, the Met Gala. Could you please tell the jury what a Met Gala is and what's involved in that?

Camille: Objection, compound.

Penney: Overruled.

Amber: Met Gala is a big event, annual event, celebrity event in New York. It's a fashion event, but it's just a major red carpet event. And you have to be invited and it's kind of a thing, you know. And we were invited that year. And I had already gone for the previous year or two. And this year, we were gonna go together. And at some point in the evening, we're sitting across the table, and Johnny starts asking me about this woman. He thought I was looking at this woman in a sexual way. And I kind of turned it around on him and said...

Camille: Objection, hearsay.

Elaine: It's context, Your Honor. This is context.

Penney: I'll sustain the objection.

Elaine: Okay. Just say what Mr. Depp said, then. I guess you can't tell us what you said to him.

Amber: Okay. He was accusing me of flirting. And that's how the argument started. I don't recall what other accusations I was fielding at that moment. But typically, in my experience with him, it wasn't just one. So you'd make a point and then he would go on to a different accusation. But I remember that what started it is this accusation that I had been flirting at this event. We get back to the hotel room and Johnny shoves me and kind of grabs me by the collarbone area, like not really my neck, but top of my neck...top of my...above my collarbone below my neck.

I think at that point, when we were still in the living room, I shoved him back, but I don't really recall too many specifics. I remember he threw a bottle at me. It missed me, but it broke the chandelier. And at some point, I remember... Maybe this was the shove that I was talking about, but at some point, Johnny and I are in a struggle in the living room, and he kind of like shoves me down on the sofa and I get up and I'm trying to get him off of me, and he's just stronger than me. I don't know how else to describe it.

And at some point, he just whacks me in the face. And I had not, at the time been...like, I didn't...I think that was the first time I was like, "Is this a broken nose?" At the time, I was unsure what that feeling was, but I suspected I had a broken nose. And other than that, I was relatively unscathed, but I remember my nose being swollen, discolored, red. And I took a picture of my face at some point and made a joke about it to my friend about how bad I looked compared to how [crosstalk 00:48:44]...

Camille: Objection, hearsay.

Elaine: It wasn't an effort to prove the truth of the matter.

Penney: I'll sustain the objection.

Elaine; Okay. Okay. Just don't say what you told a friend, okay? Okay. Let's take you to "The Adderall Diaries." When did you start filming "The Adderall Diaries?"

Amber: I believe May. I filmed another movie in New York March, April. April, May, I went straight from that movie to another movie. It was an independent film with James Franco. The one I had previously shot was

with Christopher Walken. That's right. Okay, so I went from one to the other and saw Johnny in these...you know, in between. Like, if I got a long weekend, you know, I'd fly home to be with him and then fly back. It was kind of like that.

Elaine: Fly back from where? Where were you filming those?

Amber: In New York.

Elaine: Okay. And where was Mr. Depp at that time?

Amber: Johnny was in LA at the time and then eventually went on location for his movie "Black Mass" in Boston.

Elaine: So you were in New York and Mr. Depp was in Boston at some point in May?

Amber: Eventually, by May 2014. That's it.

Elaine: All right. And what, if any, discussions or arguments did you have with Mr. Depp relating to James Franco in that timeframe of May 2014?

Amber: It was a nightmare. I wanted to do this independent film. I liked the story. I liked the character. I told him I'm not gonna wear makeup in the thing.

Camille: Objection, hearsay.

Elaine: Apparently...

Penney: [inaudible 00:50:57] approach, please.

Elaine: So, tell the jury what Mr. Depp said.

Amber: He was mad at me for taking the job with James Franco. He hated, hated, James Franco and was already accusing me of kind of secretly having a thing with him in my past since we had done "Pineapple Express" together.

Elaine: So I'm going to take you to the Boston plane incident. We've heard about that earlier, May 24th. Can you please describe for the jury what took place on May 24th relating to the plane incident?

Amber: Well, I had spoken to Johnny. You know, he's in Boston, I'm in New York. And I spoke to him. He had already been upset with me and accused me in, like, many arguments about not telling him about scenes that I had. If I had a kissing scene, any sort of romantic scene, and I wasn't explicit about what I was going to do, then I was accused of having withheld information and hiding it from him. So I didn't want the

fight, of course. I didn't want the argument. But I had to kind of eggshell tiptoe around how to tell him when I had any sort of scene like that. And I did tell him in this occasion.

Camille: Objection, hearsay.

Elaine: We need to stay with what Mr. Depp said, okay?

Amber: Okay. So he was upset with me, but he didn't sound coherent so much on the phone. He was yelling at me about, "How could you? How could you tell me this? How could you tell me this when I'm filming, when I have this scene that I'm doing? How could you tell me this when I'm working?" Obviously, I couldn't tell him any other time because we were both filming and I told him as soon as it was relevant. But he kept saying, "How could you tell me this? How could you just tell me this?" And it was like I had told him I was having an affair or something. You know, he was that angry at me. But he kind of started to sound less connected to reality as these, like, arguments would happen on the phone. This is in one day.

Eventually, he hangs up on me in the conversation, screaming, screaming at me. I talked to his assistants. I won't say what they said. But I had conversations and felt encouraged that I could continue on with the plan, which was for me to get on the plane, go to Boston, pick him up, and we would go back to LA for his daughter's birthday. I was nervous because the conversation I had with him, and he was so upset with me on that conversation, but I figured he'd...I assumed he had passed out and that he would have been kind of sobered up the next day, assuming that the work would mean that he felt pressured to kind of pull it together.

And I get on the plane. He sent the plane, so I assumed he's not that mad at me. He's over it. We're moving on. He's sobered up. There had been a lot of talk about a sober plan, like a full detox, a full recovery, a doctor, a whole plan. You know, there were talks of that following what had happened in London. So I was feeling like, "Okay, well, maybe we're here." And I get on the plane. It touches down and the SUV pulls up, and it sits on the tarmac for a very long time. He knows I'm on the plane waiting for him. So I kind of started to anticipate that things weren't as I hoped, meaning that he was sober and had slept it off.

And I get... I mean, I'm sitting on the plane for a very long time waiting for him. And he finally opens the door, and I see him get out of the SUV. And I can guess by how he's moving, how he's walking...I didn't realize at the time I had already become really sensitive to these little changes

because my life changed depending on what he was on. And he gets on the plane, and I just knew in every cell of my body something was wrong.

And he comes straight up to me, doesn't say anything to me, but he's looking at me. He's got these glasses on and he takes them off in this kind of aggressive manner and sits down across from me, not in the usual spot. We'd kind of have our places on his plane, you know, where you get used to sitting. And I remember I got up and moved to accommodate him getting by so he could sit in the normal seat as per usual. He didn't, he sat across from me. At some point, and I don't really remember the exact sequence of it, we take off. And at some point, he's asking me what's wrong with me? What do I have? Do I have something to tell him? Do I have something to tell him? "You want to talk to me about your day yesterday?" And then it gets...I already know that he's drunk. I already know he's using. He reeks of weed and alcohol. I mean, his breath smelled so bad, and I could anticipate that there was a no-win situation here. There was no me talking myself out of this or talking him down or any...you know, a lot of my arguments and my involvement in them are me trying to defuse by explaining or...

Camille: Objection, non-responsive.

Elaine: She's telling the story, Your Honor.

Penney: I'll sustain an objection on this part. Go ahead.

Amber: So he is asking me questions. And I know to not engage. I was polite. I made sure to answer minimal amount of...you know, the minimal amount that I could. I moved slowly. I was trying to be polite, but not engage, because there was no win, and he kept going, kept asking me. Eventually, he went from, "Do you have something to tell me?" To, "You want to tell me how much you liked it? Tell me, did he slip a tongue?" It got worse and worse. Just more it went from asking me about how my kissing scene went or how the sex scene went to asking me what James Franco had done in the scene, to being really explicit about my body. You know, he was talking about my...he was saying really disgusting things about my body, about how I liked it, how I responded.

And then he started just straight up taunting me. "I know you liked it." He called me a go-getter. He called me a slut. And also, this is happening with security and his assistants on the plane. And I remember I felt...I struggle to be able to tell you how embarrassed I was because he was speaking to me in front of people in this way, asking me if I liked it and if I was wet, and, you know, why I wasn't looking at him, and that was

proof. I wasn't looking at him, that was proof that I was asking for it. Did I ask James to do this and this to me? And how about if he does those things to me? Insert sexually explicit descriptions of what he accused me of wanting or deserving.

And I, at some point in this get up and move to the front of the plane. And I remember getting up so slowly. I didn't want to aggravate him. I didn't want to give him any excuse to pounce on. I didn't want to upset him. I didn't want him to flip a switch and get worse. I didn't want...I just remember very slow movements. And I slowly get up and move to the front of the plane, and he starts throwing things at me, ice cubes, utensils. He's calling me a go-getter and then an embarrassment, talking about what an embarrassment I am. I don't know how many times I moved seats. I wish I did. I don't. I remember moving more than once. And Johnny came to me each time, not the other way around. He sits down in front of me at one point, because I'm not answering him. I was looking out of the window. And he slaps my face. And his friend is in our proximity. And it didn't hurt me. It didn't hurt my face. I just felt embarrassed that he'd do that to me in front of people. It was the first time that anything like that had happened in front of somebody.

I got up to move again. And he's just taunting me, having a laugh, screaming, and then just straight up mean and calling me names, and it was oscillating between those things. And I get up slowly again, and I just resolved to just sit the rest of the time at the front of the plane. And as I get up, he kind of kicks the swivel chair into my hip but kind of just hits me. And I look at him, and he asked me, "What? What are you gonna do about it?" I just stared at him. I just stared at him and wanted him to see me. I wanted to get through to him. It didn't feel...it felt like there was a blackness in his eyes. I wanted to look at him. I wanted him to see me. It didn't even feel like him. And, as I'm walking away slowly, trying not to be...I was being very deliberate about my movements. I wasn't saying anything. I wasn't engaging. I am walking away from him slowly, and he tells me to hurry the fuck up. "Hurry up." And I just look at him one more time wanting to penetrate the monster to see the man that I love underneath that, the man I loved.

And he tells me to hurry up again. And I pull my gaze away from him. I walk away from him. My back is turned to him, and I feel this boot in my back. He just kicked me in the back. I fell to the floor and caught myself on the floor and I just felt like I was looking at the floor of the plane for what felt like a long time. I thought to myself, "I don't know what to do. I can't believe he just...did he just kick me?"

No one said anything. No one did anything. It was like you could hear a pin drop on that plane. You could feel the tension, but no one did anything. And I just remember feeling so embarrassed. I felt so embarrassed that he could kick me to the ground in front of people, and more embarrassing I didn't know what to do about it. I got up and I just...I walked to the front of the plane. I sat down and I just looked out of the window.

And Jerry Judge, the security, and my friend both kind of under their breath asked me, "Are you okay?"

Camille: Objection, hearsay. I spent the rest of the time looking out of the window.

Penney: I'll sustain the objection.

Elaine: Did there come a time that you tape-recorded Mr. Depp on this plane?

Amber: I want to sit here and say that I was... Like, I was telling myself I needed to leave him, but as he got worse, he demanded the oxygen tank from the flight attendant, plane attendant, excuse me. And he continued to drink and then eventually started howling like an animal and passed out in the bathroom with the door locked and was howling. And I, at some point, pushed record on my phone because there was that 5% part of me...

Camille: Objection, non-responsive.

Elaine: I don't think it's non-responsive. She's explaining what led up to her tape-recording him and why. I mean, I can ask her [crosstalk 01:05:56]. Why did you tape-record him?

Amber: Because I knew that Johnny wouldn't remember what he had done. I knew he would not remember. And if...

Camille: Calls for speculation.

Elaine: She can say why she did it and what she thought.

Penney: That last part called for speculation. I'll sustain the objection.

Elaine: Don't say, "I knew." Why did you tape-record?

Amber: In my experience, when Johnny was that inebriated, he would not remember what he had done.

Camille: Calls for speculation.

Elaine: How can that call for speculation?

Penney: I'll sustain the objection.

Elaine: All right. Let's go to defendant's 221. And I'm gonna play three different parts for it.

Camille: Your Honor, may we approach, please?

Penney: Okay.

Elaine: So, you're going to start with 221, and we're gonna call it A, and that'll be zero through one minute. Your Honor, may I approach?

Penney: Okay, sure.

Elaine: The first one with zero to one minute, and can you turn up the volume just...? I mean, there's part of it that...the noise of the airplane is a little bit loud to be able to pick up the noise.

[01:07:40]

[recording of moaning]

[01:08:41].

Elaine: And then, the second one is from 2:50 to 3:20, 30 seconds.

[01:08:57]

[recording]

[01:09:24]

Penney: 221 is in evidence. All of 221 is already in evidence.

Elaine: So, may I play the third one then and then we can take the break?

Penney: Yes.

Elaine: Thank you. That would be...

Penney: You could play all of it if you'd like. That's what [inaudible 01:09:41].

Elaine: I think that will torture that jury if I do that, Your Honor. 9:30 to 10:00, just 30 seconds more.

[01:09:50]

[recording]

[01:10:20]

Penney: All right. And you're gonna change in gears after that or do you have more questions for this issue?

Elaine: No, I think this would be fine for a break.

Penney: Okay. All right. Ladies and gentlemen, let's go ahead and take our morning break then. Just do not do any outside research and don't discuss the case with anybody.

[01:10:34]

[silence]

[01:11:00]

Penney: All right. Thank you. [inaudible 01:11:01] since you're still testifying, don't discuss your testimony with anybody at this point, okay? All right. So let's just come back at...let's make it at 11:42. All right.

Elaine: Thank you, Your Honor.

Amber: I'd save half for me, send half to my family.

[01:11:18]

[silence]

[01:11:49]

Penney: All right, ready for the jury then?

Elaine: Yes, Your Honor. Thank you.

Penney: All right, thank you. All right. Let's see your next question.

Elaine: Thank you, Your Honor. Amber, following the plane ride, what did you do once you arrived, once you landed in LA?

Amber: I called for a cab, a car to pick me up. It met me at the private airport and I left. I got straight off the plane as soon as we touched down. Johnny had been saying what he would do to me once we got on the ground, and I didn't know how long this cycle would last, so I wanted to just get out of there. I went to a hotel and called my friends to join me, which was my coping strategy at the time.

Elaine: Okay. I'm going to ask you to take a look at defendant's 204. If we can pull that up. Did you reach out to...

Camille: Objection, Your Honor, hearsay and leading.

Elaine: Your Honor, I would direct Your Honor's attention to the first one in blue and the third one in blue, and I would say present sense impression and the state of mind at that time.

Penney: All right. You wanna approach?

Elaine: Yes. All right, let's go to 205, defendant's 205. And this is a communication between you and Rocky Pennington, your best friend. Is that correct? That's correct.

Camille: Objection, hearsay.

Penney: You wanna approach? This will be redacted. So 205 with redactions is in evidence.

Elaine: Thank you, Your Honor. May we publish to the jury? Thank you. So Rocky on this is Rocky Pennington, your best friend. Is that correct?

Amber: Yes it is.

Elaine: Okay. And when did you send this communication to Rocky?

Amber: Once I had touched down in LA.

Elaine: And you just said, "I'm not good." What did you mean by that?

Amber: That I needed help, that I was scared. I was scared of what had just happened to me. I'm scared of what was gonna happen to me. I was scared if I left him. I was scared if I didn't. And I needed help. I just needed support. I didn't feel safe going home. I still had my place in Orange. He had keys. I was scared.

Amber: Did you text your mother and your father about this?

Camille: Objection, hearsay.

Penney: If you want to...

Elaine: What, if any, communication did you have with your mother or your father following this incident?

Camille: Objection, hearsay.

Penney: I'll sustain that objection.

Elaine: Let's go to defendant's 222. And, Your Honor, I suspect we're going to be back up [crosstalk 01:16:25].

Penney: All right. If you wanna approach, that's fine. Thank you.

Elaine: What, if any, communications did you have with Kate James following the Boston plane incident?

Camille: Objection, hearsay.

Elaine: Your Honor, if we go to 224.

Penney: Okay, 224.

Elaine: My argument would be business records exception.

Penney: All right. You wanna come forward and do it?

Elaine: So, what, if anything, did you do the evening of the 24th of May?

Amber: I reached out to friends and family, asked for support.

Camille: Objection, hearsay.

Penney: Sustained.

Amber: And surrounded myself with them, with that.

Elaine: What, if anything, did you do for Lily-Rose's birthday?

Amber: That's why we had gone back to LA. Johnny was sick after having passed out on the plane, so I took her to dinner. We went to Benihana's. You know, again, put on my smile, took her out, tried to make her feel loved and celebrated for her birthday. And then I booked a flight out to New York to go back to New York, obviously without Johnny.

Elaine: I'm going to ask you to now turn to to 225. And, Your Honor, I'm going to be referring to the last two blue spots on that page with the state of mind, mental condition.

Penney: All right.

Camille: It's still hearsay, Your Honor. May we approach?

Elaine: I'm going to ask you to turn now to 228.

Camille: Your Honor, we're going to object on hearsay.

Elaine: First line, Your Honor.

Penney: Okay.

Elaine: I'm understanding Your Honor's ruling but I think...

Penney: All right. If you wanna come forward, that's fine.

Elaine: So tell us what...please tell the jury what you did then over that night, the next day at the hotel?

Amber: I cried a lot, tried to surround myself with my friends, and resolved to leave him. I felt powerless. Nothing I did made a difference. You know, on the plane, I was so careful.

Camille: Objection, non-responsive.

Elaine: Please just tell us what you did, and you can tell how you feel, but don't go backwards, okay?

Amber: I resolved...tried...just strength to commit to leaving him. I knew I had to. I knew nothing else would make a difference. So I got myself back to LA. I mean, excuse me, New York. And started going to Al-Anon meetings every day. It's a support group for people who love addicts and alcoholics.

Elaine: What, if any, communications did you have with Stephen Deuters?

Camille: Objection, hearsay.

Elaine: Your Honor, what... Let me ask it this way. What, if any, communications did you have with Mr. Deuters communicating on behalf of Mr. Depp?

Camille: Objection, hearsay.

Elaine: It's agency on that, Your Honor.

Penney: You have to lay a foundation for that.

Elaine: All right, let's go to 229A. And could you...without saying what the content is, can you tell us who this text message is with?

Amber: Johnny's assistant.

Elaine: What's his name?

Amber: His name is Stephen Deuters.

Elaine: Okay. And what, if any, communication were you having with him following the Boston plane incident?

Camille: Objection, hearsay. May we approach?

Penney: All right, yes please.

Elaine: Did you communicate at all with Mr. Depp in the days following the Boston plane incident?

Amber: Yes, I did.

Elaine: Please tell the jury about those communications.

Amber: I heard from him directly. I also heard from him through his assistants who were texting for him.

Camille: Objection, Your Honor, hearsay.

Penney: I'll sustain the objection.

