

PLAINTIFF’S INFRINGEMENT CLAIMS AGAINST DEFENDANT “THE WALT DISNEY COMPANY” FOR INFRINGING THE PLAINTIFF’S ORIGINAL WORK (BUTTERFLY DRIVER AND/OR UBEROPOLIS: CITY OF LIGHT), BY PUBLISHING AND PROFITING FROM THEIR INFRINGING, DERIVATIVE TV SERIES, TITLED:

“GRAVITY FALLS”

The Defendant(s)’s (The Walt Disney Company) 40 episode animated TV series, *Gravity Falls*, is noteworthy for several reasons, one of which is the fact it is largely a linear series; meaning, many of the episodes connect, to tell a single linear story. Virtually every meaningful and integral element of that linear story infringes one of two of the Plaintiff’s work. The following enumerated list form the Plaintiff’s infringement claims against the Defendant(s), for publishing and profiting from their infringing derivative work, Gravity Falls (GF), which infringes the Plaintiff screenplay *Butterfly Driver* (and/or prior versions of said script, *Uberopolis: City of Light*). Instances of significant infringement of the Plaintiff’s work abound throughout the GF series. The highest concentration of infringement of the Plaintiff’s *Butterfly Driver* script/story is found in the Defendant(s)’ GF **4-part series finale**,¹ “*Weirdmageddon*.”

The Plaintiff’s enumerated list of story-structures that the Defendant(s)’s GF series (particularly the GF 4-part *Weirdmageddon* mini-series series finale) infringes from the Plaintiff’s *Butterfly Driver/Uberopolis* screenplay, begins on the following page. **The numbered headings describe story structures common to BOTH works**; thus, showing infringement.

- Of the following 44 infringement claims/examples, **34** pertain to the 3 or 4 part mini-series series finale, “Weirdmageddon”; **five** (5) are of infringement claims are not connected to the Weirdmageddon mini-series (10, 19, 22, 24, 28); **five** (5) are related to GF episode 28, “Blendin’s Game” (39, 40, 41, 42, 43), which indirectly connected to the Weirdmageddon mini-series; and one claim, item #44, which pertains to all GF episodes.

¹ Weirdmageddon is called 3-episode series (#38, 39, 40), but episode 37 sets the entire series up.

1. Overarching plot infringement

- What follows are two comparative paragraphs, the Plaintiff's *Butterfly Driver* in the first paragraph, followed by the Defendant(s)'s *Gravity Falls*. All of the plot features, **in bold** (and many more) are found in both *Butterfly Driver* and *Gravity Falls*. Some of the story structures named below, and many others, are claimed analyzed, independently, herein.

BUTTERFLY DRIVER. The Plaintiff's *Butterfly Driver* is about the world after a **cataclysmic war event, which leads to the rise of a new evil leader, Peter Drexler, the villain.** **Under the evil rule of Drexler, the hero, Arlo Grainer,** agrees to help a heroic, outlaw environmental scientist, **in order to raise money to save his ill daughter (or family member) and get his family to safety.**² But Arlo is caught, arrested and sent to work on the prison-construction side of **a city orbiting Earth (elevated above the Earth)**; a "perfect" city for the super-rich, **enclosed in a spherical, transparent enclosure: Uberopolis.** But, when the evil villain's minions try to kill Arlo, he escapes back to Earth, where he discovers his daughter's health has worsened. **So, once again, for love of a family member, the hero must get back up to Uberopolis** (but this time, to the rich side of the city), in search of medicine for his daughter. **To get back up to Uberopolis, the hero is helped by many people who hate life under the evil villain, who use old equipment and old technology that they've recycled and repurposed. Once back on Uberopolis, the hero defeats the villain, by destroying the transparent spherical enclosure, surrounding Uberopolis. Thus, the hero's action liberates the world. And, thus, the hero journeys to a city above the Earth, twice.**

GRAVITY FALLS. The Gravity Falls "Weirdmageddon" series (episodes 37 to 40) infringes all of the major plot points, named in the previous paragraph, as the Gravity Falls

² In the Plaintiff's original script (Uberopolis:City of Light 2003-06) Arlo, a fugitive, turned himself to authorities, for money to pay for medical treatment for his daughter.

Weirdmageddon mini-series is about the world (or the town of Gravity Falls) after a cataclysmic war-like event (the rift breaking open and tearing a hole in the universe, and Bill unleashing his evil minions), **which leads to the rise of a new evil leader, Bill Cipher, the villain. Under the evil rule of Bill, the hero, Dipper Pines, sets out to rescue his sister Mabel (a family member) from a city hovering above the Earth (elevated above the Earth); a “perfect” city for a little girl, enclosed in a spherical, transparent (red) enclosure: Mabelland** (Mabelland’s transparency is addressed later). The hero helps rescues his sister, and together they **destroy the transparent spherical enclosure, surrounding Mabelland**. But, when the hero returns to Earth, they discover their Uncle Ford is in the villain’s custody, in an enormous **floating pyramid shaped city/place (the Fearamid), hovering over Gravity Falls**. So, once again, for love of a family member, the hero(s) must get up to the Fearamid, hovering over Gravity Falls. To get up to the Fearamid, the hero he is helped by many people who hate life under the evil villain, who use old equipment and old technology that they’ve recycled and repurposed. On the Fearamid the hero(s) defeat the villain. Thus, the hero(s) liberate the world. And, thus, the hero(s) journey(s) to cities floating above the Earth (GF), twice.



Above: Mabelland (top) floating over Gravity Falls; (below) the Fearamid, floating over GF.

2. On his journey, the hero encounters a tough, young, armed warrior woman/girl in a ruined building, with rubble inside and out. the warrior girl takes the hero to her home in an abandoned, ruined building (with new clothes around her home), and helps the hero prepare for the next leg of his journey. Along the way, the warrior woman/girl tells a male character (who lives with her) to remain watchful.