Elaine: You're not allowed to testify about the text messages with his assistant, but can you tell the jury about your communications with Mr. Depp?

Amber: Okay. It's kind of confusing because he's texting through them.

Camille: Objection, Your Honor, [crosstalk 01:23:52].

Penney: I'll sustain the objection, I'll strike that from the record, you know, disregard that testimony.

Elaine: Please answer the question. Just confine it to the communications you had with Mr. Depp, please.

Amber: That he was sorry, and told me that he was in a blackout. He didn't remember everything, but what he did remember, he was ashamed of. He begged me to forgive him. He said he understood and he'd forgive me. Forgive me if I never wanted to speak to him again. He texted me at one point and then I didn't respond right away. And he texted me again that he understood that I had made my decision to move on and good luck and I was better for it, and then continued to contact me. I spoke to him when I was in New York on the phone, and he said that he was...he had a chip, or that he was going to meetings, that he...I think at the time mentioned sober...another celebrity that was kind of advising him on sobriety, or not advising him, but, you know, encouraging him. And he was saying, "Well, look, you know, me and this person, we're doing...we even went to a meeting. I've got three days sober, four days sober. And that was the last time. The monster will never come back once. The monster will never come back." And, because it felt like such a different...it felt so much worse than it had ever been before. And because I had... You know, I went to New York

and I was trying to get my strength to leave him. I actually thought that it kind of would be the turning point. I thought I had effectively...

Camille: Objection, Your Honor, non-responsive.

Penney: Overruled.

Elaine: Thank you. Go ahead, please continue.

Amber: I thought I thought things would change.

Elaine: Did you draft any kind of email to Mr. Depp to express your emotions and how you felt about all this?

Camille: Objection, hearsay.

Elaine: Well, let's go...also lay the foundation, Your Honor. Let's go to defendant's 239?

Penney: 239.

Camille: Objection, hearsay, Your Honor.

Elaine: And I would say, both present sense impression and definitely state of mind, Your Honor.

Penney: I'll sustain the objection.

Elaine: All right. So, did you ultimately communicate to Mr. Depp what you first drafted up in an email, without saying anything about what's in the email?

Camille: That calls for hearsay, Your Honor.

Elaine: I'm just asking if she did, not what she said.

Camille: Correct.

Penney: Okay. Overruled.

Elaine: Did you communicate to Mr. Depp what you had drafted in the email? And you don't get to say what you said.

Amber: Yes.

Elaine: Okay. And what, if any, response did Mr. Depp have to your sending that email to him?

Amber: He came to New York to fight for the relationship, for me, to prove that he was sober and he was committed to changing. I believed

he was embarrassed and sorry. He said he was and I believed him, so I took him back or I got back with him on the condition that he would uphold his promise to do the treatment, to do the full detox, clean up, and never go back.

Elaine: So I'm gonna take you now up to the June through August 2014 timeframe. And I think you testified earlier, and others have as well, that Mr. Depp brought in Dr. Kipper in his group, correct?

Amber: Yes, he did.

Elaine: Can you please describe for the jury what those next few months were like...

Amber: All of a sudden, this doctor gets brought on that we had been talking about. I'd heard this name before. And, all of a sudden, this doctor, Dr. Kipper, who apparently wrote a book on addiction and was this doctor was gonna be the solution, the cure, you know. And he got brought on board. And, all of a sudden, the plan was that this team would be involved in Johnny's recovery. So it felt real. It felt serious. I felt, like, protected. You know, I'd already by this point heard a million times it seems like promises to get clean and sober, but this felt like a change. And they were gonna come to Boston and start working with Johnny.

And the plan was to keep Johnny on the same level of drugs that he was on since he was filming. They needed him to finish filming the movie, so he was going to be maintained with prescription pills, including the painkillers. And the plan was...he would obviously abstain from alcohol completely and all other drugs like weed and coke. And then, when he finished filming, the plan was to...

Camille: Objection, Your Honor, hearsay and lack of foundation.

Elaine: I don't understand what the objection... I don't think it is. I think she was just explaining the context there. I don't think she was saying...

Penney: You could lay foundation of how she knew, but it's fine.

Elaine: How did you know that?

Amber: I was involved in the conversations...

Elaine: Please continue.

Amber: ...with the doctors and with his sister.

Camille: Objection, Your Honor. That's still hearsay.

Penney: I'll sustain the objection.

Elaine: [crosstalk 01:31:22] that part is. So what happened next as a result of these communications, without saying what the communications were?

Amber: A nurse came to Boston where Johnny was. I just would come for short periods of time in between, I mean, on weekends from filming until I wrapped my movie, which I did I think in May, if I am not mistaken. And then, I went to Boston and I was there and saw... A nurse was flown out to Boston, Debbie Lloyd. And I believe Kipper came out too, and they put Johnny on a bunch of new medications, which they shared with me, told me about...

Camille: Objection, Your Honor, hearsay.

Elaine: We have to be careful about what other people told you, okay? But you can testify to what you know, okay? So what happened then?

Amber: I saw his medications change. I know the amount that Johnny told them he was on was so that they could maintain him for the filming, meaning not changed...make a drastic change in the amount of painkillers he was taking. But his behavior, his whole personality changed drastically. He would be speaking to me. And, at the time, I was staying in Boston with him, having wrapped my movie, and he would in mid-sentence, mid-word, fall asleep.

One time, I was sitting across from him, and he would come in and out of sleep, of being awake, or completely what appeared to be asleep while talking to me. And he had a cigarette in his hand. And, you know, Johnny constantly smoked. And he just sat the cigarette, you know, as he fell asleep while speaking down on his leg. They're hand-rolled cigarettes. They don't stay lit very long, thankfully. But, you know, it was things like that, and I didn't understand it. Even though I had experience with drug use in my family, I hadn't seen anything like this. And it was so dramatic, the change, that I was trying to figure out with the nurses and doctors what happened, what changed, how we could explain the change and what medications were causing it.

I knew there were new medications involved. So, you know, I was constantly worried and in communication. And Johnny's behavior got worse and worse, more of this passing out, nodding off, waking up in the middle of the night screaming, waking up in the middle of the night sometimes crying. And the emotions would change from one to the next, like, by the by the second. I remember we were on a long weekend when he was filming in Boston and we went to this, like...like a resort

retreat hotel, and, you know, he was just bawling. You know, it broke my heart. There was just a lot of changes, and I really didn't know...I felt so bad for him, and I thought maybe it was just what Kipper had introduced into the regime, the medications. But what I found out in that time is that he was taking about double the amount...

Camille: Objection, Your Honor, hearsay.

Elaine: Are those your observations?

Amber: I saw it.

Penney: Overruled. Thank you, please continue.

Amber: He was taking about double the amount that he told them was his normal when he started the process with the doctors. So after a few, you know, it's I think months of going, "What is wrong?" And, you know, turning him over when he vomited at night or checking his pulse, there were...all of a sudden, I just... When I realized the amount was about double, I realized then he had been lying to them and me about the amount so that he could get extra high before he had to detox. But it was such an agonizing few weeks, months. It was so agonizing. I don't know how long it lasted, but I was so concerned for this person. And he had just been doubling up his meds because he didn't...

Elaine: So, Michelle, can you pull up 1092, defendant's exhibit 1092?
Amber, did you take this picture of Mr. Depp?

Amber: I did.

Elaine: Your Honor, I'm gonna move the admission of defendant's exhibit 1092.

Penney: Any objection?

Camille: No objection.

Penney: All right. 1092 in evidence. You can publish. Thank you.

Elaine: And can you describe what's depicted here and why you took this picture?

Amber: This was during that time when the prescriptions that he was on and the doubling up of the opiates got so bad that he was like this just throughout the day, off and on. And then he would take Adderall and he'd be really animated and ready to go, and then it would be this again. And it was so erratic and so...it changed so quickly. And I, naively now,

really did not understand what was going on. I deeply cared about this human's well-being, and it was very confusing and scary.

Elaine: So, did there come a time then that Mr. Depp went into detox for Oxycontin, oxycodone or whatever they're called?

Amber: Yes. When he finished filming, the plan was to do the detox, and that's what we did.

Elaine: And when was that? That would have been early August of 2014. I believe we left...we were there for I think a week to 10 days, 8th through the 18th, more or less.

Elaine: And we've heard some testimony about this, but can you please describe for the jury what took place during this detox on the Bahama Islands in August 2014?

Amber: It was for the first few days okay, peaceful. The nurse, and then later nurse and doctor, were staying on a different part of the island, a few minutes' drive by a ATV, like 10, 15 minute, you know, by one of those ATV vehicles. But we communicated via walkie-talkie and occasionally through text. And it was just...it was okay at first, and then the behavior...that it just really wasn't okay. It was up, down. He'd be mad at me then he was wanting a hug. He cried a lot and then he, you know, wanted to have sex a lot. Like, it was just not like Johnny at all.

And it was just like that. It was just up, down mood, and it was like...I felt like I was constantly was catering to the mood that whatever he was going through at the time. I was just trying to adapt and kind of roll with it and provide support. I was taking his blood pressure. I was on a schedule and in constant communication with the nurses about delivering the meds, giving him his meds at a certain time. I was just trying to take care of him. And a few days in, you know, I guess the the effects of the detox really started to change. And it went from this, like, erratic behavior up and down, up and down, to just really down or mad. He'd burst into anger at me, yelling at me. I'd crossed the table...I walked away from him at the table. I crossed the table in a certain way, and he screamed at me about that and tried to overturn this table. Luckily, it was bolted down to the deck. But I remember him shaking it and screaming.

And, at a different point, he was really calm and sweet and thanking me. And then another, you know, he looked like he was balancing out and we had a conversation and he was saying he wanted to quit, like quit the detox, and he couldn't do it anymore. And I was trying to find the language to encourage him. You know, I was trying to remind him how

much he wanted that, how much he had told me he wanted that, how much he was reminding him and he told me all the time I saved his life and he wouldn't be doing this without me. And I was telling him these things.

And at one point, in our conversations, I told him about how...

Camille: Objection, Your Honor, hearsay.

Elaine: Please try to continue without what you said, please.

Elaine: I said something to him. And he got so angry at me he slapped me across the face. But he did it, like, while crying. And that was the weirdest thing, just crying, saying no woman had ever embarrassed him like that. No woman had ever made him feel like that. I heard that for the rest of the trip, too, just on repeat. And I felt bad. I feel bad. I still feel bad. But, you know, I didn't want to make him feel embarrassed. That's not what I wanted to do. I was just in over my head. I don't know how to detox someone. You know, I don't how to help them through that, and I shouldn't have been there, you know, and I...

Elaine: Why were you there?

Amber: Because he asked me to. And I didn't know that that was a phenomenally dumb idea. I don't know why anyone...why the doctors and nurses didn't tell me not to. I had no idea what that was gonna look like or be like, and it was hell. You know, we're on an island. I'm trying to take care of him and he was hallucinating and...

Camille: Objection, Your Honor, non-responsive.

Penney: Overruled.

Amber: ...screaming at me for things that I said when I hadn't said anything. I would tell him, "Johnny, I..."

Camille: Objection, Your Honor, hearsay.

Elaine: I think in the context, Your Honor, it's not offered to prove the truth of the matter asserted.

Penney: What's it for then?

Elaine: It's just telling the context of...

Penney: I'll sustain the objection.

Elaine: Thank you. Please continue and just say what he says and what he did and what your observations were.

Amber: He was accusing me of having a man in the house with me. We were in a single...you know, on a cabin. It's basically one room with a closet and a bathroom. I mean, there's nowhere to hide really. I mean, there's a closet and a bathroom. And he, at one point, told me that I was hiding somebody in the house. Another point he was communicating with someone not in the room. He would yell at me and then yell at someone else who wasn't there. And I tried to ask for what I should do. I didn't know what to do. It was terrifying and strange. A whole week was....

Elaine: So, after you left the Bahamas and finished with the detox there, where did you go from there?

Amber: We, meaning Debbie Lloyd, Dr. Kipper, and I and Johnny, we flew back to LA. And he was going back and forth between saying he wasn't going to continue to he was committed. It was back and forth. Everything was up down, erratic, like, changing every second. And we got to LA, and Debbie and Kipper communicated with me. I won't say what they said, but I decided it would be probably in everyone's best interest if I went away to a hotel. Johnny put me up in this room in this hotel while he finished the process of detox in LA. And I had my friends out with my girlfriends there to support me, as per usual.

Elaine: So, Michelle, can you pull up 272, please? And after you both returned to LA, did Mr. Depp communicate with you by text while you were apart while he was finishing the detox?

Amber: Yes, he did.

Elaine: Your Honor, I'd like to move the admission of 272.

Penney: Any objection?

Camille: Yes, Your Honor, to the first message. Excuse me, Your Honor, to the second.

Penney: You mean the response, right? Okay.

Elaine: And it's just present sense impression, but I'm understanding Your Honor's rulings on that.

Penney: Okay. If you wanna redact it, that's fine.

Elaine: So can we redact that second message? All right, Your Honor, I...

Penney: All right. Any objections [inaudible 01:46:19] to redacting?

Camille: No, thank you, Your Honor.

Penney: All right. 272 is in evidence and we will publish.

Elaine: And, Amber, I'm going to show you now what is defendant's exhibit 272. And this is on August 20, 2014. It's a text message from Mr. Depp to you. Do you see that?

Amber: Yes, I do.

Elaine: Okay. And just so that we can highlight here, he's calling you... he says, "Just to let you know that I'm fine, my angel. I miss you, of course, but this was the right thing to do to speed up the process. I love you more than life. Yours, Steve." You see that?

Amber: I do.

Elaine: So what if any expressions was Mr. Depp giving you at this point that he was angry with you ever having to help participate with the detox or to be on the island or anything along that line?

Camille: Objection. Form compound.

Penney: I'll allow it, but just for trying to keep the record clear, 272 has already been entered into evidence without that redactions and there wasn't any objection. So I would wish I could have both sides to keep track of their evidence. It's not my job to keep this.

Elaine: Thank you, Your Honor. And I just got a note to that effect, so...

Penney: Okay, so 272 isn't evidence for that. You can clear the redaction and publish it. It's really the party's responsibility to take care of the record, not mine.

Elaine: My apologies on that one, Your Honor. All right.

Penney: All right. And I overruled the objection, so she can answer the question.

Elaine: Thank you, Your Honor.

Amber: I'm sorry, can you remind me what the question was?

Elaine: Yeah, that's fair. That's fair. What, if anything, did Mr. Depp say about that you were torturing him on the island and he didn't want you there?

Amber: It's very confusing for me to hear that, because, even though he was hallucinating and angry at me at various moments, when he would have these kinds of episodes, I did nothing but trying to take care of him. I'm not a nurse. I did my best to support him. And he thanked me. He

thanked my mom. He thanked my dad. And told me, of course, I saved his life, that he wouldn't be able to make this change without me and that this process was horrible and hard on him and us and me, but that he was so thankful that I was there for him.

Elaine: Okay, we can take this down now, Michelle, thank you. And I'm going to take you up to September, October of 2014. Do you remember filming "Magic Mike Two" in that timeframe?

Amber: Yes, I do.

Elaine: And what, if any, connections did you have with Mr. Depp in that timeframe?

Amber: Well, I bargained with him about me doing the role. He told me he would call the actors. It was a mostly male cast. But I bargained with him...

Camille: Objection, Your Honor, hearsay.

Elaine: Don't say what you said. Just say what he said, okay?

Amber: He reluctantly agreed to me working on this movie or taking the job. He was filming a different movie in London at the time. I wasn't going to play a sexualized character. I wore no makeup, or minimal makeup in the movie. No sexy clothing, no kissing scenes, no sex scenes. So I went and did that film in October of 2014 in Georgia while he finished his movie in London. And then, at some point, he came out to pick me up in Georgia and was there for my last, like, day or two of filming.

Elaine: I'm going to ask you to turn to... Michelle, can you bring up 310, please? Defendant's 310? Did you have communications with Mr. Depp about auditioning for another role in this timeframe?

Camille: Objection, Your Honor. I'm going to object to the exhibit. It's hearsay.

Penney: I'm not sure who's in the text exchange.

Elaine: It is a text exchange, Your Honor. So, the green is Mr. Depp, and the one I'm most focused on is on the second page, Your Honor, at the top.

Penney: The green bubble on the second page?

Elaine: Yes.

Penney: All right, so just that text?

Elaine: Based on Your Honor's rulings, yes.

Penney: Any objection to that text?

Camille: No, thank you, Your Honor.

Penney: [crosstalk 01:52:29] you couldn't get that redacted.

Elaine: And while that's being redacted, Amber, let me ask you, what, if anything, was Mr. Depp saying to you in this timeframe, we're talking November 2014, about you not working anymore or not taking on any more work or auditioning?

Camille: Objection, Your Honor, compound and leading.

Elaine: They're all the same subset.

Penney: Overruled. I'll allow it.

Elaine: Thank you.

Amber: Johnny was angry with me for working. I finished my job and I needed to eventually find another job, meaning a movie, to work on. And he was furious at me for...he found... Like, we call them sides. They're just pieces of audition pages. And he found something that had been sent to me to consider auditioning for, and he blew up at me for... Yeah, I think he's...what he said to me is that I didn't tell him, that I didn't ask him, and that, because he didn't know about that audition that I hadn't done yet, that I had been hiding it. And he was furious at me. I ended up not doing that audition, I believe. Well, there was a few, one or two in that time that I did put my...I did audition for, and one or two that I didn't.

Elaine: I'm gonna ask you now to take a look at what is defendant's exhibit 310. Do you recognize this email from Mr. Depp?

Amber: Yes, it's a text.

Elaine: Your Honor, I'm going to move for the admission...

Penney: It's in evidence.

Elaine: Oh, okay...

Penney: It has these redactions, so I published it.

Elaine: Please tell the jury about this text and the context.

Amber: This was Johnny's response to me apologizing for having an audition.

Elaine: Okay. Thank you. All right. Now, I'm going to stay in November of 2014. And did there come a time that Mr. Depp told you that he understood that you were not going to accept any more jobs, that you were going to stop working?

Amber: Johnny said this to me in an argument, in, you know, a fit of rage is the best way I can describe it, and kind of alluded to me having agreed to not work anymore, which, if you don't know me, is preposterous. There's no way I would agree to that. Although I did make concessions, and gave up a lot of [crosstalk 01:56:04]...

Camille: Objection, Your Honor. It's hearsay.

Elaine: That wasn't...

Penney: Overruled. Thank you. Please continue.

Amber: So he reached out to other people and to me to that effect. Furious at me for taking meetings. There was one in particular I wanted, one meeting I wanted to take because it was a project in development with a sci-fi writer. And I remember I wanted to take that. These things were just...there were just constant and constant fights. But, in between them when things were good between Johnny and I, he would be, you know...he would word it to me like, "I'm trying to look out for you. You know, you say that you don't want to be objectified, but you're doing it to yourself. You know, you..." But at first it was because I dressed a certain way or had sex scenes, and then it just got more narrow and more narrow and more narrow what I could do without being the blame for why the industry, Hollywood, the entertainment industry, was putting me in a box and objectifying me. So it became my fault, and I believed it. You know, I believed it. I adopted a lot of these changes myself, not because Johnny, you know, said, "You have to do it this way." But because of all the other things that he said it did, I eventually found myself making decisions about my own career, about how I dressed, about how I wore my hair, how I presented, where my eyes were cast when I walked into a room. And I believed those were my own decisions.

Elaine: Amber, did there come a time in November of 2014 that you engaged in some couples counseling with Dr. Cowan, you and Mr. Depp?

Amber: We attempted to. I had stopped seeing my therapist in 2014. I couldn't sustain seeing her and be in the relationship with Johnny, and I

chose Johnny. Eventually, Dr. Kipper introduced me to his close friend, Dr. Cowan. And I met with Dr. Cowan and agreed to let them share communication about my care, my treatment, both what I said to Cowan and what I said to Dr. Kipper, who had become my physician as well. He also put a nurse on me that would be my travel companion. And that travel companion would keep tabs on me and report to Dr. Kipper, who reported everything to Johnny.

Camille: Objection, hearsay, calls for speculation.

Penney: I'll sustain the objection.

Elaine: Okay. So tell us about the couples therapy in November 2014.

Amber: So Dr. Cowan, this man who is friends with Kipper, is treating me, agreed to see Johnny and I together. And I don't know how many minutes that went on before Johnny stormed out, knocked something off the table on his way out, and rolled a joint in the bathroom before storming out of the office, slamming the door.

Elaine: All right, so I'm going to take you up to December of 2014, and specifically December 17th, 2014. And I'm going to ask you to... What, if anything, do you recall of an incident with Mr. Depp relating to Clive Barker?

Amber: He was the sci-fi writer that I like...well, fantasy, sci-fi writer. I really...I kind of had a dream project based on a book that I loved of this author. He's just a weirdo genius, artist, writer, and I had a meeting with him through another director about a piece of property he wanted to make into a movie. And I just remember we were...I believe we were at the ECB. It was in December of 2014 when Johnny found out that I had this meeting scheduled. And he was furious at me. He accused me of having this plan to sleep with this... He was mad that I was taking the meeting at this man's house, but the man was very ill, like terminally ill, and not able to leave his bed or his home. He was under home care and very ill. And the person who was introducing us explained to me how we had to meet, and I did. And that was a big problem for Johnny.

At first it was that he was concerned about my safety. And I thought that was sweet. And, you know, there is something that I thought was sweet and romantic about that. But, combined with the drinking, it was not very long before I was being accused of full on having this other plan to sleep with the writer in order to get this part that I was already being, you know, basically offered to develop. And it was just this...you know, he switched from me having...he was accusing me of having this ulterior motive with this director, the director having it with me, then with this

writer. And the important thing I can try to get across in this moment is that nothing I said, no amount of explaining, apologizing, accepting, not accepting, agreeing to not go...nothing worked. Nothing changed how mad he was at me and constantly telling me I had done something wrong to deserve what was happening, until, of course, he takes it too far, hits me too hard, breaks too many things in the house, and then leaves, which was the pattern, and he would leave and not have to deal with the cleanup. He never had to deal with the cleanup. He never had to deal with the destruction or see me with a house that he had destroyed. He never had to deal with my face the next day. He would just go. I called it splitting. He just split.

And eventually, I'd get an apology of some kind, or I would get an offer to have him come over. He would offer to come over and talk or give me my piece or give me my goodbye. And in many ways, I found myself accepting that knowing it was kind of false pretense, because I, too, wanted to resolve it. I didn't want him to think I was sleeping with the sci-fi writer. I didn't want him to think that I was this slut he said I was all the time. I mean, part of me really wanted to believe that he didn't mean those things, and I wanted to get to that part of him that would tell me he didn't mean what he said and that he was acting this way because he was messed up, you know. And the cycle would repeat, I suppose.

Elaine: Was there any physical violence on or around December 17th, 2014?

Amber: Yes is the answer to your question. I just don't...I don't really remember what happened in that fight. I remember more afterwards. I remember how apologetic he was for it. I remember him telling me he took it too far. I remember him saying he'd never do it again. And I remember wanting to get to Christmas. You know, Christmases are harder, probably for everyone. And I remember it was close enough to Christmas that I was tired and I wanted to be in a forgiving...not forgiving. I wanted to be in a kind, gentle, peaceful state for Christmas. I didn't want to go through a breakup this time. I didn't want to, you know... That's what I remember of that time.

Elaine: Let's bring up defendant's exhibit 321, Michelle. This is on 12/17/2014. Is this a text message exchange between you and Mr. Depp?

Amber: Yes, it is.

Elaine: Your Honor, I'd like to move the admission of defendant's 321.

Penney: Any objection?

Camille: Your Honor, just a quick minute. Your Honor, no objection.

Penney: All right 321 in evidence. You can publish it, please.

Elaine: Amber, I'm just gonna do...turn your attention to this. This is an email exchange between you and Mr. Depp. And he says, "I am truly sorry to have upset you to the degree that I have. I couldn't be more sorry for yet again ruining your day. I do, of course, take your generosity, your selflessness, your affection, and your sweet doting deeply into my heart. And I think that I've been reciprocal. Agony is never the answer to any equation or occasion, nor is rage. Please know that my apology is sincere and solid. And as stupid as it sounds, I hope your meeting with Clive Barker is excellent." You see that?

Amber: Yes.

Elaine: Okay. And then you respond. Thank you for your words. And you indicate you just left Betty Sue's. That's his mother.

Amber: Yes. And I then had a glass of wine with my former agent, Meganb that afterwards she encouraged...

Camille: Objection, hearsay.

Elaine: Yeah. Okay. Thank you.

Amber: Sure.

Elaine: All right. And we can take that down. Let's bring up 325, defendant's 325, please.

And this is an email exchange the following day, 12/18/2014. Is that correct?

Amber: Yes.

Elaine: Okay, Your Honor, I'd move the admission of defendant's 325. It's already in, Your Honor. My apologies. We'll get that figured out at lunch. It's already in...

Penney: It's been in evidence. Does anybody over there have the list of evidence that's already in evidence?

Elaine: Yes, okay. We're making sure...

Woman: [inaudible 02:07:58] redaction.

Elaine: Ours indicates it is. It's in evidence.

Camille: Without redactions, Your Honor.

Elaine: It was redacted. I don't know... Well, it was redacted.

Camille: The redactions don't [inaudible 02:08:12].

Elaine: That that's how it is now evidence, Mr. Murphy. Like, we can check. We'll check our copy.

Camille: Thank you. It's fine, Your Honor. We've confirmed. Thank you.

Penney: All right. Could we publish?

Elaine: Thank you.

Penney: You could see it on your screen? All right. We'll take care of that during the break. If you could just share there? Oh, get it. Okay. Thank you. All right, good.

Elaine: Okay. Thank you. So this is from Mr. Depp, right? It says, "It's away. I've let it go too far, went too far." Do you see that?

Amber: Yes, I do.

Elaine: "I always regret it when I jump, or worse, when you jump. I don't want to be conditioned to continue that behavior. Therefore, I'll put in heavy work with shrink." What is your understanding of what he's referring to with shrink?

Amber: Psychologist.

Camille: Objection, calls for speculation.

Elaine: Did you have an understanding of what he meant?

Amber: Yes, I knew exactly what he meant.

Elaine: And what did he mean?

Amber: Shrink is shrink.

Elaine: What did he call shrink?

Amber: Johnny called shrinks, meaning psychologists, therapists, shrink.

Elaine: Okay. "I'm sorry for being less for your disappointment in me, for my behavior. I'm a fucking savage." You see that?

Amber: Yes.

Elaine: All right, "Gonna lose that, gonna lose that. The devil is all around," right? Now you respond to this. And of course, before you go there and he says, "I am well aware I should have been bigger at the moment and that it will never again manifest in negative experiences. It can be done. What a killer concept to visualize." Do you see that?

Amber: Yes, I do.

Elaine: And you respond, "I love you. I miss you already." Correct?

Amber: That's right.

Elaine: And what, if anything, is that in consistent with the cycle that you have described?

Amber: Well, the language he used after particularly violent episodes was savage, monster, devil. We ended up both calling his other side, the side of Johnny that would do and say unbelievably horrible things was very different from the other Johnny that was, in my opinion, exact opposite. And this is typical of the apologies that I would get when he took it too far physically. I was encouraged because I thought it meant he understood that he could really hurt me. Sometimes I didn't think he understood how much he could hurt me physically. I mean, so after this, I had a visible bruise. I don't remember where, but I remember what other people... Well, I can't say what they said. So anyway.

And I, you know, in these fights would try to stand up for myself by December 2014. I was pushing back. I'd push him off of me. I tried to hit his hands away. I tried to always get back up, which sometimes...not sometimes, almost always made it worse, always seemed to provoke him. But I tried. And worse, you know, I would yell at him and scream at him. I'd call him ugly names, so ashamed of the names we'd call each other. It was awful. It was awful. We both got into that pattern. It was so...you know, I felt so angry that this is happening to me and it felt...it just felt so unfair, you know. It felt like nothing I could do...it felt like nothing I could do would change the sobriety patterns, but like nothing I could do would stand up for him, and nothing I did made him stop hitting me, nothing.

So, you know, I tried for over a year, maybe two, of just not responding physically, not responding verbally, just staring at him. I tried to freeze. I tried to go to a different place. I just...I would try then lashing out verbally. I would try to threaten that if he hit me again that I would call the police. You know, the police were called several times. But I tried to do everything. I threatened to leave him, you know, and tried to leave him, and nothing was working. And I think by this point in our

relationship, we were both saying awful things to each other, screaming at each other. And, unfortunately, when Johnny would start hitting me, he'd just win. I don't know how else to describe it.

Elaine: Your Honor, this might be a good time to take the lunch break.

Penney: All right. Ladies and gentlemen, we'll go ahead and take our lunch break at this time until 2:00. Please do not discuss the case or do any outside research, okay? Thank you. All right. And, again, madam, just don't discuss your testimony with anybody at this time, okay? All right. Thank you. So 2:00.

Elaine: All right. Thank you, Your Honor.

[02:14:51]

[silence]

[02:15:56]

Penney: All right. Thank you. You may be seated. Your next question.

Elaine: Thank you, Your Honor. Michelle, can you bring up defendant's exhibit 236, which has already been admitted? Thank you. I'm jumping back to the Boston plane incident just for a moment. We had a lot of different texts and a lot of exchange, but I just wanted to point out to you, this text message is from...this is from Mr. Depp to you, correct?

Amber: Yes, it is.

Elaine: And this is on 5/25, the day after the Boston plane incident?

Amber: That's correct.

Elaine: All right. And he was saying, "Once again, I find myself in a place of shame and regret. Of course, I am sorry. I really don't know why or what happened, but I will never do it again. I want to get better for you and for me. I must. My illness somehow crept up and grabbed me. I can't do it again. I can't live like that again. I know you can't either. And I will for both of us, starting today. I love you. Again, I'm so sorry. So sorry. I love you and feel so bad for letting you down." Do you see that?

Amber: I do.

Elaine: And was that the message that you testified to that he gave you?

Amber: Yes.

Elaine: All right. Now I'm going to jump back to where we left off. We're up in January of 2015. "Danish Girl," you're filming in London? Is that correct?

Amber: Yes, that would have been January 2015.

Elaine: Okay. Now, we heard some testimony from Isaac Baruch earlier about a telephone call that you had with Mr. Depp. Do you recall that call?

Amber: I do.

Elaine: Can you please tell the jury and remember to tell them what Mr. Depp was saying on that call? And you can give the back... I didn't mean to cut you off, of the context. Go ahead.

Amber: Is it okay to... The nature of the conversation was pleasant, friendly, fine, normal. And then, Johnny stopped making sense with this...like, he would start a sentence and then trail off and act confused when... I would be confused. And that pattern kind of increased pretty dramatically in a short amount of time. And I was in a hotel room in London speaking to him in Los Angeles. And the phone...what I assumed cut off. I thought it was a connection issue. And I remember getting out of bed and walking into the bathroom to get something, and I was redialing him. And in the span of that short amount of time, we had been disconnected. It was minutes. Not even minutes. I called him back thinking the phone had been disconnected. And he answered and he said, "How could you tell me that? How could you say that to me? Who the fuck is he? Who the fuck is he?" And he asked me that a few times.

And I was so confused. You know, I didn't understand what he was talking about. I expressed that to him. He says, "Who is the guy, the one in New York that you're fucking?" And it was such a bizarre conversation because it had already started to feel like he was not making...it was almost as if he was confused by what sentence he had started by the time he got to the end of it. And then, all of a sudden, he tells me that I had just told him that I had a boyfriend or a lover in New York and I had...he's accusing me of having just told him about it, which was crazy to me. Not only was that not accurate, I would never have communicated with him like that, more or less, call him on the phone to do it and then call them back and wonder what the connection issue was. It was just the most bizarre thing. But he was so worked up, incoherent, and accusing me of having had this conversation with him. Eventually, the line drops out. And I spoke to the person who picked up the phone.

Elaine: Okay. And how did that end?

Amber: I no longer spoke to Johnny. I probably can't say what the person told me.

Elaine: Are we talking about Isaac Baruch?

Amber: Yes.

Elaine: Okay. So, without saying what he said, you had a brief conversation with Mr. Baruch and that was the end of the call?

Amber: I did. That was my understanding. Johnny was passed out.

Camille: Objection, hearsay.

Elaine: Okay.

Penney: Sustained.

Elaine: All right. January 25th, 2015. Tokyo. Please tell...it's the premiere of "Mortdecai?"

Amber: Correct.

Elaine: Did you accompany Mr. Depp to Tokyo for the premiere of "Mortdecai?"

Amber: I did. You know, I was...

Elaine: Please tell the jury about that trip.

Amber: Well, I had just started to pick out the wedding dress right before that trip. And plans were moving for us to get married shortly after this trip. So we took this trip to promote his movie. I went with him. We got in an argument in the hotel room. And I said...I don't remember what I said to him, but I said something snotty to him, you know, that provoked him. It provoked him. And when I walked into the hallway he grabbed me by the arm and slammed me up against the hallway wall. And I kind of struggled with him and tried to push him off of me. And I managed to get out of his grasp enough to take a few steps and kind of...I kind of curved around and went into the closet. And, by the time I made it into the closet, he had me by the hair and, like, felt like he was just whaling on me, but in a really sloppy way, like hitting the back of my head and kind of wrestled me down to the floor. I mean, it felt to me like I didn't even have a fair shot because I wasn't even really...I wasn't facing him or looking at him. I was walking away from him.

Or else, you know, I would have at this point, like, had a...I would have tried to defend myself more, but I didn't. I kind of felt like I didn't see it coming, and he just wrestled me down to the ground. And I remember him screaming at me. I mean, like, really screaming loud. And what I remember of that is trying to get up and him kind of wrestling me back down, and at one point, put his knee on my back. He was kind of like kneeling on my back. And I just had this, like, struggle with him. And I look at him and he's still got his glasses on. I just remember looking at him and I'm thinking that was so...like, he just looked like he hadn't been through anything. You know, he still had his glasses on, sunglasses. And he was screaming at me that he hated me, that it was over, that he didn't wanna marry me. He was disgusted, disgusted that he...he made this mistake. It was a big mistake, and everyone hated me.

And I remember crying on the floor. Just more than anything, I was heartbroken. I thought maybe he was serious. I thought maybe, God, he doesn't love me. Maybe he really feels this way and it broke my heart. It broke my heart. I wanted to marry him so bad. I wanted...this is somebody that I loved, you know. Yes, it looks awful at times, but I loved him and what he was saying...

Camille: Objection, Your Honor, non-responsive.

Penney: Overruled.

Amber: And what he was saying to me hurt, just as everything else. I just remember that he left me on the closet floor. And as embarrassing as it is to say, I went up to him. At some point... I don't know how much time had passed. He was sitting at the piano in the living room of the hotel room that we had. I know it may be hard to understand. It's hard for me to hear myself say, but I felt...I just wanted it to stop. I wanted things to just be okay. And I just sat next to him on the piano and I just laid my head on his shoulder and it was... Of course, I was mad. Of course, I was mad. I felt horrible that he'd done it. But on the other hand, I just wanted us to be okay. I couldn't just put this other...I could put the physical stuff in a box, and I just kept going back on how much I loved this person. We couldn't. And I went to the premiere with him and walked the red carpet with him. And I remember I was in the car checking my phone obsessively for pictures because my back was...my dress was backless. Of all times to have a backless dress when I was [inaudible 02:27:36], which was [inaudible 02:27:40] red carpet.

It was surreal because I was just checking for bruises and making sure that nothing...like there would be no marks on me, and we just looked

like this other thing on this red carpet when it was just not like that, embarrassing. Sure. I'm sure it's hard to...

Camille: Objection, Your Honor, non-responsive.

Penney: All right. I'll sustain the objection. Next question.

Elaine: I'm gonna take you to February, the next month, 2015 to your wedding. Can you please tell the jury about your wedding?

Amber: So, we get married in Los Angeles. I get a sense that we were just it... We're at the wedding running around Los Angeles. I was getting married that day. And I remember running around, having therapy. You know, I got ready. And Johnny and I met at the penthouses downtown. And I wear a white dress and a veil. I had bobby pins in my hair. And I walked out of that penthouse and met up...I met with Johnny in the hallway. And I thought he looked so handsome, and he seemed happy. And I felt we were making the right decision. I was so looking forward to having this... I thought we'd get married and we'd have stability, safety.

So, we get in the car. We get into actually Johnny's car. And, for the second time since I've known Johnny, he drove himself, drove us in his truck. It was weird being in the car with him alone. You know, we didn't have that. And we drove to his mom's house, and a justice of the peace arrived, looking kind of surprised. And she married us in the living room of his mother's house, Betty Sue, with our families together, my best friend, my mom, his mom. We ate food with the kids. They were there. And we had a wonderful evening. And then got up and got on the plane either the next morning or the day after, and flew to Johnny's island. And we had what we had planned for the better...you know, we planned for the better part of a year or so, maybe eight months, for this three-day wedding on his island, with our close friends, about 12 people, maybe 15 people. And we'd had these little houses built, like not tents, but not houses, these little...for the guests. They'd been built and designed on the island. And we had people come out, and it was magic, you know. I was marrying the love of my life.

It was complicated, but I thought he was the love of my life. And we had our friends and family on. We had this three-day event, the first of which, or the first night of which was supposed to be he and I separate with our relative parties, so me with the bridal party and him with his fellas. The bridal party we had planned to do a cuddle puddle and have mushrooms and drink wine and, you know, have our own, like, you know, girl party separate, and then, the next day, have the wedding festivities. We were going to be married around sunset and on this beach, not the beach that

Johnny had named for me, although I think we had originally planned on having the ceremony on that beach, but it was changed at some point to the other beach.