On pages 57 to 66 of the Plaintiff's screenplay, *Uberopolis: City of Light* (Ex B), the hero (Arlo) in the ruins of an old building, with rubble everywhere, Arlo meets a young, armed warrior woman/girl, named Benni and her younger brother, Louis. Because Benni is aware of Arlo's reputation, Benni takes Arlo to her house (which is in the abandoned building) and lets him shower, and gives him clothes to change into. Before going up to her apartment, Benni tells her brother to "Stay Awake," (Ex B, page 60), meaning 'stay watchful,' because they live in a dangerous time and place. In her apartment (see Ex B, p 60, or Ex A p 49), Benni has lots of **brand new clothes**, because she collects defective clothes from a sweatshop, for a local charity.



Above: Wendy Takes Dipper back to her house and cooks him a bat.

The Defendants GF infringes the Plaintiff's story structure, as we see in E38 "Weirdmageddon, Part 1," (approx 9:45), as Dipper finds Wendy in a ruined building. Wendy takes Dipper to her home—a ruined and abandoned building (where there are **brand new clothes** on the wall, because Wendy's makeshift house used to be a clothes store; see screenshot on the next page). Wendy feeds Dipper. As Wendy and Dipper prepare to exit (11:41), Wendy tells her

housemate (Toby) to “Watch the camp,” because they live in a dangerous time and place.



Above: In GF, on the wall of Wendy’s gritty home, are new clothes (with tags: Edgy Purpose)

- 3. After taking the hero to her home in building ruins, the armed warrior girl escorts the hero to his next destination (or his next two destinations). On their journey, the hero and the warrior girl encounter more heroic characters who also assist the hero.**

In the Plaintiff screenplay, Uberopolis; City of Light, after Arlo is prepared to leave, the warrior woman/girl (Benni) escorts Arlo to his next destination, the “AIR center” (in the later versions of the script, Butterfly Driver, Ex A, Benni escorted the hero to his next TWO destinations: Faith House and the ZR center). At the AIR center (and at Faith House, and at the ZR center) Arlo meets more good,, heroic characters that help Arlo on his journey.



Above: Dipper finds Wendy in the building rubble, transformed into an armed warrior girl.

The Defendants GF infringes the Plaintiff’s story structure, as seen in E38, at about 11:40, after feeding Dipper, when Dipper seems ready, Wendy (the warrior girl) exits with the hero

(Dipper), and soon she escorts the hero to his next destination (or his next 2 or 3 destinations), the first mission/destination is to find Dipper's sister, Mabel.

- 4. The hero expresses doubt to the armed warrior girl. The warrior girl tells the hero that his life has INSPIRED her, and she lets the hero know that she BELIEVES him, or believes in him. This helps the hero be a bit more hopeful. The hero finds inspiration in the brave young warrior woman/girl.**

During the hero's short journey with the young warrior woman/girl (Benni) the warrior girl lets Arlo know that he is special by calling him a "myth," and reminding him that he inspired her and millions of zone fighters. But Arlo continues to have doubts (because so many zone fighters have died for a cause that he started). But as Arlo's journey continues, he and the warrior girl find a hopeful sign (Tamara's A-cell, miraculously still intact). Arlo can't believe it. But Benni's faith in Arlo is so profound that she immediately tells Arlo that this means he can still help Tamara **change the world** (and defeat the will of the evil villain). Although the warrior girl (Benni) finds Arlo inspirational, we learn that Arlo finds the warrior girl just as inspirational. All of this transpires in four dialogues/exchanges, and one key scene near the end. The first exchange occurs on page 48 (Ex A), when Benni explains to her brother that Arlo is a myth:

BENNI

(excited)

Arlo Grainer? Oh my god. You're supposed to be in prison?

ARLO

I didn't like it. And you are ... ?

BENNI

Benni ...

(shaking Arlo's hand)

... and that's my little brother Louis.

Louis waves. Arlo remains distracted by Benni's gun.

BENNI (CONT'D)

Sorry.

Benni lowers her gun from Arlo's face and unconsciously prems her hair, confessing some subtle interest in Arlo. Louis turns to Benni.

LOUIS

You know him?

BENNI
Arlo Grainer is like a myth. Don't you remember
in school ...

The second relevant dialogue occurs on page 60 (Ex A), when Arlo first expresses doubt about being wanted for a murder he did not commit; but Benni still believes in him:

ARLO (CONT'D)
When the bounty hunters who followed Tamara learned I was in 242 they came after me and my family, instead. I agreed to drive her to the L.A. for money to get my family to safety. I almost got her there ... She was like you ... Strong, full of hope. She was gonna save the world ...
Benni's face softens as Arlo explains.

ARLO (CONT'D)
I'm afraid you don't believe me, but I didn't hurt Tamara.
Benni stops to face Arlo.

BENNI
I believe you ...

The next dialogue occurs on page 61 (Ex A) when Benni reminds Arlo that he **inspired** millions of zone fighters. But, having seen so many fighters die, Arlo expresses tremendous doubt about the Resistance cause:

BENNI
What? **You inspired millions of us --**
ARLO
It was a mistake.
Benni's jaw drops with shock and disillusionment.
ARLO (CONT'D)
I wouldn't have declared Stockton a free zone if I knew how many zone fighters would die ... for a mistake.
Benni's eyes grow wet with tears.

BENNI
It's not mistake. My parents died for this.

And the final, transformational dialogue occurs on pages 63 and 64, when Arlo and Benni find Tamara's A-cell has somehow survived; and Benni expresses her confidence that Arlo can now use it to change the world.

Arlo opens the box, quickly, to find ...

ARLO (CONT'D)

The A-Cell.

Benni moves closer to see the A-cell -in perfect condition.

BENNI

How can it be here?

ARLO

Dylan sent it ... I forgot.

BENNI

This means

ARLO

(whispering)

Hope is unreasonable.

BENNI

It means you can still help Tamara change the world.

And in the climax of the screenplay, in Arlo's dream, as Arlo appears to be dying (p 133.

Ex A), we are certain of how inspirational Arlo he found the warrior girl (Benni), when Arlo sees

Benni's dream catcher in Spike's eyes, in his world-saving dream:

A RED LIGHT FLASHES in the cargo hull. An ALARM BLARES.

Deep in Spike's eye, Arlo sees the spiral of **Benni's yellow butterfly dream catcher.**

END DREAM SEQUENCE

Benni's and Tamara's enduring influence on Arlo is also seen on the final page of the Plaintiff's screenplay (p 188, Ex A), in Arlo's exchange with Rianna, and in his choice to continue fighting in the Resistance.

The Defendant(s)'s Gravity Falls Weirddmageddon infringes all of the Plaintiff's powerful plot/story structure, as we see in GF episode 38, at 12:10 to 12:40 Weirddmageddon, Part 1, when, first, Dipper expresses great doubt about his ability to defeat the villain. But the armed warrior girl (Wendy) tells Dipper how inspirational she finds Dipper, and assures him that he and his sister Mabel can and will save the world. This motivates Dipper to save the day (then, a few minutes later we learn that Dipper is equally inspired by Wendy,, the warrior girl, when she defeats a large group of bandits). This "warrior girl's inspirational dialogue" reads:

DIPPER: You know, I used to think I could get out of anything. But this...? The journals are destroyed, Ford is captured, and I can't find my family anywhere. "Bill said it himself: There's no room for hero's out here. **We lost**"

WENDY: "Look, dude, it's not over yet. You've beaten Bill twice before, why is this time any different?"

DIPPER: (dejectedly) Because then I had Mabel.

WENDY: Then you need to get Mabel back. Look, this Summer I've seen some amazing things, but **nothing as amazing as you and your sister**. I don't know if it's dumb luck or yin and yang, or whatever; but when you two work together there's like **nothing you two can't accomplish**. You just need to make-up and team up **and save the universe**.

Further confirming the Defendant(s)'s GF's Weirdmageddon infringement of the Plaintiff's work, almost immediately after Wendy's inspirational speech, the Hero and Wendy set out to find/save the hero's sister, Mabel. And, in turn, in the next seen with Dipper and Wendy (at 17:21) Dipper expresses his awe of Wendy (after Wendy defeats a band of bandits), saying: "Wendy, you're the coolest person I know." All of this infringes the Plaintiff's work.



Above: Wendy, the warrior girl, motivates Dipper to save the Universe (GF, E38, 12:17)

5. The story center on a character (or characters) that will go to great and extreme lengths to protect and fight for family.

As explained in the introduction, the Plaintiff demonstrably changed the entire sci-fi world by doing several things that had never been done before in the sci-fi genre. One of those things was, prior to the Plaintiff, sci-fi writer imagined extraordinary, exotic problem, which did not resound to regular viewers/readers. The Plaintiff upended this model by writing a sci-fi script

about a father who simply wants to keep his daughter alive. Thus, from the first act to the last, the Plaintiff's script was about the impossible lengths a father will go to, to save his daughter.

The Walt Disney Company's (referred to as "**the Defendants**" in this infringement section) TV series, *Gravity Falls (GF)* infringes this aspect, repeatedly. After producing ZERO (0) TV cartoons or films depicting the impossible lengths that a father, or a family member, will go to for a child or another family member, first act to last, for the 82 years (1923 to 2005), before the Plaintiff wrote his screenplay, after the Plaintiff completed his screenplay in 2005, *Gravity Falls (GF)* would be one of many films and TV shows that would infringe this aspect from the Plaintiff³, and they would infringe it incessantly, seemingly every other episode. Thus, by around 2007, suddenly, seemingly every other Disney cartoon had a moment when the hero yells, "No one messes with my family!" GF repeatedly infringes the Plaintiff's "*Story Center On A Character (Or Characters) That Will Go To Extreme Lengths To Protect And Fight For Family*" story structure.⁴ Among the many occasion when this aspect is infringed are:

- a. GF, episode 1 (**E1**), "Tourist Trapped," from 11:35 (approximately 11 minutes and 35 seconds into the episode) to 15:00, Dipper goes to extreme lengths to race to, save and fight for his sister.
- b. GF E18, "The Land Before Swine" shows that Stan will fight a pterodactyl to make his niece, Mabel, happy.
- c. GF, E20, "Gideon Rises," Dipper leaps off off a cliff onto a giant robot to save Mabel
- d. GF, E21, "Scary-Oke," Grunkle Stan makes a speech about how *no one messes with his family* as he defeats the evil zombies.

³ This "impossible lengths for family" story structure does not apply to romances or revenge stories.

⁴ Gravity Falls has numerous heroes. Dipper is the primary hero. Mabel can be considered a primary or a secondary heroes. Grunkle Stan, Uncle Ford (Stanford), Soos and Wendy are all secondary heroes.

- e. GF, E24, “Sock Opera,” Mabel fights the powerful villain (Bill), in front of a packed auditorium, because Bill threatens Dipper’s existence.
- f. GF, E32, “Tale of Two Stans,” we learn that Grunkle Stan spent 30 years trying to save his brother, Stanford; propting Dipper to say to Grunkle Stan, with aew: “So all of this time, you were just trying to save your brother.”
- g. GF, E37, “Dipper and Mabel Versus The Future,” ss Dipper clings to the outside of a spaceship (security drone/robot), racing across the sky, fighting to rescue his ucle Ford (trapped inside), as he pounds on the ship’s exterior, yelling, “Let go of my uncle!” Later, Dipper stands up to the terrifying, armed security drone, and says” “Nothing in this universe is going to take away my Uncle.”
- h. GF, E40, Weirdmageddon 3, at 28:23, just before Stan defeats the villain (Bill), he says, “You’re a real wise guy, but you made one fatal mistake: **you messed with my family.**”

6. SETTING: Ruins & Rubble Of Buildings—Enduring Aftermath Of War (At DAWN); Post-Apocalyptic, Non-Wartime Use Of Rubble And Ruins, AND using these ruins as a domestic setting for a primary charcter.

- There have been ruined buildings in war scenes for generations. But the Plaintiff believes his expression (*ruins and rubble—enduring aftermath of war, post-apocalyptic view*) is the first use of war rubble as a **non**-wartime, **non**-battlefield, post-war setting—a new view of social collapse and post-apocalyptic life. The Plaintiff believes this (particularly as a domestic setting, for poor survivors) is original, not done prior to his script.
- The post-war use of this setting has been executed many times, after the Plaintiff.