And we walked down the aisle, well, the beach aisle, and said our vows and the sunset behind us. And we took pictures with our family. And we shot the bird, meaning the middle finger, up at the paparazzi helicopter circling, or plane, circling around us while we were on the altar. And we danced and celebrated. And then, I left the island because I had to go work.

Elaine: When you say you left the island and you had to go to work, what were you working on that required that?

Amber: I was filming "The Danish Girl" in London, which is the film that I had been in London for in January when Johnny was hallucinating on the phone with me. I was there doing kind of prep work for that film.

Elaine: And what, if any, film was Mr. Depp going to at that point?

Amber: Well, the plan, why we did the wedding when we did it is because he had always had this commitment to do "Pirates Five." And he was going to shoot that in Australia and I was going to shoot "The Danish Girl." And I started "The Danish Girl" in early February and he was going to fly out mid-February to Australia. So his movie was going to take the majority of the year, meaning until August, maybe longer, so that the plan was to do it when we did it so that we didn't have to wait until the fall of the following year. So, shortly after I left, Johnny returned to Los Angeles, and then flew from Los Angeles onto Australia to shoot "Pirates Five." Excuse me.

Elaine: Okay. And what was the plan for you when you finished with "Danish Girl?"

Amber: The plan was always for me to wrap on my movie and then come and join him in Australia where he was filming "Pirates Five."

Elaine: Okay. And when approximately was that?

Amber: That was March 3rd.

Elaine: March 3rd that you wrapped, that you finished with "Danish Girl?"

Amber: I believe...I can't recall the exact date, but I believe it was around that time, yes.

Elaine: Okay. And then, tell the jury where did you fly to to get to Australia? How long of a turnaround was it for you to get to Australia?

Amber: It was about 24 hours...I think it's about 24 hours. I could be mistaken on the exact amount of time, but I remember it's quite a distance from London. I was filming in London. He was filming in Australia. Effectively, you have to fly 12 hours, stop, get on a different plane, and fly I think around the same amount of time, if I'm not mistaken.

Elaine: Okay. So, when you arrived... Before you finished wrapping with "Danish Girl," and were heading out shortly before, what, if any, communications did you and Mr. Depp have?

Amber: Well, at first, it was it was great, even though we were separate. It was so hard to leave, you know, right after you get married, especially considering that, in Johnny and I's relationship, it was always so much worse when I went away to work. It just that's when problems started. So it was hard, but we communicated pretty consistently and it was positive, until it started to change. And I got the sense that he thought I was sleeping with the director, and then it was with the actor I was filming with.

Elaine: Who was the actor you were filming with?

Amber: Eddie Redmayne.

Elaine: Okay. Of course...not of course. I was not. Not that it mattered. But, you know, I could do my best to field the accusations and then they would kind of subside and I thought things were okay. And one day, right before I'm supposed to fly to Australia, he...like right...I think it was the night before I was supposed to leave to go to Australia, he calls my hotel room apparently. I had a sense that the phone's ringing. I think I was in the shower at the time. But not much time had passed, and I get a knock on the door. And it was someone from the hotel that I was staying at. The hotel staff had been sent up to the room because...

Camille: Objection. Calls for hearsay and speculation.

Penney: I'll sustain the objection.

Elaine: So, don't tell what the staff said. What happened next?

Amber: Then I start communicating with Johnny.

Elaine: And when you say started, I mean, was he on the phone? Did you call him? What happened here?

Amber: He called the room and then my cell phone. And then, once I was on the cell phone, he was accusing me of not being in my room. So he called the room and I had to prove that I was in the room by answering the phone. And we had a lengthy kind of circular conversation about where I was and why I didn't answer the phone, why I didn't answer the phone immediately. He didn't sound like he was connected to reality. It just didn't seem like it... To me, it seemed like a previous pattern. I was unsure what to make of it because he wasn't right in front of me. But he was accusing me of what it seemed like is having, I guess, an affair or a reason to not be in the room that I got a sense from him was, you know, cheating or, you know, that I was hiding something and I was...why I wasn't answering the phone and hence why I got the knock on the door. That was right before I left.

Elaine: So, before you headed to Australia, what, if any, requests did you make of Mr. Depp for him to get you MDMA?

Amber: That's ridiculous.

Elaine: Why is that ridiculous?

Amber: Because I would never...since that time, I learned my lesson the hard way on the plane to Russia. I would never do MDMA with him. I'm asking for a problem in that case. Like, I would never do that.

Elaine: Okay. So you flew to Australia and met with Mr. Depp, right? And I'm going to...can we pull up defendant's 1809? And. Your Honor? These are some of the pictures that Mr. King, you may recall was testifying earlier, said he had on his phone and then those were given.

Penney: So I don't have these is what you're saying?

Woman: Okay, that's fine. 1809?

Penney: Correct.

Elaine: I'm just going to show you a few pictures, Amber. Do you recognize... And I realize you didn't take this photo. I'm going to move the admission of it, though, Your Honor.

Penney: Any objection to 1809?

Camille: No, thank you, Your Honor.

Penney: All right. 1809 in evidence. You can publish.

Elaine: Pass one up and give one to the other side. Let me try to give them a strangeness of this.

Woman: May I put you one?

Elaine: Yes, thank you. I appreciate it. Amber, do you recognize this photo?

Amber: I do.

Elaine: And could you tell the jury what this is?

Amber: That is the driveway leading up to the house that Johnny was renting while shooting "Pirates Five."

Elaine: Okay. And then I'm going to...I'm gonna try to make this a little faster. I'm gonna go 1810.

Penney: Ms. Bredehoff, if you have a series of photos that you wanna show counsel what they are, maybe we can get in all together and then you could just...

Elaine: Yes.

Penney: ...go on with your questions.

Elaine: Yes. In fact, and these are all I would represent ones I got from Mr. King.

Penney: All right. If you want to take a look at them.

Elaine: Your Honor, if I may just approach, I'll give you the whole stack.

Penney: Okay. That's fine.

Elaine: But, by the way, Amber, do you see those kangaroos in there?

Amber: When I was pulling up to the house, I saw kangaroos as well.

Elaine: This was a pretty big driveway.

Amber: It was a pretty house...

Camille: I don't have any objection. Sorry.

Penney: No objection to any of them?

Camille: I don't believe so, Your Honor.

Penney: Make sure you look through them all, too. I just want to make sure because I'll read them to the record once you've looked through them all, and then...

Camille: Thank you, Your Honor, I've reviewed them. I have no objection to any of these photographs.

Penney: So we'll enter into evidence defendant's 1804, 1805, 1806, 1807, 1808, 1810, 1811, 1812, 1814, 1815, 1816, 1817, 1819, 1820, 1821, 1825, 1827, 1828, 1829, 1830, 1831, 1834, 1835, 1837, 1838, 1839, 1840, 1841, and 1842. Did I get them all?

Elaine: I believe so. I want to make sure...

Penney: [inaudible 02:44:16] evidence. Okay. They're all in evidence. So as long as you're just going to be referencing those photos, we'll keep it on [crosstalk 02:44:23] publish them.

Elaine: Thank you, Your Honor. I appreciate it. Okay. Whose home was this in Australia?

Amber: It was a...I think like a a well-known sportsman, racing cars or something of that nature.

Elaine: Okay. Let's say... Michelle, if you can pull up 1810. Is this another picture from that home?

Amber: Yes, that looks like it's the view from the bathroom.

Elaine: Okay. And then let's go... Michelle, if you can pull up 1811. Is that a picture of the home?

Amber: That's the house, yes.

Elaine: Okay. And let's go to 1812. And that's...

Amber: That's the view from the living room. It opened into a lagoon.

Elaine: Okay. And then, let's look at 1813. I guess that's just another view, a little over of the swimming pool, correct?

Amber: Yes.

Elaine: Okay. And then let's do one more, 1814. This is inside the house?

Amber: Yes.

Elaine: Okay. And if you can look to the back here where I've got my...I'm making some...what, if anything, is that back there?

Amber: That's the kitchen.

Elaine: Okay, and this is the dining room, and this is the main level?

Amber: What we're looking at is the dining room table on the main level with the kitchen in the background.

Elaine: Okay. Thank you. Now, I'm going to ask you to take this jury through your experience what happened in Australia once you arrived there.

Amber: Well, I was nervous because of the conversations that I had with him before I left. And then, in transit, I stopped in Dubai and spoke to him too. So I was a little nervous, but he indicated to me that he wanted me to come. He said, "I miss my wife," at the end of the phone call that we had in the airport. I called him from Dubai. And he said, "I miss my wife. I miss my wife." I felt okay, safety, you know. And I missed him so much, you know. And that's all I wanted...all I wanted to do is see my new husband.

I flew in. I arrived early. I immediately...I walked into the bedroom. I was so excited to see him. And he was so skinny, like, he'd lost a ton of weight. So I just knew something was up. And he kind of quickly, you know, kissed me and kind of...we had some interaction. It was brief. He was leaving to go work. He had to work that day. But then after he...the plan was he would come back, which he did, in the evening, and then he was supposed to have a three-day weekend, a long weekend.

So he comes back that evening, and the chef had kind of prepared some things for the fridge, mashed potatoes, I think spinach as well. There's some steaks in the fridge, but he had kind of prepped some of the sides. And I was looking forward to having this kind of, you know, our style at home date, you know. We've just been...you know, we're a new married couple and we haven't seen each other for basically a month after getting married.

And I start dinner and I'm happy to see him. And, at some point early in that evening, he pulls out a bag of MDMA. I asked him what it was. And he told me it was MDMA. And I was surprised because, at the time, that was, you know... Like, there was no question mark as to how I would respond to that, or so I thought. It's like why would you even think that that's okay? He'd already gotten clean and sober. I was, you know, touch-and-go, but for the wedding, he was drinking Beck's. I think at some point he did have wine on the island, but it wasn't an issue, right? We just moved ahead.

So I was surprised that he would even pull out this bag and, well, frankly, not hide it from me. And he kind of seemed to suggest that we should do it together. And I was like, "Absolutely not. Like, I just got here. I just got

here. I want to see you. I want to spend time with you." And it was the exact opposite of what I expected and what I wanted. And it just seemed delusional at the time to me that he would even suggest this to be something that I could participate in with him. If you had been through what I'd been through at that point, it's crazy.

And, at some point, he drinks in front of me. At first, I think it was like a Malbec or a wine or something. And I remember we hadn't... Like, it kind of started an argument. And that was upstairs in that room that we just looked at a picture of, you know, by the sunflowers. That's more or less where we were standing, just closer to the kitchen. And we get in an argument, and I shove past him, just stomp off. And he grabs me. We have an argument about me walking away, and am I walking out of this? And, in my head, I actually wasn't thinking of leaving yet, but that would later be going through my mind.

We had a brief interaction. And I don't remember the exact sequence of things. I wish I did. I have a lot of flashes. It gets a little bit more confusing for my ability to recall everything in a linear way, a little later on as things got crazier. But, for this part, the first night, what I distinctly remember is, at one point, I don't think I had gotten very far. Maybe I came back into the room. But when he shoved me, I went flying across these parakeet floors, I mean, just skidding across these floors. And I remember thinking it just looked so easy for him to throw me around like that, you know. I just slid, screeching my skin against this, like, beautiful wooden floor.

We had another argument that was a spin-off from that. It was just kind of this on, off, on, off sort of thing that I remember, eventually in this interaction, he shoves me up against the fridge. He has me by the throat. And he just was holding me there, by my throat, and I wondered if it was the drugs, I wondered if it was him. In my recollection, it hadn't been that long. He has me up against the throat. He started bashing me against the wall next to the fridge. We're kind of moving in that area. And, at some point, I'm in his face. And he had...I don't know if he had let go of my neck or loosened the grip, but I remember slapping him across the face, screaming at him. He's screaming at me. I got my hand free when he tried to grab me when I walked off. I stormed off. I slammed the door upstairs. I don't know if it was in that instance or if it was in a later one that I eventually barricaded the door, you know. It couldn't...it wouldn't stop him from coming in. He could come in the other doors. You know, there's plenty of...there's a back door, there's a patio. But at least I'd hear it, and my... This is March 2015 by this time. I'm being medicated by his doctor. He is giving me anti-anxiety meds, giving

me...you know, had already tried to give me anti-depressants. They didn't work for obvious reasons, I hope.

I wasn't sleeping. I had insomnia. I'd wake up with panic attacks. You know, I needed to sleep, but my ability to do so was really, really compromised at this point. And I kept thinking that I just wanted to hear him or know if he came in, so I could be aware, so I could be ready for what was going to come in with him. And, at some point, I go back downstairs. I don't really know at what point I gave up and stayed behind my barricaded door, but I managed to go to sleep. I took some sleeping pills. I woke up.

And when I came downstairs, he was still up. He confirmed that when I asked him, that he had not slept. He had not eaten, so I tried to get him to eat. We get in an argument. He was accusing me of Eddie Redmayne. And, by this point, he thought I was working with Billy Bob Thornton on the movie I just shot, but I had already worked with him a year earlier, but he was very upset about him and the gentleman that invited me to a concert in London, you know, my co-star. He was upset about these people, even though I had done that movie a year prior.

Elaine: Who was that?

Amber: It was Billy Bob Thornton, Jim Sturgess, and Eddie Redmayne that he was upset about.

Elaine: And let me just stop you for a moment. Have you seen Mr. Depp take any drugs by this point?

Amber: Oh, yeah. I'm sorry if I left that out. But when we had the argument about the MDMA, he suggested to me that it wasn't on the no-fly list. Like, it wasn't on the no list. That was his argument...that was his defense. Like, this isn't..."But you didn't say I couldn't have this." And I'm... You know, over and over again, Johnny told me I wasn't the reason he was getting sober but I was the reason he was staying sober. I'd saved his life and all this stuff. It wasn't like it was my...it wasn't my job to police him. But I kind of ended up being in that situation, it seemed like, in his mind, you know, when he expressed that to me. So he took a handful of pills, and I didn't count how many, but when I came back downstairs, I did the math on the amount that was left, and I think it was either 8 or 10. I can't recall as I sit here now, either 8 or 10 pills of MDMA.

Elaine: That he had taken or that were left?

Amber: I remember we had a conversation about the amount that he took. So I remember saying you...

Camille: Objection, hearsay.

Penney: Okay, I'll sustain the objection.

Amber: There were only a few left enough in the bag. So I think it was what he took. And I said, Johnny that are...

Camille: Objection, hearsay.

Amber: He confirmed that he took that amount and that he could take that amount.

Elaine: And what amount?

Amber: At this point, there were 10...he had taken 10, 8 or 10. I can't recall.

Elaine: And when you say at this point, is that the first night? Is that the second day?

Amber: This is the second day. This is after I've already fallen asleep for the night in the room upstairs, come back downstairs. He was still awake.

Elaine: Okay. Please continue with that second day.

Amber: He was accusing me of being mean to his sister. He was accusing me of not liking his sister, something about the wedding. I was trying to put out that fire, as you will. I was trying to say, "No, no, no." First of all, I'm not filming with Billy Bob. No, I wasn't filming with Jim Sturgess. Yes, I filmed with Eddie Redmayne, but he was lovely, a gentleman.

Camille: Objection, Your Honor, hearsay.

Elaine: That's not offered to prove the truth of the matter.

Penney: Overruled.

Elaine: Thank you.

Amber: And then when it came up with his sister, he was accusing me of kind of having this animosity with Christie. I tried to defend myself, explaining why her and I had kind of become cold to one another. I don't know how else to describe it because we never had any sort of direct interaction that was negative. We never had any sort of confrontation or

anything. But I did my best to explain to him what I could answer to that accusation.

And at one point, I mentioned that... Well, I can't say what I mentioned. He, as a result of that phone call, picks up the phone and calls his agent. I don't know why still to this day. He calls a few people. I don't know who's on the other line. I just heard his side of it and he's screaming at them. I got a sense that it was money, that he felt people had been stealing money from him and that the studio had been ripping him off, and that he was calling himself like a whore, or he had been whored out. He seemed like he was upset, but I did not, at this point...this is maybe early evening. It was before the sun went down on the second day. I remember he took the phone at one point and called my divorce attorney.

I had, at some point prior to this, got a divorce attorney, or not a divorce attorney, a domestic relations attorney to do a postnup, because we got married in February and there wasn't...there was never any mention or talk from Johnny about a prenup. But I had had interactions with his sister. And so, I thought, "Okay, I'll get a lawyer and let's do a postnup." When Johnny found out about that, or when I reminded him of that in Australia, he went outside and called my divorce attorney and fired her and said the only way out of this was death, again. And I heard that already at this point, March 2015, probably 25 times.

So he's screaming at her. He calls his agents. I hear him talking incoherently, screaming incoherently, at my lawyer and his agent. He comes back inside, and I genuinely didn't know if he was still mad at me, or if it was about me at all. I didn't know. It didn't seem like it was connected to reality at all. At some point shortly after that, I have been saying to Johnny, "You need to sleep. Let's eat some dinner, baby. Let's relax. Please, like, calm down." In my head, I was thinking that it would genuinely change if he just got some sleep. He needed to sleep it off. He needed to come down off the drugs. Clearly, the combination of what he had taken pill-wise with whatever else he was hiding from me was not good. I had recognized that sort of delusion. I'd recognized that sort of unattached-to-reality rage. I had recognized the patterns of those kinds of loops where he's yelling about things that aren't even being discussed or talked about. I knew already that he just needed to sleep it off, clean up, you know, sober up. And I thought we could. I remember I went to the fridge. I got out the steaks so that they would, you know, be ready to cook, and I got out some of the food I was gonna put together for dinner, and then went upstairs.

I don't know if I came back down in my nightgown at that point or if that was shortly after, but the next thing I remember is coming downstairs and looking for him. We had an interaction that I can't really describe. It didn't make a lot of sense to me. He was just belligerent, belligerent, throwing things, screaming at me. And I realized I was back on the chopping block. I realized I was back...like, I realized that the arrows were pointed at me again. And I tried to defend myself. I was explaining...you know, trying to say that...

Camille: Objection, Your Honor, hearsay.

Elaine: That wasn't offered to prove the truth of the matter. She hasn't even said it yet. But try not to say what you're saying unless it needs it for context or something. Try to say what he's saying...

Penney: I'll sustain the objection.

Elaine: Okay.

Amber: He was just belligerent. I don't know how to describe to you because it wasn't making sense. It wasn't making sense. I don't know how...I don't know how the immediate next, like, string of the next part of the violence actually even initiated. But, again, he has me up against the wall, and I remember this time he slams me up against the wall hard. I mean, I hit my head hard. And this is a wall next to the...I say kitchenette, but it's more of a bar. I remember there were these cooling fridges, and I remember kind of being slammed up against those. I remember pushing him off of me. I remember the name-calling, the whore, the slut, the fat-ass. I remember a lot of name-calling. I said...