The Plaintiff specified that this setting be shot at dawn (p 46 of Butterfly Driver, Ex A):

EXT. ZONE 115 - **DAWN**

Sunlight barely penetrates the **drizzling sky** as Arlo walks a desolate street of zone 115.

Thunder claps in the distance as he steps off the main road and stumbles over the

ruins of an old multi-storied building.

Arlo proceeds over the **rubble**, to a surviving portion of the ruined building. He suddenly falls to one knee and grabs his head, stricken by an "ice-pick" headache. He GROWLS.

Eyes rolled back, Arlo rises to his feet, holding his temple, as if defying the pain to stop him. The pain quickly subsides. Arlo staggers forward.

INT. **RUINED** BUILDING - DAWN

Arlo enters the gutted building, confused, as if trying to make sense of the **ruins**.

Moments later, Arlo meets a warrior girl, and her brother, who live in the ruins.

The Defendant(s)'s Gravity Falls (**GF**) infringes this original aspect of the Plaintiff's work, as we see in GF, "Weirdmageddon, Part 1," episode 38, between 09:06 to 10:00, in a series of scenes involving building ruins, at dawn (screenshots of three of these consecutive *building ruins at dawn* scenes can be seen below.) We know these scenes are at dawn because shortly after Dipper finds Wendy, they go outside, and the sun is brighter, and they begin their journey.



Above: The Interior of the building ruins where Dipper finds Wendy.



7. Members of an underground “resistance” (who were inspired by the hero) support the hero, and help the hero get to his final destination.

The Plaintiff’s screenplay shows that an underground “resistance” organization helps the hero. The resistance group are people that are targeted for persecution by the villain, and they refuse to comply with his evil rule. This resistance organization is best seen on pages 57 through 68 of the Plaintiff’s Uberopolis, and/or pages 46 to 66 of Butterfly Driver. In the Uberopolis version of the Plaintiff’s script, the resistance organization is called the “AIR Resistance.” (Ex B, pp 17, 57, 59...) In the Butterfly Driver version of the Plaintiff’s script, the resistance organization is called the Z.R. (the Zone Resistance). In both versions of the Plaintiff’s script, we see the resistance group get Arlo clothes, identification, and a ticket to Uberopolis.

The Defendant’s GF infringes this aspect as we see in Episode 38, “Weirdmageddon, Part 1,” the characters Wendy and Soos, who the hero (Dipper) encounters on his journey (to find his sister), help the hero reach his next destination (and every destination thereafter). Similar to the Plaintiff’s work, Wendy and Soos (because they are human) are targeted for persecution by the villain, and they refuse to comply with his evil rule; thus, they are “resistors.” In GF episodes 38 and 39, Wendy feeds Dipper, then she and Soos help Dipper rescue Mabel and back to the Mystery Shack. Showing an exact parallel and infringement of the Plaintiff’s work, just as Benni tells Arlo how he inspired millions of zone fighters to fight back, Wendy tells Dipper how inspirational and amazing he is (E38 12:13 to 12:40, this scene is examined closer under the *warrior girl who is inspired by the hero, who, in turn, inspires the hero* infringement claim).

8. DIALOGUE & THEME: “You don't screw with my family.”

In the earliest distributed versions of the Plaintiff’s script, Uberopolis: City of Light, from May 25, 2005 (a Hotmail email version of this script, electronically dated May 25, 2005, is attached as **Exhibit D**; the Plaintiff sent this version, or one very similar, to many people,

including the WGAw, in late 2005) this script features a line of dialogue, in the climax, where the hero tells the villain: “**You don’t screw with my family.**” (See p 83, Ex D)

The Defendant’s TV series, GF, infringes this dialogue and theme of the Plaintiff’s work, as in GF, E40, “Weirdmageddon 3,” at 28:23, as Stan defeats the villain, he says, “You’re a real wise guy, but you made one fatal mistake: **you messed with my family.**” And in GF, E21, “Scary-Oke,” as Grunkle Stan brutally fights against dozens of zombies, he says to the Zombies (17:02): “The only wrinkly monster who harrasses my family is me.”

- Although it is not necessary for any element of a claim to be original (rather, the court looks at the totality of the infringement claims), the Defendant(s), Disney, will be have trouble producing any example of an instance when a Disney hero told a villain something to the effect of “**You don’t screw with my family**” in the 80+ years prior to the Plaintiff’s script (1923 to 2003-05).

9. Unprecedented Setting: MABELLAND infringes UBEROPOLIS

UBEROPOLIS vs MABELLAND

The Plaintiff’s breathtaking setting, UBEROPOLIS, is a city satellite city for the super-rich, orbiting high above the Earth, enclosed in a transparent spherical enclosure. Inside the spherical enclosure, the city of Uberopolis is home to 150,000 extremely wealthy people (Ex A, p 4), there giant skyscrapers, casinos, museums, golf courses, large harbors, lakes, forests. Uberopolis is described on parks. Uberopolis is described on pages 25 and 26 of Uberopolis: City of Light (Ex B):

The massive city of Uberopolis is finally seen up close. It is enclosed in an enormous 12 inch thick polycarbonate-thermoplastic spherical, transparent (like glass) shield. The outer shield has about about 50 airlock shuttle entry points, scattered near the city floor, to keep the sky view clear -including 10 long, tubular airlocks that allow long shuttle trains to enter and exit. There are 2 large golf courses and countless high rise apartments, innumerable narrow roads with

magnetic-electric cars, two small lakes and a large harbor area teeming with aquatic life. The underside of the city is divided into the underwater side of the harbor, and a dense green forest, very usable by the citizens of Uberopolis, since there is no up or down in the weightless environment. The dense forest and green aquatic life, provide much of the air for the sealed biosphere. Around the outside of the glass encased structure flying work vehicles and shuttles fly about. Inside the **dome**, thousands of tiny vehicle drive the streets, dwarfed by the enormity of the city.

Later in the Plaintiff's script, we see that there are also plenty of flying vehicles INSIDE the spherical enclosure. Uberopolis sits on a flat plane that divides the sphere into two halves, and the underside of the city is divided into a massive harbor, and a dense green forest. Because the city occupies the upper-half of the interior of the sphere, the enclosure forms a dome over the city; thus, in the preceding script citation, the Plaintiff refers to the enclosure as a "dome".

The Defendants Mabelland infringe the Plaintiff's satellite city Uberopolis. The following aspects of Mabelland (a-i), and more, infringe the Plaintiff's work (as seen in GF episode 39):

- a. The Defendant(s)'s Mabelland floats above Earth, this floating behavior was selected to approximate, and be very similar to, the Plaintiff's work.
- b. The Defendant(s)'s Mabelland is depicted in such a way as to appear as it is orbiting Earth or otherwise positioned in space, to imitate the Plaintiff and approximate his works (see screenshot below).



- c. Mabelland is a city enclosed in a transparent (or translucent) spherical enclosure. In the screenshot below, we see the spherical enclosure is transparent, to a degree.



- d. The Defendant(s)'s Mabelland feature numerous large water features (below).



- e. The Defendant(s)'s Mabelland features many tall, multi-storied buildings (below).



- f. The Defendant(s)'s Mabelland features flying vehicles inside the spherical enclosure.



Above: A bear drives a flying fluffy vehicle.

- g. The Defendant(s)'s Mabelland features nor-flying vehicles, within the sphere.



- h. The Defendant(s)'s Mabelland features many natural features (trees, grass, fields).



- i. Mabelland is situated above an Earth where large numbers of Earth's inhabitants are persecuted by an evil ruler.

All of the preceding aspects (*a* through *i*) of Mabelland infringe the Plaintiff's Uberopolis.

10. SCENE: As the hero and villain fight, in their climatic battle, they dive/fall from a window of tall building, high above the ground, and fight each other as they fall.

Page 97 to 98 of Butterfly Driver describe Arlo and Drexler's fight, going out of a window on the 57th floor of a skyscraper, down to the city street, fighting as they fall:

EXT. DREXLER MEDIA CENTER - THROUGH BROKEN WINDOW - NIGHT

Drexler dives through the broken window, after the A-cell.

Arlo leaps out the window after Drexler. Drexler's fingers comes inches from the A-cell, but Arlo seizes Drexler's left ankle with his right hand.

Fifty seven stories up, holding Drexler's foot in his right hand, Arlo grabs the window frame with his left, and flings Drexler, with all of his might, toward the city floor. As Drexler falls, Arlo kicks off the wall -after the A-cell. Arlo seizes the A-cell in his finger tips, just before his 'gravity garments' pull him down toward the city floor.

"BANG!" Drexler fires his gun at Arlo, as he falls, missing.

The gunfire draws the attention of the crowds on the street below, sending them screaming in all directions, and Arlo Drexler hurl down.

The backfire of the gun throws Drexler into a spin as he falls, causing him to lose....

The Defendants' GF infringes this, as seen in GF, E4, 19:13, as Dipper and Gideon crash out of window, over a cliff, and fight as the fall, far to the ground (see screenshots, below).



Above: Tiny in the picture above, Dipper and Gideon fall and fight.



Above: Gideon and Dipper fight and fall.

Additionally, as the Court can see, in earlier versions of the Plaintiff's script (Ex B, p 94), originally, the momentum of Drexler's and Arlo's fight sent them crashing out of the window. This as[ect of the Plaintiff's work, too, is infringed by GF, episode 11.

11. The FEARAMID infringes UBEROPOLIS

The Defendants "Fearamid," the giant pyramid shaped structure (seen in GF episodes 38, 39, 40), floating high above the town of Gravity Falls, where the villain "Bill" lives, infringes the Plaintiff's Uberopolis; the orbiting satellite city, where the Plaintiff's villain, Drexler, lives.



The Plaintiff's Uberopolis and the Defendant(s)'s "Fearamiid" have many differences. But the function and placement of the Fearamid is exactly the same as the Plaintiff's Uberopolis. The placement of Uberopolis in the sky above Earth, make it act as a repressive symbol (of the villain's vast power), to the audience and the oppressed people struggling to survive below. The Fearamid serves no other function. Thus, its function and placement infringe the Plaintiff's work.

12. Once the hero arrives in the city inside the spherical enclosure, he learns that the person he needs to find (Drexler vs Mabel) is on the top floor of the tallest building in the city, AND he learns that that building is heavily guarded.

On pages 87 and 88 of the Plaintiff's Butterfly Driver (Ex A) when Arlo determines to confront Drexler, face-to-face, we learn that Drexler is at the top of his skyscraper (The Drexler Media Center), and the building is well-protected with security. But, in the prior version of this script, the Plaintiff's Uberopolis: City of Light (Ex B, from January 2006), the villain Drexler dares the hero Arlo to come up to the top of the Drexler media building, because Arlo will certainly not survive 56 floors of armed security. This passage (Ex B, pp 84-85) reads:

Arlo picks up his cell phone as he drives his stolen sky-ranger, and dials.

ARLO

I need the Drexler media executive office.

INT. DREXLER MEDIA BUILDING, CONFERENCE ROOM --
CONTINUOUS

A female receptionist with a telephone headset on, opens the door to the conference room where Peter Drexler and Chief Kanu finish their conversation.

RECEPTIONIST

President, I have Arlo Grainer on the line.

President Peter Drexler pushes a button on a video-phone next to him.
Arlo's image pops on the screen.

PRES. PETER DREXLER

What can I do for you, Mr. Grainer?

ARLO / TV

I need to talk -face to face. PRES.

PETER DREXLER

**I'm on the 57th floor. If you survive 56 floors of
armed security, I'll be happy to see you.**

The Defendant(s)'s Gravity Falls (episode 39) "Weirdmageddon, Part 2," infringes all this from the Plaintiff's work, as we see at approximately 04:33 into the episode, when the GF hero, Dipper, announces that he is looking to find his sister Mabel, and a male character tells Dipper: "Mabel? She's at the top of the tallest tower, guarded by those big buff waffle guards. The video then cuts to the tallest tower in Mabeland, followed by the buff waffle guards defending it.