Elaine: Had he been drinking by this time?

Camille: Calls for speculation and leading.

Penney: I'll sustain this as leading.

Elaine: What, if any, drinks had you observed Mr. Depp have by this time?

Amber: Well, I had already seen him drink right in front of me. He took a big swig out of a wine bottle upstairs right in front of me in a gesture of...like, he looked right at me and took a big swig out of it as a, you know, like a show for...like, you know, he did it right in my face to make a point. And then, when I came downstairs, he was drinking from the bottle. I don't know what kind of liquor. I remember there was another bottle open, and I was wondering why he was drinking both.

But, at some point, he had me up against the wall next to the cooling fridges, and I remember slamming my head up against the thing. He had me by the neck, squeezing my neck, and it got really nasty. It went from like, "Oh, no one likes you. No one likes me. Everyone warned me about you." That's what it was. He started to tell me that everyone had warned him about me and that he wished he had never married me, wished he had never met me, and no one liked me. You know, it sounds childish, but I remember feeling really hurt.

And then, at some point, I shove him hard to get him off me, and he shoved me back and he said, "Do you want to go, little girl?" That I couldn't, as I sit here today, tell you if that happened before he choked me up against the wall, but at some point, I am in like a struggle with him where I'm holding his shirt lapel and he kind of just flings me, for lack of a better way to describe it. He throws me across the room. I land on a games table. It's like a ping pong table. And I don't know if I was holding on to him or if he pursued me separate, but he gets on top of me on the games table and he's just whacking me in the face, like repetitive. We struggle on the games table. I don't know how we get up. I don't know if he pulls me up. I wish I could tell you, but we were in this struggle down in this games room by the bar, and we had this conversation about the drinking or argument about the drinking, and he holds up this bottle to me, and, you know, I'm saying, "Did you drink this whole thing?" Something stupid, focusing on this detail, and he is telling me that I can't control him anymore, and that if I really wanted to try, take it. And then, he's, like, taunting me to take the bottle from him if I really want him to stop, why don't I take it from him? "Go on. Go on." He kept saying, "Go on." And kind of gesturing with the bottle towards me.

And, like, he does that two or three times. I reach for it and he'd provoke it, kind of laugh at me. And he's holding out the bottle. I think, like, maybe the third time or so, I get a hold of it, I pick it up, and I slam it down on the ground right in between us is a tile floor, a white tile floor. And I smashed the bottle on the floor. And that really set him off. So stupid.

Sorry. It was like a light bulb switch went off. He's just screaming. I don't know if he backhanded me or hit me normally. I don't really recall. But I remember it sent me down to the ground. I remember by the time I picked myself off the floor, I stand up, he's got a bottle in his hand, and he threw it at me. It missed, thankfully, but I kind of pulled myself back into the bar area. I don't know how much time passed, but, at some point, he had a broken bottle up against my face, neck area, by my jaw line, and he told me he'd carve up my face. I don't know at what point in

the evening. I couldn't tell you what sequence-wise when that happened, but it was terrifying. It wasn't the first time he said that to me. He said that to me on the plane as well. But this time, he was holding a broken bottle to me.

I honestly don't remember if I threw anything in his direction. I don't think I did. I just remember him having me by the nightgown. I remember him flailing me, throwing me around. I'm flailing. This is after there were some bottles broken on the floor. This is actually after... Again, forgive me. I wish I could remember the sequence, but it's flashes. He's throwing these bottles at me. I remember retreating. There were also cans, like soda cans, beer or soda cans. And they're coming at me one after the other. And I keep pulling myself into the bar area. There was a bar behind me in, like...I don't know, like an L shape, but he's standing in the only way you can exit, so I'm kind of trapped in front of the sink, surrounded by bar on three sides with him in front of me-ish, kind of front off to the left. And he's throwing these bottles one after the other, and I can feel glass breaking behind me.

I remember feeling one of them go by my head really fast, I mean, a real velocity. I remember being terrified. I remember I couldn't move. I couldn't go anywhere. I eventually trying to... He ran out of things to throw. I think that's how I moved myself towards the exit. And I believe that's most likely when we got kind of in this struggle by the bar area, because I remember my feet slipping on the tile as he was slamming me from the wall to the countertops. At one point, he has me up against the wall and he's punching the wall. He had my, you know, nightgown and kind of ripped it off my chest. I remember at one point he's teasing me. He's me taunting me that he has my breasts in his hands. My nightgown came completely off. It was ripped off of me. So I was naked and I'm slipping around on this tile and trying to get my footing. I remember slipping on this tile.

The glass is underneath me, and I remember just trying to get my footing. You know, I felt really destabilized and felt vulnerable. I'm naked. He's flinging me around. And, at some point, I'm up against the wall and he's screaming at me that he fucking hates me, that I ruined his life. I remember that I ruined his life, over and over. And he starts punching the wall next to my head, holding me by the neck. I get free from him. I kind of step back from him. And it's like his energy shifted to the phone. There was a wall-mounted phone on the wall next to where my head was. And he went from punching the wall to, like, realizing there was a phone there, and he picked up the phone and he's screaming. He's [vocalization], like, at the top of his lungs screaming, "I fucking hate you.

I fucking hate you. You ruined my fucking life." And screaming at the top of his lungs. He picks up the phone and starts bashing the phone against the wall, against the wall where I was just being held.

And I remember kind of having some distance on what was happening and watching him do this, and it was like his energy had shifted. And I was that phone all of sudden. And he's just over and over again smashing this phone into the wall over and over again screaming at me, and I was watching the phone. Every single time he pulled his hand back, it was just breaking into pieces, that I remember thinking this phone is disappearing. He's smashing it to smithereens just going into the wall.

And, at some point, he's on top of me, no phone, but screaming the same thing, "I fucking hate you. You ruined my fucking life." I'm on the countertop. He had me by the neck, and it felt like he was on top of me, and I'm looking at his eyes, and I don't see him anymore. I don't see him anymore. It wasn't him. It was black. I've never been so scared in my life. It was black. I couldn't see him. And he was looking at me, and I was trying to get through to him. I was trying to say to him in some way that it was me. I was trying to get through to Johnny, but I couldn't see him. I couldn't see him at all.

And my head was bashing against the back of the bar and I couldn't breathe. And I remember trying to get up, and I was slipping on the glass. My feet were slipping. My arms were slipping on the countertop, and I remember just trying to get up so I could breathe so I could tell him he was really hurting me. I didn't think he knew what he was doing. I don't know how... Sorry. I'm sorry. I couldn't breathe. I don't... I couldn't breathe. I couldn't get through to him. I couldn't get up. I couldn't get up. And I don't know how that ended. I don't know how... I don't know what happened next.

The next thing I remember, I was bent over backwards on the bar, meaning my chest was up. I was staring at the blue light, and my chest...my back was on the countertop. And I thought he was punching me. I felt he was... I'm sorry. I felt this pressure. I felt this pressure [inaudible 03:18:35]. I thought he was punching me. I just saw his arm. I could feel his arm moving. It looked like he was punching me, but I could just feel this pressure. It felt like he was...there was just a pressure on my pubic bone, and...I don't know. I don't remember what I said. I just remember being really still, not wanting to move. I remember looking around the room. I remember looking at all the broken bottles, broken glass. And I remember that he's just...not wanting to move, because I

didn't know if it was broken. I didn't know if the bottle that he had inside of me was broken. I couldn't feel it. I didn't feel pain. I didn't feel pain. I didn't feel anything. I just didn't want it.... I looked around and I saw so much broken glass, but I didn't know if he would know...I didn't know if he would know if it was broken or not. And I just remember thinking, "Please, God, please, I hope it's not broken." I don't know how that ended. I don't know how I got off the countertop. I just remember being in the bathroom. I remember retching. I remember the sound my voice was making. I remember I lost control of my bladder. I remember just retching. I remember there was blood on the floor.

I got up at some point. I don't know how that night ended. I don't remember what happened. I don't remember. I have a memory of him begging me not to leave. I remember going outside the front door. I remember him coming out to the front area, but I don't remember if that was before or after this. I don't remember. I just have that memory.

I remember taking a bunch of sleeping pills, not a bunch, like two, which is a lot for me. I remember falling asleep, or I don't remember falling asleep. I know I fell asleep, because I woke up the next day. I assume it was late morning.

I could hear him downstairs. I could hear Marilyn Manson music, not in person. I could hear the music. Maybe he said it was Marilyn, or maybe I could recognize that. I don't remember, but I became aware that's what I was hearing. It was blaring. It became clear, obvious to me when I walked downstairs he was still up. He hadn't gone to sleep again. I walked downstairs and I saw this brown on the walls going down the stairs, and the brown on the walls became clearer, like it became clear, like lettering. And then it was obvious it was dried blood. He had written down this... We had a spiral staircase, like white cream walls. There was blood on the carpet. I could see blood drips. I thought it was from my arms or feet, but it was drips. So that plus the wall writing. I saw this brown letters on the wall, and then realized that he was trying...that it was meant to be a message but it was incoherent. I saw what looked like my name, but I really couldn't make out most of the rest of the message walking down the stairs. I saw a bird in the house. I thought that was surreal.

I went down to the main level where my painting studio was, and I had some canvases out. And it was in the living room area. And, oh, by the time I got down to the bottom of the stairs, the dried blood had been kind of taken over by a paint. It was blue, navy blue paint, and then brown paint. And then, it was, you know, on the walls, on the lampshades,

pillowcases of the sofa, the sofa cushions. There was blood in the painting studio. My canvases have been covered with what looked like just brown, blue, green, red mess. It was just a mess. There was a painting that had...you know, a painting that the owners had that had, you know, like, a giant penis on it. And, you know, there was some other things. There was a table overturned, a bunch of broken glass on that floor. I walked downstairs where I heard the music coming from, and that's where I found him, blaring his music. He was in the study, which was by the bar. The games table area off to the side. And it was just glass and blood and broken windows...a broken window and just...it looked like a mess. The table was collapsed.

And I walked into the study. There was a couple of unbroken empty bottles. I remember wondering where they came from. Then he just looked. He wasn't there anymore. He wasn't there. It wasn't Johnny. He was standing at the office desk. He had his hand wrapped in this, like, rags or, you know, bandana rags. And I think he took them down or somehow showed me and he said, "Look what you made me do. I did this for you." Something to that effect.

And I kind of put together it was covered in paint, and I put together that that's...like, he was using his finger. I quickly became aware that that's what he was using as a paint brush, even though there was lots of paint brushes around. And we didn't have any sort of like coherent conversation as you can imagine. I figured out he was missing a finger. He kind of held it up. And I said, "What did you do? Like, what did you do? When?" And I realized in my head that there had been many hours since this probably happened, assuming that that was the...happened with the phone.

In any case, I knew it had been way too long that he had had this blood, you know, that he was bleeding. And I said, "I'm gonna call 911 if you don't call Jerry now." I still don't recall which of us called Jerry Judge, his security. At some point, we went upstairs. He came upstairs, but he went up to the third floor while I was in the main floor, the entry-level floor. I went to make him a cup of coffee, because he was demanding more Red Bull. And I was thinking that's probably not a good idea. I don't know why coffee would be so much better, but in my head, it was. I thought maybe, I don't know, it would sober him up or... I don't know. Help was coming though. And I remember I made him coffee. As soon as I handed it to him, he threw it at the TV and started screaming again. It was like back to square one.

Shortly after that, security arrives. I don't know how long. Maybe a few seconds or minutes went by, not long. But they kind of find Johnny, or Johnny finds them, walking out of the front door. And they were trying to figure out what was going on. And, as they were kind of looking at him and I and trying to figure out what the heck was going on, Johnny took his penis out of his pants and started trying to pee, or peeing outside of the house, saying that he had more messages for me. And this is in front of security. And they kind of just like looked at each other and looked at him and kind of...not laughed but kind of half, you know, played it off and corralled him. It was how it looked. It looked like corralling a wild animal. Back into the house, you know, with his penis still out of his pants peeing or trying to pee. That's what he was indicating, and he went to the wall of the house. And I remember him standing at the wall trying to leave me more...saying he had more information for me. He was gonna leave me more messages, more information for me. It made no sense.

And Jerry Judge, his security, and one of the nurses shortly after...I think they put me in the theatre room. But shortly after, I remember talking to one of the nurses, and she was trying to give me drugs to sedate me.

Camille: Objection, Your Honor, hearsay.

Elaine: Trying to give her drugs. She didn't say [crosstalk 03:30:15].

Penney: Overruled.

Elaine: Thank you. Keep going.

Amber: And I just remember crying and rejecting what they were trying to give me and fighting with them about how much they were trying to give me. I felt like I needed to figure out what was happening with my life, what was happening with Johnny. I didn't know if he was okay. I didn't know... I actually had no idea, like, could this be something he could die from. If anything, just the drugs and alcohol. I mean, that alone. You know, I just remember being scared and being in this theatre room, this dark theatre room and not knowing what the heck was going on. And I eventually was taken up to my room by one of the nurses. I'm sorry, Debbie, or suggesting I go up to my room. I went up to my room. And I took a quarter of what she was trying to get me to take. And I eventually fell asleep. I came back downstairs to look for my phone, which Johnny had picked up before security came in.

He picked up my phone and said, "We're gonna get to the bottom of this." And he wasn't making any sense at the time, understandably, just a different...nothing made sense. But he picked up my phone and was saying, "We're gonna get to the... I'm gonna prove this. We're gonna get

to this. We're going to get to the proof of this." Something to that effect. I don't remember his exact words. And he pushed record on my phone. I didn't actually at the time think that he had done that. I had no idea, but I did know that I didn't have my phone when I woke up and went downstairs to get it. It was dead. It was sitting out on the dining room table by where Jerry Judge was sitting. Jerry Judge was on the phone and talked to me. And I went back up to bed, took more of this sedative, and fell asleep.

And then I think the next day went to the closet and took out the clothes that he hadn't painted on. I guess when he went back upstairs, he had just...like, it looked like what he had done is dip his hand in a bucket of paint and just wiped it on my clothes, just went and... He picked up another portion of my clothes and put them in the bathtub, and I don't know if he added paint or if he just had touched them with paint, but it was this ugly navy blue brown paint. I packed what was packable or hadn't been destroyed, and eventually left Australia with Ben King, who you met, on the way there.

Elaine: Let me stop you there because I want to ask you some more questions about those three days and then we can talk about Ben King and going home. So, do you recall what bottle Mr. Depp was drinking from and then had that back and forth with you and you threw on the ground?

Camille: Objection, Your Honor, compound, leading.

Penney: Sustained.

Elaine: Do you recall what the bottle was?

Amber: No, I don't.

Elaine: Do you recall whether it was wine or liquor?

Amber: It was liquor. The wine was upstairs.

Elaine: Do you recall what color it was?

Amber: I believe it was white, or I mean clear. I can't be certain. I think it was clear.

Elaine: Do you remember whether it had a handle on it or not?

Amber: No. It was a normal bottle. Like, I remember because he was holding it like this and gestured to me to take it, and I did try to reach for

the bottle. It was a normal-sized, but for the life of me I can't remember, like, what brand.

Elaine: Okay. When you woke up that third morning and came out of your room, what, if any, food did you see?

Amber: Oh yeah, I forgot about that.

Camille: Objection, Your Honor, leading.

Penney: Overruled.

Amber: There was mashed potatoes smeared all over the bedroom door and on the wall in various places. But I remember opening the door being really confused at first as to what it was. It had little, like, specks of green in it I assumed to be spinach. And, throughout the house, there was food rubbed in places, just countertops, walls, doors, as I mentioned. And later that evening, I found the raw meat that I had left out, the steak, all over the house, or pieces of it. It was cut up. And he had ripped my nightgown into pieces, into shreds, and wrapped the meat up, like wrapped the steak pieces up with my nightgown, with this really beautiful, burgundy silk nightgown that had this black lace trim. I ironically got it from Dr. Kipper for a wedding gift. And it was wrapped...I found it...I continued to find it throughout the rest of the time that I was in the house in Australia, just like pieces of it in the microwave, pieces of it in the produce drawer, in the closet drawer. I mean, just raw meat wrapped up in my nightgown as well as the smeared food on the walls. It was bizarre.

Elaine: What, if anything, do you recall seeing on any mirrors?

Amber: Oh, he had written on the bathroom mirrors in the bedroom, and I believe there was another mirror. I just don't recall which bathroom it was in. I suppose it was the one that I went to, which is on the very bottom level where I was retching, for lack of a better way to describe it. I think it was in that bathroom that he also wrote on that mirror as well, in blood, in paint. Sorry.

Elaine: I'm sorry. What, if anything, do you recall of any lampshades being written on?

Amber: Well, he wrote messages to me, you know, things to the effect of go-getter, you know, whore, sort of thing. That sort of language. He called me easy. He called me a slut. He called me...like just things about ego and what a whore I was. But it was hard to make sense of it because it was clear he was just out of his mind. I mean, he wrote on a

back of a pillow in blood. And you can tell because it dries like in this ugly brown color. He wrote on the walls going downstairs. Like, it took a... In fact, you could see. It looked like he'd run out of blood, because the messages became...the markings became clearly letters, and the letters became...like, I could see where he had clearly run out of blood or it wasn't bleeding enough and went and got paint. And then, it became paint and blood. You could see both. You could see where he went back with it. Same with the mirrors. I could see where all the dried blood was. And then I could see a different set of markings with paint and some other material.

Elaine: So I'm gonna go back to the time in the bar, and I know this is very painful. Do you recall what Mr. Depp was saying to you when he had the bottle and was pushing it against your pubic bone?

Amber: He said that he would fucking kill me. He said, "I'll fucking kill you." He said it to me over and over again. He said, "I'll fucking kill you."

Elaine: Did you bleed from the vagina as well?

Amber: I did.

Elaine: And did you experience any pain later?

Amber: I wasn't thinking about that. I was heartbroken. Eventually, I realized that I could be hurt because I was bleeding, but I convinced myself it wasn't broken and that the bottle wasn't broken or else it would be a lot worse. And the discomfort I was feeling afterwards just paled in comparison to how scared, shocked I was. I was scared. I had just married this man. I just married him.

Elaine: And forgive me for asking this, but I need to just make sure the record is clear. You were penetrated up the vagina into the pubic bone. Is that correct?

Camille: Objection, Your Honor, leading.

Penney: Sustained.

Elaine: What, if any, penetration was there in the vagina with the bottle? I'm sorry. I'm so sorry.

Amber: Johnny had the bottle inside of me and was shoving it inside of me over and over again.

Elaine: Did you experience any cuts on other parts of your body?

Amber: My forearms were cut. My bottoms of my feet were sliced up pretty good.

Elaine: Did you have any other bruising or swelling?

Amber: I had a bruise across my jaw I suppose from one of the many times he clocked me in the face downstairs. I think I just didn't make a record of anything else. I'm going to ask you to turn to...let's go to 1810. Well actually, let's go to 1815. Michelle, if you can bring that up, defendant's 1815. And I think these are all in, Your Honor, so we can publish.

Penney: Yes. Yes, it can all be published.

Elaine: Is this the game table?

Amber: I guess it is.

Elaine: Okay. And based on your testimony, is this where you were...were you on top of this table?

Amber: Yeah, he briefly got on top of me, and pushing on my throat actually at some point when I was on the table. I had forgotten about that. This though looks like...it's after a lot of the stuff was cleaned up because it didn't look quite like this.

Elaine: Okay. And did the table collapse?

Amber: Yes, it did.

Camille: Objection, Your Honor, leading.

Penney: Sustained.

Elaine: What, if anything, happened to the table?

Amber: The table collapsed underneath me when Johnny threw me into it and got on top of me, or fell on top of me. I honestly don't know which one.

Elaine: We can look at 1816, please, defendant's. Do you recognize what's depicted in this picture?

Amber: Yes.

Elaine: What is it?

Amber: It looks like the bottles that were by Johnny on the desk when I came down that last morning when he was still up, still drinking.

Elaine: If we could go to defendant's 1817.

Amber: The bottle shape...the bottle shape...

Elaine: I'm sorry. Go ahead.

Amber: I don't...I have not...

Elaine: Back to 1816, please.

Camille: Your Honor, is there a question?

Penney: [inaudible 03:45:00] ask a question.

Elaine: What more do you recall?

Amber: I'm sorry. It took me a minute to respond because it's hard. It took me a minute to respond because I had not remembered seeing the bottle that Johnny was using on me. I didn't have a memory of seeing it. And this picture, I wasn't aware of until just the other day, yesterday, the day before. And I felt my stomach tighten up, like I was gonna be sick when I saw it, because even though I didn't remember seeing the bottle, what I had remembered is a pressure, like something square, which is why I thought he was punching me, because I feel...I was feeling a square...something firm hitting me, like butting up against my pubic bone over and over again. I felt that pressure against my bone. It felt like a flat surface. When I realized it was an object, or a bottle, I know... His fist was just what I thought, you know, because his arm...I could see his arm while he was holding me down, saying he was gonna kill me. But I thought it was...you know, his arm looked like he was punching me. And I hadn't seen this bottle. I didn't know. And then this came out in Ben's evidence, because he didn't share it until this [crosstalk 03:46:54].

Camille: Objection, Your Honor.

Penney: Sustained.

Amber: And so, I recognized it.

Elaine: All right. Now let's go to defendant's 1817. Do you recognize this area or this picture?

Amber: Yes. It looks like one area of the bar. Obviously, this is sometime later because all the liquid is dried up. It's quite slippery. I was slipping all over that tile. That's how I know.

Elaine: Okay.

Amber: It looks like a lot of the glass has been cleaned up almost.

Elaine: Okay. And then let's go to 1818. Actually, I think that's...

Penney: I'm sorry. Which...?

Elaine: Yeah, I don't have that in evidence.

Penney: It's not in evidence.

Elaine: Yeah, and this is a duplicate. Let's go to 1819. My apologies. Do you recognize this?

Amber: Yes, I do.

Elaine: What is this?

Amber: This is close to where my feet were when I was dangling off the counter, when he had me on the countertop by my neck. My feet were slipping on the tile and I just remember my feet...I remember feeling glass underneath my feet and slipping. I couldn't get up. I couldn't alleviate the pressure on my neck because he was crushing me. That's around that, not around that. It's next to that. All the way at the end of the picture is the bar where I was standing when he's throwing bottles at me.

Elaine: Can we go to 1820? Do you recognize what's depicted here? The area?

Amber: Yes, that's...to the left would be where the wall-mounted phone was, right to the left of that. To the right of that is the little L-shaped bar that I was telling you about where I was trapped and...

Elaine: And when you say to the left of the wall, [inaudible 03:49:37] is it off the picture or on the picture?

Amber: So if you're looking at this picture, imagine up and to left at person height, sight height. It was like a...I don't know if it was antique, but it kind of looked old-fashioned, like an old-fashioned heavy...or it looked heavy. I didn't pick up the receiver, but it looked heavy when I was watching it break. You know, it looked like these, like, really heavy [inaudible 03:50:05]. Excuse me. It's really thick, heavy. Not plastic, but like a bakelite or something heavy material. That's my best guess. So that would have been to the left. And then, to the right, it would have been the very end of the bar that you just saw a picture of.

Elaine: All right. Let's go to 1821, defendant's. And do you recognize what's depicted in this photo?

Amber: Yes, that's the bar that I was just talking about.

Elaine: Okay. Now, I see a phone on the right side. Is that the phone you were talking about?

Amber: No, that's not. This is a wall-mounted phone that's a landline.

Elaine: And you see straight ahead at the very...if you look straight ahead at the picture, on the top part of that, there appears to be some broken glass. What do you recall of that?

Amber: I recall more than just this window being broken. This is one of the windows that he broke when he was throwing things at me. My body was standing in front of that little kitchen sink you see at the end of the picture. I suppose that's some of the glass I felt though on the backs of my arms, like when the window shattered.

Elaine: Okay. Let's go to 1822.

Penney: 1822 I don't have in evidence. 1822 is not in evidence.

Elaine: My apologies. That's exactly what I just went over here. Let's go to 1825 I think. Is that the next one, Your Honor?

Penney: 1825 is in evidence.

Elaine: Okay. Do you recognize this picture?

Amber: Yes, that's where Johnny was standing when I found him that morning. It might have been, like, midday. When I say morning, it was after I woke up. It was certainly not early morning. And he was standing at that desk, behind the desk, with the Manson blaring when I found him and told him that I was gonna call 911 if he didn't call Jerry.

Elaine: If you look in this picture, there appears to be a lampshade down below. Do you recognize that lampshade down below the table?

Amber: That's one of the lampshades Johnny wrote threats or messages to me on.

Elaine: Okay. Then let's go to 1827. Do you recognize this?

Amber: Yes, I do. That's my painting studio. So when I walked downstairs and saw all the blood on the walls, I walked into this room first. That's where the stairs empty into this room and kind of my painting area. And those are the canvases that he repainted.

Elaine: And do you see...if you look by the white tablecloth table to the right of that, do you see a lampshade there?

Amber: Yes. I don't know if that's the same lampshade or another one.

Elaine: Okay. Then let's go to 1828. And do you recognize what's in that one?

Amber: I do. Those are my...were my paintings that... I don't know when he did that, if it was before or after the writing on the walls, but he just ruined them.

Elaine: So, I just want to make sure...so the painting canvas that's dark-colored. There's two of them there.

Amber: Well, yeah, there's two or three, and then there's a smaller one in the center. And that was his daughter I was trying to paint a portrait of, and that was untouched.

Elaine: Okay. But just so we're clear, the one directly in front of you that looks like it's just a lot of dark colors. Was that dark colors before or...?

Camille: Objection, Your Honor, leading.

Elaine: I said was that dark colors before.

Penney: I'll sustain the objection.

Elaine: What, if any, change was there on that canvas?

Amber: I'm a terrible painter, but I'm not that bad. That was not my painting. It was the start of a portrait and he changed it dramatically.

Elaine: And then, to the right side on the other side of...more to the right than the one you already testified to, is that what that picture looked like before or is that...?

Camille: Objection, leading.

Elaine: What, if any, changes were there to that picture?

Amber: Well, the three canvases were portraits. So they looked similar to the one that's in the center that I was doing of his daughter.

Elaine: Okay. And the white that's below, what, if any, changes were there to that, the white canvas that you see there?

Amber: It just looks like the painting was...it looks like ones he destroyed...

Camille: Objection. Calls for speculation.

Penney: Sustained.

Elaine: Was there anyone else in the house besides Mr. Depp and you?

Amber: Not that I know of, no. And no one was around.

Elaine: Okay. Do you have any reason to believe somebody other than Mr. Depp did this?

Camille: Objection. Leading.

Penney: Sustained.

Elaine: What, if any, reason do you believe that Mr. Depp did this?

Camille: Objection.

Elaine: That was not... What if any...

Camille: Leading.

Penney: I'll overrule that objection.

Elaine: Thank you.

Amber: It was just Johnny and I in that house over the course of those three days roughly, and there might have been somebody, his assistant or something, come on the first day or second day. I can't recall. But for the majority of the...I mean, for the entirety of what I've been describing to you, it was Johnny and I in that house.

Elaine: And did you do any of this? Did you create any of this damage?

Amber: No. No.

Elaine: Take a look at the white tablecloth to the right there...

Amber: And also, Johnny was covered in paint. So, to answer your question fully, that's also how I know.

Elaine: All right. So, I'm also just going to draw your attention to that white tablecloth over there. Does it appear to have some paint on that as well?

Amber: Yes, there is paint all over the place, to say it plainly.

Elaine: Now, the painting that you indicated there was a large penis I believe, where was that?

Amber: I believe it was just...like, if you're looking at this...I believe it was on the wall almost right next to the painting directly center that we're looking at. That's my best recollection, but I can't be entirely sure.

Elaine: Okay. Let's go to 1828.

Penney: I think that was 1828.

Elaine: Oh, 1829. My apologies. And do you recognize this photo?

Amber: Yes, I do.

Elaine: And what was this?

Amber: This is one of the lampshades that Johnny chose as a medium to leave me messages in blood and paint.

Elaine: Okay. Let's go to 1830. Do you recognize this?

Amber: Yes, that's one of the bathroom mirrors.

Elaine: Okay. And if you could just look to the left, and I'm going to go ahead and circle it. Over here. You see red and black there. Would you agree?

Amber: Yes.

Elaine: Okay. And there were some questions that were asked earlier about that red. What, if anything, did you write on this mirror?

Amber: I didn't write anything on the mirrors. I'm as confused as anyone in hearing that testimony.

Elaine: And, based on looking at this area that I have circled, is the black on top or underneath the red?

Camille: Objection, Your Honor. Calls for speculation and leading.

Penney: I'll sustain the objection. All right. This would be a good time to take a break. Why don't we go ahead and take our afternoon break. Ladies and gentlemen, let's go ahead and have our break. Do not discuss the testimony with anybody and don't do any outside research. We'll come back here...all right, in 15 minutes. All right. So we'll come back at 4:02, okay?

Elaine: Thank you, Your Honor.

Penney: All right. Thank you. Okay. All back?

Elaine: Thank you, Your Honor.

Penney: Before we get the jury, I just wanna see... Talking with Sammy. Is Friday May 27th... It's not usual to meet on Fridays, but is that an okay date to have a trial on that Friday. It's the Friday before Memorial Day. I'm gonna check with the jury, but I wanna check with you first.

Elaine: Yes.

Penney: That will actually be closing argument day, for anybody that wants to know. Okay. All right, so I just wanna make sure that keeps on track. But, if it's good with the jury, I just wanna make sure that Friday is good with them.

Elaine: It works for me, Your Honor.

Camille: Your Honor, [inaudible 04:01:31].

Penney: Okay, sure.

Elaine: Thank you, Your Honor. Michelle, if you can bring back up 1830 for a moment. 1830. I'm sorry. Amber, we were talking about this right before the break. It still has my highlight. Which color is underneath the other?

Camille: Objection. Calls for speculation.

Elaine: Based on your perception, what color is on...

Penney: I'll sustain the objection.

Elaine: All right. Let's do this. Let's bring up defendant's 375, which is already into evidence. I think I need to clear that highlight, Your Honor, but I don't have the control online. There we go. Thank you.

Penney: It's in the top right corner if you need it, but that's fine.

Elaine: Thank you. There it is. My menu was hidden. And I'm gonna ask you to take a look at this...this is the picture that we saw earlier. And do you see the area that's written in red here?

Amber: Yes.

Elaine: Okay. What, if anything, did you have to do with the writing of that red?

Amber: Nothing.

Elaine: Before this trial, did you know who Carly Simon was?

Amber: I might have heard her music, but no, I didn't.

Elaine: Okay. Did you know what songs Carly Simon wrote or sang?

Amber: No, you had to tell me.

Elaine: Thank you. All right. And then, if you can just remember this picture, again the red area there that I've circled. And then I'm going to ask Michelle to take this one down and put 1830 back up. And I'm going to ask you to take a look at this. What, if anything, did you do to this mirror with respect to the black or the red?

Amber: I didn't touch it.

Elaine: Okay. And what, if any, pictures did you take?

Amber: I took a picture of... It was the picture we had right before this is the one I took, because it was in the bathroom where I found my clothes in the tub and stuff like that.

Elaine: Let's go to 374. That's already in evidence. Is that the picture you're referring to?

Amber: Yes, it is.

Elaine: Okay. And I'm sorry. I just want to make sure that I understand. What else was in this bathroom where this mirror was?

Amber: The bathtub and another mirror which also had writing on it. The bathtub had a few of my clothes in it and paint. And both of the two mirrors were painted. I believe I took a picture of both mirrors.

Elaine: Okay. And then I'm going to ask you, Michelle, if you can bring us back to 1831. And did you take this picture?

Amber: No.

Elaine: Okay. And do you see in the mirror there...can you see the bathtub in the back there?

Amber: Yes, I can.

Elaine: All right. Was that the bathtub that you were referring to?

Amber: Yes, it is.

Elaine: Okay. And that had your clothes in it?

Camille: Objection, leading.

Penney: Sustained.

Elaine: I'm sorry. What, if anything, did it have in the bathtub?

Amber: A few of my clothes with paint on them. You can see...I think that's what I see in the corner of the mirror.

Elaine: Okay. And then, let's go to 377 for a moment. That was in evidence already. And do you recall seeing this picture earlier?

Amber: I do.

Elaine: Okay. And now let's go to 1829, please. And does that appear to be the same lampshade but in color?

Amber: It does appear that.

Elaine: Okay. Thank you. All right. Now let's just go through...I'm going to ask you to take a look at 1834. What does this depict that you can recall?

Amber: That is the TV that Johnny threw the cup of coffee at.

Elaine: Okay. And let's go to 1835. And what does this depict?

Amber: One of the sofas in the living room next to the kitchen with blood on it.

Elaine: Okay. And then let's go to 1837. And what does this depict?

Amber: It's one of guest bedrooms with Johnny's iPad on the bed and blood and/or paint on the duvet cover.

Elaine: All right, thank you. Now let's do 1838. And what does this depict?

Amber: A lamp that has been robbed of the shade.

Elaine: Okay. Let's go to 1839. What does this depict?

Amber: A different bed with more blood on it.

Elaine: Then let's go to 1840. And what does this depict?

Amber: Blood on one of the guitars that Johnny was apparently trying to play.

Elaine: Okay. And you didn't try to play the guitar...

Camille: Objection, Your Honor. Calls for speculation.

Elaine: I didn't even get the words out.

Penney: [inaudible 04:09:19] your question.

Elaine: Okay. What, if any, effort did you make to play the guitar?

Amber: I've never played the guitar.

Elaine: Okay. Let's go to 1841. What does this depict?

Amber: It is where Johnny slammed the end of a bottle into the wall while holding me up against it.

Elaine: Is this in the bar area?

Amber: This happened in two rooms so it's hard to tell.

Elaine: Okay.

Amber: The bottle into the wall, to the best of my recollection, happened in the kitchenette bar area downstairs, but I can't be 100% certain.

Elaine: Okay. And let's go to 1842. What does this depict?

Amber: Another broken lamp.

Elaine: Okay. And then, I've just got a few more left. 1805. And what does this depict?

Amber: Wine spill. It looks like the remnants of a wine glass being thrown. And it looks like a broken glass.

Elaine: Do you recognize where this was in the house?

Amber: Well, it looks like a bedside table, but I can't be certain.

Elaine: Okay, let's go to 1806. All right. Let's skip that one and let's go to 1808. Do you know what this depicts?

Amber: Wine spill.

Elaine: Okay. All right. Now, you started to testify... Before we go there, in these pictures, would you say they accurately depict the damage that you saw that third morning?

Amber: No.

Elaine: How are they not accurately depicting?

Amber: Well, if you can believe it, this is a significant...it seems significantly cleaned up. There was much more damage, specifically broken glass. On the countertops, there was a lot of broken glass. I could feel it cutting my arms when I was trying to get up. And I could feel it underneath my feet. So I don't know when these pictures were taken, but there's been some cleanup.

Elaine: Okay. Now, you indicated that Johnny had turned on your iPhone and recorded. Is that correct?

Amber: Yes.

Elaine: Did there come a time that you discovered a recording on your iPhone from Australia?

Amber: Yes. Much later. There was this five-hour-long recording. And, naturally, I didn't know what that could possibly be, because even though Johnny and I recorded each other often as part of our, you know, struggles to figure out our relationship, this one was...you know, five hours was unusual. And that's when I discovered that there had been this recording of the end of the Australia incident, if you will.

Elaine: And did you listen to that recording?

Amber: I have heard it. Yes.

Elaine: And does it accurately represent what was depicted in that recording?

Camille: Objection. Form. Lack of foundation.

Penney: All right. You can approach. I'm not sure. Ms. Bredehoff, can you give me the number of that...the exhibit number so I can...

Elaine: 378. Thank you. Thank you, Your Honor. Thank you. Okay. Now, you testified that you made arrangements to return home. Can you describe...let's take you to the point you left the Australia house to go to the airport and were accompanied by Ben King. Could you tell the jury what transpired during that period of time?

Amber: So I left Australia shortly after that. My understanding was Johnny was in the hospital for his finger. And Ben King was going to accompany me on the ride. On the way to the airport, Johnny calls me. And we were just crying on the phone. He was crying. He asked if it was...if he'd killed it, meaning the relationship. It was...I don't remember the exact words that he used, but it was kind of asking me in that way, "Is it done? Is this over? Did we kill it? Did I kill it?" That sort of thing. I don't. I don't remember what I was saying to him. But we hung up as I went into the airport. I had a mix of feelings. Nothing really was making perfect sense to me for sure. And I flew back with Ben. I don't really remember speaking to Ben on the flight.

Elaine: When Mr. Depp was...what you testified on what Mr. Depp said to you on the phone, right, were you on the phone with anyone else or was it just Mr. Depp you were on the phone with?

Amber: I only remember speaking to Johnny. And I remember sitting in the backseat of the SUV that had driven me. And we were outside of the entrance where you walk into the airport. And I even then felt torn about leaving. I obviously didn't want to stay. But I was in such shock and...

Camille: Objection, Your Honor. Non-responsive.

Elaine: All right. I don't know how that's non-responsive.

Penney: You can ask your question again [inaudible 04:16:55].

Elaine: Okay. Please tell us how you felt at that point and what Mr. Depp was saying to you.

Amber: I remember...

Camille: Objection, Your Honor. Asked and answered.

Elaine: She was in the middle of responding to it, Your Honor.

Penney: That's a different question, but I will sustain that objection if you wanna ask a question.