Above: (Left) the top of the tallest tower, where Mabel can be found;
(Right) waffle guards, guarding the tallest tower. (See GF, E39, 04:35, approx.)

13. Once the hero arrives to the city that is enclosed in a spherical transparent (or translucent) enclosure, and learns that the person he seeks is at the top of a well-guarded skyscraper (or tower), the hero resorts to drastic action, and breaks into the tower.

In the Plaintiff's Butterfly Driver (and Uberopolis), when the hero learns that Drexler is on the 57th floor of the Drexler Media Center, he breaks into the building by crashing a stolen sky0cycle into a window of the 57th floor of the building. This passage of the screenplay, from pages 91 and 92 of Butterfly Driver (Ex A), reads (also see Ex B, pp 87 to 88):

Arlo suddenly steers the sky-cycle straight up, to the DrexlerMedia building's 57th floor.

Arlo takes a few rotations around the building, his eyes scanning for a very certain target.

Spying Drexler through the window, Arlo stomps the accelerator, and SMASHES the sky-ranger through the window of Drexler's conference room.

The Defendant(s)'s GF episode 39 (S2 E19, "Weirdmageddon 2: Escape From Reality") infringes the Plaintiff's story structure, as seen at approximately 04:44 into the episode, when Dipper, Wendy and Soos learn that Mabel is in the top of the tower, which is protected by "buff" waffle-guards, Soos eats one of the waffle-guards, while Wendy kicks the face out of the other waffle-guard; thus. At 04:53, Dipper, Wendy and Soos are able to enter the building and get to Mabel.

14. The story features a heroic character who, as he lies of the floor dying, looks at a picture of his child (or a child he loves), then dies.

In the Plaintiff’s screenplay, Butterfly Driver (p 9), Arlo discovers his best-friend (Roddy) shot, bleeding heavily, barely alive; looking at a photo of his son as a baby, Roddy explains his son would be 18 now, if he had not been killed in the war. That passage (Ex A, p 9) reads:

Arlo turns his gun-light toward the voice, to discover it's Roddy, slumped in a corner, looking in his omni-com at a digital photo of a woman holding a baby.

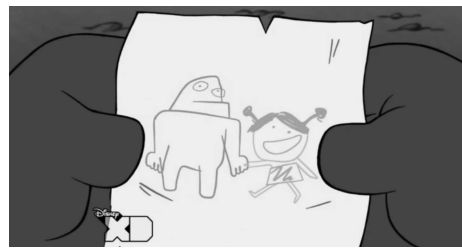
RODDY

My **son** would be eighteen. That war killed some beautiful people.

Arlo tries to save Roddy, but Roddy dies, moments later, on the next page (p 10).

The Defendant(s)’s GF, episode 23 (“The Golf War”), infringes the Plaintiff’s work, as we see at 13:51, a character named “Big **Henry**” heroically volunteers to enter a mine where there is deadly gas leak. A red-haired girl (Polly) tries to stop Henry, because she knows he will die. But, as a hero, Henry ignores Polly, enters the mine, and completes the mission. Before succumbing to the gas, Henry pulls out a picture of himself and Polly (14:31), smiles, and dies (14:36).

- FURTHER INFRINGEMENT: **In the final episode of GF, episode, Grunkle Stan also looks at a photo of Dipper, Mabel and himself, as he seems to die** (E40; 28:51).



Above: (Top L) Henry looks at the picture; (Top R) the picture; (bottom) Henry dies.

15. The Hero Inspires Many Oppressed People To Fight back.

The Plaintiff's hero inspired many oppressed people to fight back against tyranny.

On page 21 of Butterfly Driver, Arlo, the hero, is arrested in dramatic fashion, on live TV.

Then, on page 24, we learn, responsive to Arlo's arrest, people in "the zones" are rioting:

ANEESH

We've had some riots in the zones since we arrested Grainer. We thought having you lead our investigation might calm things down.

And on page 22 of Butterfly Driver, A TV reporter explains that 14 years earlier Arlo **Grainer** inspired millions of people to fight back against the new government:

REPORTER

-- 14 years ago after allied sanctions forced the U.S. to join The State, Grainer declared Stockton, California, a 'zone' outside State authority. Six hundred cities soon followed. To evade arrest Grainer went into hiding --

And we see Arlo's inspirational impact, as Arlo battles with the villain, Drexler, on live television, and the people of the zones repeatedly cheer when Arlo gets the better of Drexler.

This is reinforced when Benni tells Arlo, "You inspired millions of us"; reminding Arlo that he inspired millions in the *Resistance* to fight the evil President Drexler. (BD, Ex A, p 61.)

The Defendants' infringes the Plaintiff's *hero who inspires the oppressed to fight back*. We see this in such places as GF E38, 12:10 to 12:40, when Wendy (the warrior girl) tells the hero that he inspired her, and tells him he and his sister Mabel will save the Universe (see item 4, herein). We also see this in GF E40, 4:48, as all of the adult good characters look up to the heroes



Above: The GF heroes inspire the other heroes, adults included, to fight back (GF, E50, 04:48).

16. In prison (or police) custody, while seated and with his arms in restraints, the hero breaks free of confinement, and escapes.

Page 30-32 of the Plaintiff's Butterfly Driver (Ex A), and pages 38-40 of Uberopolis: City of Light (Ex B), show Arlo, in prison custody on Uberopolis, get strapped to a seat (of a space shuttle-train), with his wrists in restraints (and his waist). Arlo and his friend, David, realize they, and all of the other prisoners on the shuttle, are going to be killed and dumped in space.

Desperately, Arlo struggles and breaks free of the wrist restraints, snaps the back of the seat, and slithers out. Arlo then frees David. The other prisoners refuse to listen to Arlo and David, and refuse to escape. Arlo and David rush into the airlock, then into the cockpit, and survive.

The Defendants(s)'s GF infringes the Plaintiff's work, as we see in episode 31 ("Not What He Seems"), 13:41 to 14:11, Grunkle Stan is in police custody, in a police station, in a locked room, in wrists restraints, seated in a chair; but he escapes the chair, cuffs, room, and the station.



Above: Screenshots of GF, E31, from Stan's escape (seated, and ha) from police custody.

- It is unlikely (bit possible), in Disney's 80+ years, prior to the Plaintiff's work, they ever created a scene in which a **hero** escaped police custody, in a seat, with wrist restraints.

17. While in police or prison custody, the hero KICKS A TABLE at his adversaries.

On page 22, of the May 25, 2005, version of Uberopolis: City of Light (attached as **Exhibit D**), which, as the court can see from the exhibit, the Plaintiff emailed to numerous friends and family members on May 25, 2005, he included a prison fight scene, in which Arlo kicks a table out from under several attackers, and INTO several attackers.

The Defendant(s)'s GF, episode 31 ("Not What He Seems") infringes the Plaintiff's work, as seen at approximately 13:44, when Grunkle Stan, while in police custody, kicks a table into two police officers. (**Below:** Stan kicks a table into two police officers; GF, episode 31, 13:44.)



18. An orbiting (or floating) city that is inside a transparent/translucent spherical enclosure, is DESTROYED when the heroes spectacularly break the transparent/translucent enclosure, while the heroes ride in/on a VERY unusual flying vehicle.

In the climax of Butterfly Driver (p 114), the heroes (Arlo and Jerry) spectacularly destroy the spherical transparent (or translucent) enclosure covering the satellite city of Uberopolis, by deliberately piloting the **space shuttle-train** (a chain of about 10 linked and connected space shuttles) they are riding in (which is also being chased by two nuclear bombs) through the spherical enclosure.

The Defendants GF, episode 39 ("Weirdmageddon 2: Escape from Reality"), infringes the Plaintiff's work, as seen at 20:11, when Mabel, Dipper, Soos and Wendy break through the spherical transparent enclosure around Mabelland, riding on the back of a giant flying pig.



Above: Screenshots from GF E39, showing the gang break the enclosure, on a giant, flying pig.

19. In the story, a government representative admits that the government uses TV and music to pacify the public.

On pages 90 and 91 of the Plaintiff's script, Uberopolis: City of Light (Ex B, 90, 91; also see Ex A, p 95), the evil President Drexler tells Arlo that he makes sure there as cheap TVs, phones and headphones, to keep the people he persecutes and oppresses pacified, to keep them too distracted and stimulated to think and fight back:

PRES. PETER DREXLER
Hopeless! Your whole war is hopeless!
(yelling)
Do you know why?!

(collecting himself)
Because I own the minds of your youth. I've seen to it that they have plenty of **cheap headphones, T.V./phones, and plenty of mindless programs and video games to amuse them. All to distract them from their own suffering -keeping them too stimulated to worry about injustice. Too stimulated to read -or be inspired to fight.** I keep them safe from the knowledge of their own destruction. It's hard work creating heaven on Earth, Arlo...

The Defendant(s)'s GF infringes the Plaintiff's work, as seen in GF, E31, at 6:56, when a

character named “Agent Trigger” who works for the US government tells Mabel that the TV program he is playing for her is intended to pacify her, and make her stop asking questions.

Specifically, Agent Trigger says: **“In the meantime, enjoy some mindless reality TV, designed to pacify you, and make you stop asking questions.”**

20. Near the story’s end, the audience learns that a primary male character is NOT who the audience believed he was. The audience ALSO learns that this same primary male character has been living FOR MANY YEARS under the false identity of another character.

In the Plaintiff’s Butterfly Driver (and in all versions of the script) we learn near the end of the story (or page 93, which is 79% of the way through the script) that the villain Drexler is not who he claims to be, for 14 years he has lived as Peter Drexler, but, in fact, he is a man named Frank Midland, a man who killed Peter Drexler, 14 years prior. Midland took Drexler’s identity because the two men looked similar (see Ex a, p 78), like TWINS look similar.

The Defendant(s)’s Gravity Falls infringes all of this, as we learn in episode 32 (episode 32 of 40, is exactly 80% of the way through the series) that the primary character Grunkle Stan (Stanford Pines) is not Stanford Pines, in fact, he is Stanley Pines, but he assumed the identity of his TWIN brother (Stanford Pines). (See GF, E32, approximately 3:47.)

21. SCENE: A Heroic Central Character Unexpectedly Pulls A Gun (Or Weapon) On Another Character, To Stress That Healthy Paranoia Is Necessary To Survive, In Times Of War. (HEALTHY PARANOIA, IN TIMES OF WAR).

The Plaintiff’s Butterfly Driver/Uberopolis shows that to survive for years in times of war, and on the brink of war, a bit of healthy paranoia is required. The Plaintiff executed this powerful element by showing Arlo suddenly shove a gun in a peaceful cleric’s face, after Arlo is startled by the cleric’s sudden motion (p 58 of Butterfly Driver):

....The cleric pulls the I.D. off the printer and quickly turns to hand it to Arlo. The cleric's sudden motion startles Arlo. In a reflexive motion **Arlo pulls out the black handgun (stolen from Louis) and shoves it an inch from the**

cleric's face. The cleric doesn't flinch, no stranger to danger. The security guards draw their guns on Arlo.

BENNI

What are you doing?!

ARLO

(breathing heavily)

I thought it was a gun ...

The cleric reveals Arlo's identification card in his hand.

CLERIC

Your I.D.

ARLO

Tell them to drop the guns.

The pastor gestures for the security guards to lower their weapons. The guards lower their guns, cautiously.

GURU

Surviving the war and fourteen years underground requires some **healthy paranoia**. But you're safe here.

The Defendant(s)'s GF infringes this element from the Plaintiff's works, in episode 32 ("A Tale of Two Stans"), Stanford mails Stanley and asks Stanley to come help him, but when Stanley arrives, Stanford points a crossbow in Stanley's face (and in crazed, paranoid tone, asks Stanley "Have you come to steal my eyes!"), then Stanford shoves a light into close to Stanley eyes, to examine his pupils, and asks if anyone followed him. (See episode 32, 18:10 to 18:28.)