Elaine: Okay. How did you feel at that time?

Amber: I felt destroyed, like my heart was broken. I didn't know what to do. I thought maybe if I left him in Australia, I thought maybe something would happen to him. I thought he might die or kill himself, because it certainly seems like the trajectory he was on. He told me he had put a cigarette out on his face the Friday before. And, combined with all the... When I was in the bedroom and he was in the hospital, and I was packing my bags and stuff, I found all these empty bags of...coke bags, you know, dime bags with white residue on them and in them. They were in books in the bedside table. There were so many that I was like...I wondered how I didn't see it before, even though I had, you know, just gotten there. So I was worried he would die. And I was worried that we couldn't come back from what happened. I was worried that there was just no way to turn this around. There was no going back, but... Shock. Shock.

Elaine: So, you flew out of that airport. Did you have to...did you have a stop anywhere before you went back to LA?

Camille: Objection, relevance.

Elaine: In a minute, I'll show...

Penney: Overruled.

Amber: Yes, we did. We stopped in an airport. I think we stopped at the Sydney Airport from Brisbane, I believe.

Elaine: And did you have to change gates there?

Amber: Yes. We had a short flight to get to Sydney. And then, in Sydney, I walked with Ben through the airport to get the next plane. And we passed a newsstand. And I just remember I passed this newsstand and there was a book, you know, on one of the book stands outside of the store, and it had this puzzle piece on it. And Johnny and I used to use that as a term of endearment, puzzle piece, you know. And I saw this puzzle piece on the cover of the book. It got my attention. It said, "Four Ways to Click: A Relationship Guide." So I bought it, and I...

Elaine: Who was the author?

Amber: Dr. Amy Banks.

Elaine: Okay. Go ahead, please continue.

Amber: So the book, at least from the subtitle, said it was a book on solving relationship problems. So I bought it and I read it on the way home.

Elaine: And why did you buy it and read it on the way home?

Amber: Because I loved this man. I loved this man so much. And it was so toxic. And for some reason, I couldn't get him to...I couldn't get him to not hurt me. And it seemed like I was hurting him, but we love each other...loved each other so much. At least I loved him so much. And I didn't know what to do. I didn't know what to do with this relationship. It was awful and toxic, but it was so important to me. And I loved him so much. I would have read a million books.

Elaine: And when you got back to...

Amber: ...upon landing, and there was some conversations with the medical team, you know, doctors and stuff. And I just remember feeling concerned for his life because things had changed. And without saying what they said to me, it...

Camille: Objection, Your Honor, hearsay.

Elaine: She said without saying.

Camille: She's characterizing it.

Penney: I'll overrule for now, see where we go.

Amber: I became really, really worried that Johnny was not going to live through this, that there would be infections or problems and things and he wouldn't stop using coke. And he couldn't get the surgery he needed because he wouldn't stop using coke. And they wouldn't put them under because of all the coke.

Camille: Objection, Your Honor. Hearsay, lack of foundation.

Penney: All right. I'll sustain as to the last part.

Elaine: Okay.

Penney: All right. Next question.

Elaine: So, when did you next see Mr. Depp after you got back from Australia?

Amber: I saw him a few days...I don't know how long it was, but it was at the doctor. My best recollection is it was in the doctor's office or around that. He needed a procedure.

Elaine: Did there come a time that you reconciled after Australia?

Amber: Yes, because it almost felt like it went away so quickly, because there was this surgery that he needed and there was maybe a few...maybe he had more than one surgery, but it was, you know... It became very very about getting Johnny through the next step, you know, getting Johnny home, getting Johnny off the coke long enough to get the procedure done and then after that procedure getting another procedure done. And it was just these small steps. And before you know it, we were kind of back in it with the prospect, of course, of him being done with all the drugs and drinking, because that's what necessarily had to happen for him to have this surgery. So that made me feel a little...you know, a little bit more secure in kind of coming back into this relationship with him.

Elaine: Okay. So I'm going to take you to March 23rd, 2015, just a few weeks after...two and half weeks roughly after Australia. Where was Johnny staying at this point?

Amber: I think he was staying at the Eastern Colombia, at the ECB. Yeah, he was staying at the ECB at the time, because we were kind of in the bedroom together the night of the 22nd, which is when he passed out and how I found his iPad.

Elaine: I'm sorry. When you?

Amber: I found this iPad open. He was texting someone with it open. He passed out. And I saw what he was texting.

Elaine: Please tell the jury about that.

Amber: He was he was texting this woman that he had had a relationship with on and off kind of at the beginning of our relationship. So I recognized the name, but the date was right after the wedding. I saw he had gone to her house after we got married, like upon touching down in Los Angeles. I think it was the next day he went to this woman's house that he had a sexual relationship with.

Elaine: What did you do as a result of seeing that on the iPad?

Amber: I freaked out. I immediately, like, confronted him about it. I was, you know...I didn't care in that moment if he did kill me, which was likely in confronting him at that stage of our lives. I didn't even care anymore. At this moment, he had already ripped my heart out. You know, this like...I've just been through what I...after having been through what I went through in Australia just weeks prior, I see this. It was, like, unbelievably painful, unbelievably painful.

Elaine: So what did you do?

Amber: Yelling at him. Just yelling. I was calling him all these ugly names. I was screaming at him. I told him to get the fuck out of the house. It's what I said. Excuse my language. But we were screaming at each other. At some point, we were upstairs in penthouse three and we'd kind of get into...well, how do you describe it? Pushing each other, you know. And I just remember being so mad at him for cheating on me and doing so in this way, like, right after the wedding. And then, I, right after my wedding, go to see him, and then Australia happens. And it just felt like everything came crashing down and I was so hurt.

Anyway. I break out of his grasp at some point and I go into my sister's room. The apartments in the ECB are connecting, at least three of them are. And they connect from upstairs only. So you could get from Johnny and I's apartment into the neighboring apartment, where Whitney, my sister, was staying at the time. And then you could go from that apartment into penthouse five, again, still on the top floor.

So I went through Johnny's office, which is how you access the door that gets you into Whitney...the neighboring apartment where Whitney was, my sister. And I went in there and woke her up crying, screaming, saying, "What am I going to do?"

Camille: Objection, Your Honor, hearsay.

Penney: I'll sustain.

Elaine: That wasn't offered to prove the truth of the matter.

Penney: I'll sustain the objection.

Elaine: [crosstalk 04:29:18] event. Okay. So, you went to Whitney's. Don't tell the jury what you said to her. But what happened next?

Amber: Johnny comes into penthouse four and grabs me. I don't know what he was doing. But at one moment, I kind of...I'm aware that my sister's somewhere nearby. And I thought about that and just remembered thinking about that. I remember getting kind of free from Johnny, and he left, or he walked out of the room.

Elaine: When you say, "free from Johnny," what, if any, connection did you have? The physical connection before that?

Amber: Well, I mean, I'm, you know, trying to stand up for myself. And Johnny would at that stage in our relationship, he would just throw me, shove me, hit me in the face. I mean, it was just, like, all I could do is just try to fight back, or try to not get more hurt than not doing anything would have certainly left me. I don't really recall specifics. I remember at one point he had his uncasted hand in my hair, and I was looking at the carpet. I don't know what happened immediately after that, but I remember he left. He was out of the room for a while.

I don't know how we got into... I think I heard him in P five. Again, this is the neighboring apartment of that. So there's P four in between, and P five is the corner, and that apartment was empty, basically. And so, I used it...the top bedrooms, the bedrooms on the top floor is my closet, and I had all these clothing racks and shoe racks and stuff like that in there. And then, it had another level, the mezzanine, which is, you know, it hung over the rest of the bottom floor. And I used that as my office. And the bottom floor is, of course, the living room with just some...sparsely decorated, just some big couches and a low table.

And I go on to...I hear him in penthouse five. And, oh, on the lower level also is another painting studio, like painting area of mine. So I go in there because I hear him, and he's screaming, but I don't know why...I don't know who... My understanding was he was screaming at me, but I wasn't in that apartment. I could hear him, and when I heard him, I came into penthouse five, and I have to go down the stairs. And I went down the stairs to the mezzanine level, where my office was, and I could see

him and a security guard and Debbie, the nurse. And he was sitting on the on the sofa when I first walked into the room, and he kind of stood up. He was drinking a Red Bull and screaming at me. And Debbie came up the stairs because I'm screaming back at him, and she came up the stairs I think. And while we were... She came up I suppose to kind of comfort me. And while I was up on the mezzanine floor, Whitney came down, and he threw the Red Bull can up at me certainly, but it kind of either hit or narrowly missed Debbie. And I said he...I called him a pussy and said something about... You know, I'm screaming at him angrily. I at least called him a fucking pussy. I don't know what else I said, but I was screaming at him because he threw this can at me and everything else that had happened.

And when I did that, he bolted up the stairs. And, you know, there was only...I mean he was up the first flight of stairs. Again, I'm on the mezzanine which is in between two flights of stairs. He bolted up the steps. And I don't know how he managed to get his hand in my hair so fast, but he had his hand on the back of my head, my hair, and kind of was yanking me down and hit me in the face with this cast he had. I just remembered this brief struggle we had before. We kind of break away. Whitney, my sister, all of a sudden put herself in between Johnny and I. She just threw herself like in the line of fire or whatever. She just all of a sudden was there and trying to get Johnny to stop. Her back was to the staircase.

And Johnny swings at her, and I just see my little sister with her back to the staircase. And Johnny swings at her, and I don't even wait, don't even wait for any other... I don't hesitate. I don't wait. I just in my head think of Kate Moss and the stairs, and I swung at him. In all of my relationship to date with Johnny, I hadn't landed a blow. And I, for the first time, hit him, like actually hit him, square in the face. He didn't push my sister down the stairs. In all of my time, all my time of being in that relationship to that point, I hadn't even landed one on Johnny. Sure, I had tried to fight back, threw my arms, flail my arms, hit whenever I could to try to block blows myself, but never landed anything. And Johnny kind of looked stunned and then laughed at me, and then lunged at me again. And before I know it, security stepped in between us and pulled Johnny away.

And I went upstairs with my sister and we locked the door. And I could just hear all this commotion happening in penthouse five. I could hear him raging, destroying my things. I could hear it. And at some point, I saw it the next day.

Elaine: Tell the jury what you saw the next day.

Amber: All my clothing racks were toppled over, shoe racks toppled over, thrown down the stairs. Everything on my desk wiped off. It looked like everything that he could touch, he tried to turn over, destroy, smash, you know. But my clothing racks, these huge, heavy clothing racks full of clothes, there was at least one of them he threw down the stairs. The rest were toppled over.

Elaine: Amber, I'm going to fast forward to December 15th, 2015. Were you and Mr. Depp together at that time?

Amber: Yes, we were.

Elaine: Did you have a fight that night?

Amber: December 15th, yes, we did. But I don't recall what started the argument. We had had periods leading up to that that were really beautiful and really good, and then periods that weren't.

Elaine: Well, let's talk about the December 15th, 2015. What do you recall of your fight that night with Mr. Depp?

Amber: I remember him chasing me in the kitchen. I remember throwing something in his direction to slow down his momentum. I remember him screaming. I remember him getting on top of me, at some point toppling me, mostly at that moment downstairs. He was hitting me on my face. Again, this is another example of when I wish so much I could tell you an exact sequence, but I can't. It's flashes. So I'll tell you what I do remember. I remember at some point trying to flee upstairs. And we had...he got a hold of me and I got free, and I managed to get all the way up the stairs almost. I was on the last flight. And we'd had some interaction where... I think I said something to him on the stairs. It might have been broken up, but I think I said something on the stairs. And I just remember how quickly he shot back up those stairs and grabbed me by the back of my hair, my head, and slammed his hand on my head.

And I went down on the stairs and he overtook me. I remember him so well. I remember his boots and the sound they made. I remember him grabbing my hair, my head, and kind of dragging me up the stairs the rest of the way. He dragged me into the room that those stairs open into, so like a salon foyer area. And we had this argument that kind of, you know, was a shoving match that I was losing. By the second or third shove, he sent me toppling over this chaise lounge, like a little low-lying sofa seat. And I hit my head on the brick wall. There was an exposed brick wall.

I remember I stood up, and I remember Johnny asking me if I wanted to go. And he did that thing where he's, like, challenging me. He said it in that way, challenging me to stand up and get back up. And when I did, he said, "Oh, you really want to go now, tough guy?" He shoved me back down. "Oh, you really wanna go, huh? Oh, you're so tough." I stood back up again. This time he hits me in the face. I stand back up and look him right in the eyes. And it was just a really still moment. I'll never forget it. Really still. I stood up, and he said, "You wanna go again, tough guy?" And I just looked right at him, just looked right at his face. And he balled up his fists, leaned back, and headbutted me square in the nose, just right as I stood in front of him. I was a foot from him. He slammed me right in the nose. Instantly, just searing pain.

It's one of the few memories I have in this long relationship that I actually remember, like, the physical pain in that moment, you know, was just searing. And I remember thinking, "You have your hands free." You know, like, I had time to think. You have your hands free. You could have hit me with your hands. Why did you headbutt me? I told him that night I was gonna leave him. I went through his office to go into the other room where I kept all my stuff.

We had another struggle. He overtook me. I was trying to hit him off me. I was trying to get him...I was trying to get his body off of me, and he was just pummeling me. I don't know how else to describe what I was... I went down to the floor. I remember him being on top of me and he's just screaming and swinging at me while I was on the floor. He had me by the hair and dragged me the rest of the way from the office into the neighboring room, the neighboring apartment.

I remember the door that connected these two rooms had a metal grate, not grate but a metal bottom, metal floor, that separated it. It's a big, heavy bank door. And I remember he was dragging me, and I removed my hands from my head and kind of tried to grab onto the metal door to prevent him from dragging me into the room, but he...I couldn't stop him. He dragged me all the way from that carpet. I was trying to get free of his grasp. I was trying to stop him from pulling me. I remember feeling the carpet and the metal. And he wrestles me...drags me up to the bed, throws me down onto the bed, and kind of wrestles me down onto the bed. And he kneels on my back with one leg. And I was trying to fight him off me because I was facedown on the bed top. And he wrestled me down, kind of trying to hold me down with his knee on my back.

And he's punching me, punching me with a closed fist, punching me repeatedly. And I don't remember even feeling the pain. I just remember

the sound of Johnny's voice. He got next to my ear and he was screaming over and over and over again. Each time, it sounded louder and more desperate, "I fucking hate you. I fucking hate you. I fucking hate you." Over and over, "Fucking hate you." And then pounding the back of my head, pounding it with his fists. And I don't even remember feeling pain. I just could hear myself scream until I couldn't hear myself anymore. I could just hear him say that he was going to kill me and that he sounded like an animal in pain when he was saying that he fucking hated me. He sounded like he was almost crying or something and his voice was different. He sounded different, like he sounded like he was in agony. It was high-pitched and loud. And I don't know how many times he just hit me over and over and over again. And I got really still and it felt in my body, like, quiet, and I thought this is how I die. He's gonna kill me now, and I'm not... He's going to kill me and he won't even have realized it.

I couldn't breathe. I remember trying to scream and I couldn't scream. I was suffocating in this pillow top with him holding me down, punching me over and over. And I don't have any memory after that until I woke up.

Elaine: When you woke up, was there anyone there?

Amber: I remember hearing my best friend's voice. It felt like it came...it felt like it was like on a speakerphone, like it came from everywhere. I just heard her voice in a weird way. It felt like it was coming from two directions. And I realized that I was sitting on the edge of the bed on the carpet of the floor against the broken frame of the bed, and it was a low-lying bed with a really thick wooden frame. And it was broken from his boot trying to get a purchase on it while he was...

Camille: Objection, Your Honor. Calls for speculation.

Amber: I could feel it.

Penney: Overruled.

Elaine: Thank you. Please continue.

Amber: I was there for it. And while he was on top of me, I could feel that. I could feel him trying to get balance. I could feel him slipping. I could hear it. I don't know how I got off the bed. I don't know what happened to me from the time I was...I stopped hearing myself scream. I don't know what happened to me. It's a really weird feeling because I...the next thing I remember is leaning against the broken part of the bed and on the carpet, and my friend saying, "Oh my god, oh my god."

Camille: Objection, Your Honor. Hearsay.

Penney: Sustained.

Elaine: Okay. Go ahead, without saying what Rocky said.

Amber: Eventually, she called the nurse, nurse Erin. She got something out of the freezer for my face. She did a concussion check with Erin on the phone. I thought I probably had a concussion, and certainly that I had a broken nose. There was blood everywhere, blood all over those pillows. My head was bleeding from the ripped out hair, chunks of hair on the floor, all over the place actually. It was just all over the apartment.

After leaving me, he had written on the countertops in Sharpies.

Elaine: Michelle, I'm gonna ask you to bring up defendant's exhibit 510. Do you recognize this photograph?

Amber: Yes, I do.

Elaine: And does it accurately depict the scene portrayed?

Amber: Yes, that's the next day I think.

Elaine: Your Honor, I'm going to move the admission of defendant's exhibit 510.

Camille: No objection.

Penney: All right. 510 in evidence. You can publish it, please.

Elaine: Thank you. And could you describe to the jury what that is?

Amber: That was chunks of my hair Johnny ripped out while dragging me and punching me.

Elaine: Thank you.

Amber: Michelle. Could you bring up 513, please, defendant's 513? Does this picture accurately depict [inaudible 04:52:13] and the scene portrayed?

Amber: I think this is a couple of days later, but yeah.

Elaine: Okay. I'm going to move the admission of defendant's 513.

Camille: No objection.

Penney: All right. 513 in evidence.

Elaine: And could you tell the jury what this is and what it depicts?

Amber: This is my face with a busted lip, which...it's difficult to see in this picture. But I had two black eyes. One is worse than the other. That's, like I said, maybe a day or two later, and my broken nose.

Elaine: All right. Thank you. Michelle, can you bring up defendant's exhibit 514? Does this accurately portray the scene depicted?

Amber: Yes, that's my face sometime after.

Elaine: Your Honor, I'm going to move the admission of defendant's 514.

Camille: No objection.

Penney: 514 in evidence. You can publish.

Elaine: All right. If you could just briefly describe for the jury what this one is?

Amber: That's my face some time after Johnny beat me up.

Elaine: Thank you. Michelle, if you can bring up defendant's 515. Does this accurately portray the same depicted?

Amber: Yes.

Elaine: I'm gonna move the admission of exhibit 516.

Camille: No objection.

Penney: 515 or 516?

Elaine: 516. I'm sorry if I misspoke.

Penney: You said 515.

Elaine: It's 515.

Penney: No objection to 515?

Camille: No, Your Honor.

Penney: Okay. 515 in evidence. You can publish.

Elaine: And what does this depict, Amber? Could you tell the jury?

Amber: This is my face sometime after.

Elaine: All right. Let's look at defendant's 516, please. Does this accurately portray the scene depicted, Amber?

Amber: Yes, it does. This is maybe...

Elaine: Let me move it first. I move the admission of defendant's exhibit 516.

Camille: No objection.

Penney: 516 in evidence. You can publish to the jury, please.

Elaine: Okay, Amber. Go ahead and explain what it is.

Amber: I think this is maybe that night or the next night after Johnny left me on the bed.

Elaine: Let's go to 517. Does this accurately portray the scene depicted?

Amber: Yes, it does.

Elaine: Move to admit defendant's 517, Your Honor.

Camille: No objection.

Penney: 517 in evidence.

Elaine: Amber, please describe for the jury what this portrays.

Amber: That's my face after this incident.

Elaine: And what's portrayed on your lip?

Amber: He busted my lip when he punched me. It's bleeding in this picture. It kept reopening. You know, it's a mouth. Your lips move.

Elaine: Let's go to 519. Does this accurately portray the scene depicted?

Amber: Yes.

Elaine: I move the admission of 519.

Camille: No objection, Your Honor.

Penney: 519 in evidence.

Elaine: And tell the jury what this shows.

Amber: This is my lip a few days later.

Elaine: Let's go to defendant's 520, please. Does this accurately depict the scene portrayed?

Amber: Yes.

Elaine: I move the admission of defendant's 520. Was it 521 or 520?
520.

Camille: No objection.

Penney: 520 in evidence. You can publish.

Elaine: Can you please tell the jury what's depicted here?

Amber: That's my scalp with a chunk of it missing from when Johnny was dragging me by my hair.

Elaine: Let's go to defendant's 521, please. I don't think that's the same. Please, take that one down. Let's go to 522. Does this accurately portray the scene depicted?

Amber: Well, it's a few days later.

Elaine: Okay. Move the admission of 522, please.

Camille: No objection.

Penney: 522 in evidence.

Elaine: And what shows there?

Amber: My face is healing.

Elaine: Okay. Let's go to 523. Does this accurately portray the scene depicted?

Amber: Yes, I think this is a day or so after, maybe longer. I can't tell. But yes, it does.

Elaine: Move the admission of 523.

Camille: No objection.

Penney: 523 in evidence.

Elaine: I'm just going to draw your attention, Amber, to an area up here. What, if any, bruising did you sustain in that area?

Camille: Objection, leading.

Elaine: What if any...

Penney: I'll sustain the objection.

Elaine: Okay. What, if any, bruising did you sustain?

Camille: Same objection.

Penney: I'll sustain the objection.

Elaine: What injuries did you have?

Amber: I had bruising on my temple, my chin, my neck, the back of my head. I had swelling and pieces of, you know, my scalp kind of ripped and torn. They were gross, pussy. But this is of the bruising around my temple from one of the blows, several of the blows. I don't know.

Elaine: Let's go to 524. Does this accurately portray the scene shown?

Amber: Yes.

Elaine: Okay. Move the admission of 524.

Camille: No objection.

Penney: 524 in evidence.

Elaine: And what does this show?

Amber: I had a pretty... Can I touch the screen?

Elaine: Yes.

Penney: Yes, ma'am, you can.

Amber: And I had a pretty gross bruise right there on my head, on my temple. It's difficult to see it in this light, but I remember it was pretty ugly.

Elaine: Now let's go to defendant's 509. Does this accurately portray the scene depicted?

Amber: Yes, it does.

Elaine: Your Honor, I move the admission of defendant's 509.

Camille: No objection.

Penney: All right, 509.

Elaine: Will you please tell the jury what this is?

Amber: That's the bed that Johnny broke while on top of me.

Elaine: All right, let's go to defendant's 511 please. Does this accurately portray the scene depicted?

Amber: Yes.

Elaine: Okay. Move the admission of defendant's 511.

Camille: No objection

Penney: All right. 511 in evidence.

Elaine: What do you see in this picture, Amber?

Amber: Just more destruction from a part of the fight that happened in the bedroom, not the bedroom that I was just talking about. That was the main bedroom. There had been a part of the fight that happened in there too.

Elaine: Okay. Let's go to defendant's 512, please. Does this accurately portray the scene depicted?

Amber: Yes. That's downstairs in the main...

Elaine: Wait. Let me move the admission of it. Move the admission of defendant's 512, please.

Camille: No objection.

Penney: 512 in evidence.

Elaine: Okay, now please tell the jury about it.

Amber: It's downstairs in the main apartment.

Elaine: Okay. Let's go to defendant's 525. And does this accurately depict the scene portrayed?

Amber: Yes.

Elaine: Move the admission of 525, please.

Camille: No objection.

Penney: All right. 525 in evidence.

Elaine: And please tell the jury what this is.

Amber: This is Johnny's graffiti on our kitchen counter that he left on his way out, I suppose.

Elaine: All right. And I think defendant's 526 is already in evidence. Could you just bring that up?

Penney: Yes. 526 is in evidence.

Elaine: All right. Now, Amber, as of December 15th, 2015, what were your plans for Christmas that year?

Amber: Well, up to this point, the plan was to have our families join us. We would go with the kids and celebrate Christmas together, you know, as a married couple. And we would all go to Johnny's island. And he had invited my best friend at the time, Rocky, and her family, meaning her mom and her fiancé and my parents and my sister, and we were all gonna go to this island I've told you about that Johnny has in the Bahamas and spend it together. And that was the plan leading up to this.

Elaine: All right. And what, if anything, changed as a result of this night of December 15th, 2015?

Amber: After they saw my face, no one wanted to go to the island anymore with Johnny. They wanted me to leave him.

Elaine: Did you have to appear...were you scheduled to appear on the James Corden Show on December 16th?

Amber: That's right. I was promoting "The Danish Girl," the film I had done earlier in the year in London before going to see Johnny in Australia. So I was promoting that film that had been completed, and they asked me to make an appearance on the night show called "The James Corden Show." After this happened, and I did the first concussion check with Erin on phone, I got worried that I wouldn't be able to hide the bruising and swelling. But I iced it all night. And the next day, I checked in the mirror to see if I could get away with it, meaning hiding it, so I can make an appearance. And I gambled and thought maybe I could pull it off. I had my hair and makeup team come, and they worked around it, meaning worked around the lesions on my head with the hairspray, because that stings, and worked around the bruising by covering it with heavy makeup, heavier makeup than normal, bruise-covering makeup.

And I remember my lip was still bleeding and swollen. So we did this, like, really thick, super heavy matte red lipstick. And I remember very well at the time that we had no choice in color, and that was one of my favorite colors to wear. And, on this occasion, we had no choice because nothing else would hide my busted lip. And I went on the show, did what I always do. I told people I had an accident.

Camille: Objection, Your Honor. Hearsay.

Penney: I'll sustain the objection.

Elaine: It's not offered to prove the truth of the matter, because she didn't have an accident.

Camille: Your Honor...

Penney: I'll sustain the objection.

Elaine: Okay. Please continue. So did you appear on the show?

Amber: I appeared on the show.

Elaine: Okay. And did there come a time that you changed your mind and went to the Bahamas with Mr. Depp for Christmas in 2015?

Amber: Eventually, I did.

Elaine: And you went there with whom?

Amber: I went with Johnny's kids. You know, obviously I didn't see Johnny after this because he didn't face the damage he caused in my experience. He was never around for the cleanups. And so, he wasn't around for a few days. And I eventually heard from him, and he said he wanted to talk. And then, he understood that, you know, it couldn't go back, you know, like, almost as if he understood that I wouldn't forgive him made it easier somehow to talk to him. You know, I didn't feel so bad about myself in that case, because, you know, how could I put up with this, right? But with the understanding that we were done, I could, you know, allow for us to have one last conversation, I suppose. But I just...you know, it's like... I was heartbroken by the idea that I would spend my first Christmas as a married couple with his kids and everything on the island. I was heartbroken at the idea of missing that. And, you know, it's...the best I can describe it is like...for every hit, every instance of violence, every time I was choked, every single one of these instances...

Elaine: Tell us how you felt and what you were thinking in this process of whether to go to have Christmas with Mr. Depp and his children.

Amber: I guess I was trying to explain.

Elaine: Go ahead.

Amber: That, you know, just...you think each one of these is...it's almost like for each one of these things that happens, you lose the will or resolve to leave, you know. It's like every single heavy coin you put in this piggy bank is like an investment into the future you're gonna get to, you know. And then, before you know it, you're just carrying around this

weighted ball. This piggy bank is too heavy, you can't leave. You know, for every single time I went back or allowed him back after this sort of thing would happen, I lost a piece of my self, a piece of my self-confidence, my trust in myself to leave and move on. You know, I lost fortifications. I lost myself. And it was somehow easier to stay. I didn't want to stay in the violence or in this. I wanted to stay with Johnny, the good Johnny that I loved. So I, like, put another one of those coins in the piggy bank, an investment in hope and future and I'd forgive him. It wasn't even that simple. I just decided to believe him that it would never happen again, clean and sober once again. This time was the last time because it couldn't be worse than this, right? It couldn't be worse.

And part of me thought that maybe it just needed to get this bad to get, you know...like now, we can't go back, that there's no way this could happen again. So I went to the island after a few days of talking with Johnny, arguing with Johnny, talking with Johnny, negotiating that he was going to be clean and sober. He wasn't going to drink anymore. He wasn't going drink anymore or he wasn't gonna use anymore. He'd never lay a hand on me again. He'd rather die than do that is what he was saying. And I was scared. My friends were scared. But I decided to go. After a few days of having the plane and the kids waiting not knowing what was going on. They were at Sweetzer, the main house, kind of just waiting to go on this Christmas vacation.

And eventually, I got in the car with Johnny and we picked his kids up and left for the island.

Elaine: So let's go to the island for the Christmas holidays. And what, if any, arguments did you have with Mr. Depp at the island over the Christmas holiday?

Amber: Towards [inaudible 05:14:27] thing like that. And I'm sensitive at this point to the clues that I can pick up on to know what pattern of behavior I'm dealing with, because they made a huge difference in my life. So if I knew what he was on and what he was doing, I could react accordingly. So I'm picking up clues. I'm sitting next to him and he's nodding off. And every single time he kind of, like, nods off, he dumps his glass of wine on my lap. And I say every single time because it happened three times. The first time, whatever. The second time, I'm like, "Johnny, are you all right?" And I probably say, like, a little weighted. Am I gonna deal with... He just promised that he was clean and sober. We had had this horrible thing happen in December. I thought we were moving forward.

And the third time this happens, I jump up. I already changed my pants twice. And I jumped up and I shouted, "Johnny," like, you know, "What are you doing?" Or, "Johnny, you spilled on me again." Something to that effect. And I get up, like, get up off the couch. And Johnny's son says...

Camille: Objection, Your Honor. Hearsay.

Elaine: Your Honor, not offered to prove the truth of the matter. It tells...it explains...

Penney: Could you approach because I just don't know...

Elaine: Amber, please continue. Jack said...

Amber: Says, "Are you okay?" Or, "Can I help?" Something to that effect. And I pointedly say to Jack but really to Johnny, like, "Thank you, Jack." To make a point of the fact that he hadn't offered to help me, or even acknowledged that he'd been spilling wine. First, he's drinking wine. Second, he's spilling it all over me. And third, he's spilling it because he was nodding off is what I assumed. So I kind of say this in a pointed way at Jack, thanking him for offering. And I get up, go to the closet, take off the pants that have just been...in front of his kids again. If I ever embarrass him, and he just shoved me and embarrassed. I ever embarrassed you. If you ever embarrass me again in front of my kids, I'll fucking kill you. And I don't know...I don't recall who told Jack to leave. I don't really recall having an awareness of where he was at this point, but I leave the closet, go into the bathroom, which is right next to it, and he comes barreling into the bathroom behind me.

Before he does that, I said something snarky to him, "Don't fucking ever talk to me like that again," or, "I hate you," or something in response, you know, just something so that I felt like I wasn't just being a punching bag. And I kind of like get over to the bathroom, but I didn't even have the door shut before he was in the bathroom with me. And I don't know if he used my body to shut the door or if he just shut it, but, again, he bangs me up against the wall, but this time, he just grabbed my vagina. I was wearing this peach kind of like knitted kind of style swimming suit underneath. That's what I had on from the waist down, and he just grabbed me, the best I can explain it, with his...shoved his fingers inside me, but through my bathing suit. He didn't, like, move my bathing suit out of the way, and just kind of held me there and asked me if I was so fucking tough, if I thought I was so fucking tough. He said, "Are you tough like a man now? [inaudible 05:19:22]?" Kind of taunting me while jerking me around.

And he kind of seemed to do this thing where he was smiling, not...just like teasing me, you know. Like, "Oh yeah, you think you're so fucking tough now? Now what? Now what?"

I don't know what happened after that. I went back into the room, or he went into the room. I don't know who went into the main room first. I just remember his hand landing on the back of my shoulder-neck area. I remember trying to get him off of me. I don't know what the next thing that happened was, but I do remember I knew I needed to get away from him. At some point, I ran out of the backdoor. I ran out onto the patio. At some point before I ran, he swung at me, but I don't even remember how much of an impact it made. But I remember running. I threw something in his in his direction when I was getting away from him. I ran down the deck, ran out into the kind of, like, parking lot area. It was a gravel parking lot area outside of the house.

And that's my estimation of when Johnny reached me. He grabbed me by the hair, swung me around. I remember he hit my face at least once, but I'm not quite sure in what sequence. Was it before I broke away or after? I don't remember. I just remember the lights of the ATV coming up. Two of the people who worked on the island for Johnny, CJ and Tara, they pulled up in the ATV. I remember the headlights. I remember separating from him, or them kind of running up and saying something and separating us. And I didn't see Johnny for the rest of the evening is my recollection. I just found him the next day passed out in the café that was close to the house.

Penney: Is that the end of...?

Elaine: This is a good breaking point, yes.

Penney: All right. Okay, ladies and gentlemen... You can just stay there for a moment. All right, ladies and gentlemen, we're going to be breaking again. This is the time that we break for a week, okay? So I won't be seeing you until May 16th. But I wanted to talk to you a little bit about how the remainder of the case will progress, okay? All right. So we promised to get the case to you by Memorial Day. So, in order to keep that promise, there's gonna be a few things I need from you, okay? One thing is starting on May 16th, we're going to start having court at 9:00 am. So we'll be going 9:00 am to 5:00 pm. Some days, we might have to go to 5:30. So I want to let you know ahead of time so you can plan accordingly, okay?

The other thing I need from you is Friday, May 27th, which is the Friday before Memorial Day, is going to be a court day. On that day, we're

gonna go ahead and have closing arguments and the case is going to be turned over to you for deliberations on that day, okay? So again, I wanted to let you know ahead of time so you can plan accordingly so we can get this taken care of for you, okay?

All right, so those are the announcements I wanna make for you and make sure you had time to schedule what you needed to do. Now, I also want to go over, as we always do on Thursdays, our responsibilities, the responsibilities you have as jurors, okay, in this case. All right, so you're not to read anything about this case, you're not to watch anything about this case, you're not to listen to anything about this case. This applies to television, newspapers, magazines, the internet, and any online sites. Further, you're not to read, watch, or listen to anything about this case on any social networking sites such as Twitter, Facebook, Instagram, Snapchat, etc., or any similar sites. In addition, you must not communicate with anyone about the case, whether in person, over the phone, by email, text, or instant messaging, or by any other electronic or non-electronic means. This includes friends, family, coworkers, acquaintances, and strangers.

I also instruct you that you cannot do any research or make any inquiries about this case, whether online or by any other means. What you learn about this case is limited to what you learn in the four walls of this courtroom when proceedings are underway, okay? So please enjoy your week off. Get plenty of fresh air and rest, all right? And then I'll see you at 9:00 am on Monday, May 16th, okay? All right. Thank you.

All right. And again, ma'am, since you're still in the middle of your testimony, you can't discuss your testimony with anybody to include your attorneys. Okay? You can step down though and have a seat with your attorneys. I have a few housekeeping matters I want to take care of before we finish. [inaudible 05:24:51] I won't see you tomorrow for Friday depositions, because we finished all the depositions. I want to thank all of you for last Friday and staying here until...I think it was 9:00 at night. But we got them all done and I really appreciate all your work on that. It does mean a lot. And now you're rewarded because you don't have to see me tomorrow.

So no more depositions. Also, for planning purposes, though, since we're gonna be going 9:00 to 5:00, the day's gonna be a little different. So we'll start at 9:00. We'll probably break for our morning break between 10:30 and 10:45. We're gonna break for lunch between 12:30 and 1:30. So I want you to plan accordingly for that. Our afternoon break will probably be between 3:15 to 3:30, maybe even a little later to 3:45.

We'll see. And then we'll try to break at 5:00. There may be times when we might go to 5:30, as I told the jury, so I just wanna make sure you know that. Since I won't see you tomorrow, I wanted to go ahead and give you your times as of this very minute of what you have used and what you have left. Okay? Are you ready?

Again, Mr. Chew is going to try and use it with a highlighter. Let's wait. There we go. There we go. That's right. There we go. All right. So plaintiff has used 35 hours and 6 minutes. Defendants have used 36 hours and 31 minutes, which means the plaintiff has 26 hours and 9 minutes left, and the defendant has 24 hours and 44 minutes left. Okay? And just a reminder, as we said from the very beginning, once time is up, once your time is up, your time is up. If it's in the middle of a witness, I'm going to stop you, okay? So make sure... I mean, the 9:00 to 5:00 schedule when we start back on May 16th will give us a little buffer but not much. So I will be keeping everyone on task for those last two weeks. So keep that in mind as well.

Enjoy the next week. I don't anticipate I will hear from you for this next week. If there's an emergency, I understand that, but just remember what my definition of an emergency is. Okay? We all remember that? All right, great. So other than that, does anybody have anything else for me?

Elaine: Yes, Your Honor. [inaudible 05:27:01] math question. I'm thinking we have 24 [inaudible 05:27:03].

Penney: Sammy says 24.

Elaine: [inaudible 05:27:08].

Penney: If you add 36 hours and 31 minutes and 24 hours and 44 minutes, you get...you get what?

Elaine: 60 [inaudible 05:27:27].

Penney: Well, Steven will get with Sammy when we're done. Okay. Is it right or wrong?

Elaine: [inaudible 05:27:39].

Penney: What's that? It's 61 hours and 15 minutes. Does that add up then? That is right. Mr. Ron [inaudible 05:27:49] says that I'm right. Okay, so that's the right time. Sammy did it three times over, so I thought that was right. You made him very nervous. Okay, so that's good. Anything else? Yes, ma'am.

Camille: Your Honor, we do have our updated exhibit page that you requested.

Penney: Oh, perfect.

Camille: For the plaintiff.

Penney: All right, approach. That's fine. I think that's something Jamie needed. Okay. All right. We'll get that. All right. Anything else?

Camille: No, Your Honor.

Penney: We're good. All right. We'll see you Monday, May 16th 9:00 am. All right. All right. I thank you.