22. SCENE/DIALOGUE: After the hero is arrested, he is formally charged with multiple charges, including "Conspiracy".

The Plaintiff's screenplay, Butterfly Driver, features a scene in which a judge inform the hero what he is charged with, The four charges include "conspiracy." See Ex A, page 26:

JUDGE:

...The prisoner refuses representation and plea. Charged with murder, **conspiracy**, kidnap, and insurrection. He's ordered to the Uberopolis work program until his trial date.

The Defendant(s)'s GF infringes the Plaintiff's work, as we see in episode 31, at 05:40, when after Grunkle Stan is arrested, and taken to a police stations, the arresting officer, a senior law enforcement officer, named Agent Powers (who seems to be an FBI agent), informs Stan of

his charges, saying: “Stanford Pines, you stand accused of theft of government wastes, conspiracy, and possession of illegal weapons. How do you plead to these charges?”

What is particularly suspicious or curious about the Defendant(s)’s choice to charge Stan with “Conspiracy” is there were no other conspirators involved, Stan committed all of the infractions himself. No other parties were arrested and no other suspects were suggested.

23. Because They Lack Money And Resources, The Underground *Resistance* Group (That Helps The Hero) Use Less Sophisticated Technology.

The Plaintiff’s screenplay shows that the underground resistance fighters who help the hero have poor, less sophisticated equipment. This can be seen in Uberopolis: City of Light (EX B), on page 63, as the Plaintiff wrote:

The room is full of recycled hi-tech equipment, computers monitors and various gadgets needed for the tech war against U.W.N. tyranny.

This can also be seen in Butterfly Driver (Ex A), on page 63, as the Plaintiff wrote:

The Z.R. Center is little more than a basement apartment full of recycled hi-tech equipment.

The Defendant(s)’s GF infringes the Plaintiff’s story structure, as we see in GF, episode 40 (“Weirdmageddon 3: Take Back The Falls”), from approximately 08:50 to 09:32, as the heroes and the good “resistance” characters that support them use recycled material and equipment, and substandard tools and parts, to make a giant robot to fight Bill (the villain).



Above: (Left) the junkyard in GF, episode 40, where hero team collected materials; (Right) the hero team builds their recycled-materials-robot.

24. DIALOGUE, STORY & SCENE: A Character Speaks Of “THE GREATER GOOD”.

- In this claim, both works share a malapropism.

The Plaintiff’s script featured the idea of “**the greater good**”. But uniquely, the Plaintiff’s villain perverted and misapplied this concept, and his use of the term *the greater good* is a bit of a malapropism.

“The Greater Good” is the Plaintiff’s (Drexler’s) malapropism for 18th century philosopher Jeremy Bentham’s *greatest happiness principal* (which is universally distilled down to: “*The Greatest Good for the Greatest Number*”), which is the idea of doing the most good for the most people. But Drexler perverts this idea to suit only his interests and view. Drexler says “the greater good” on page 93 (BD, Ex A), that passage reads:

Arlo crawls amid the glass and twisted metal, holding his knee, wounded.

ARLO
I know ...
(grimacing in pain)
... you killed ... Tamara Gwynn.

DREXLER
A painful choice, made for **the greater good**.

The Defendant(s)’s GF infringes the Plaintiff’s work, as we see in GF, episode 11, at 15:26, when Dipper says “It was for the greater good,” after Mabel expresses regret for dropping a gummy bear in Gideon’s hair. However, using the expression in this context was senseless, because no one else benefitted from their actions (Gideon had used Dipper’s magic flashlight to shrink Dipper and Mabel, and Dipper and Mabel were trying to get themselves back to full size). The Plaintiff believes the Defendant(s) only used this line, “the greater good,” because they appear to have an obsessive interest in the Plaintiff’s ideas and approach, and seem to believe that any use of the Plaintiff’s ideas will be marketable.

25. The Story Shows That In The Villain's New Society, Brutal Military Police Loom Overhead & Slowly Patrol Above, And Round Up And Persecute Innocent People.

In Butterfly Driver we repeatedly hear about and see the government's **military police** gathering up undesirable people (people who do not pass the competency tests, and religious people) into giant **military police** hover-trucks, and dumping these people, men women and children, **en masse**, into the dangerous and impoverished "zones", to fend for themselves. This is probably seen most vividly on page 53 of Butterfly Driver:

A large, heavily armed, State **Army hover-truck** suddenly descends to the street ahead of them. A gate opens, **releasing dozens of weak and gaunt women and children**. Arlo and Benni watch unflinchingly, familiar with the State's practice of dumping religious prisoners in the zones.

Page 1 of Uberopolis: City of Light (Ex B), the Plaintiff describes the military police vehicles: "...**military vehicles hover ominously above the street as they cruise slowly about...**" And on page 57 (Ex B), the Plaintiff described them again: "**In the distance army and police vehicles cruise the unsecured zone casually.**"

Page 52 of Butterfly Driver, Benni explains how military police killed her parents:

BENNI

My dad's. He was arrested in a police sweep. I'm sure they killed him. Mom was killed when they bombed this building.

Descriptions of military police brutality go on, throughout Butterfly Driver and Uberopolis.

The Defendant(s)'s GF infringes the Plaintiff's work in substance and spirit, as we see in episode 39 (at 00:40) when the villain, Bill, says "**It's been fun turning Gravity Falls inside out, rounding up its terrified citizens and stacking them into a massive throne of frozen human agony.**" Bill says this, because he has been using his flying security bat-eyes, to round up citizens, and turn them into living stones; then using the living stone-citizens for giant throne of agony for Bill to sit in. The literal effort to infringe the Plaintiff's work is seen in GF, episode 39, at 00:19 (and in other locations, such as episode 38, at 09:11), when we see one of the flying

security bat-eyes turn two citizens into stone, then carry one of the stone citizens back to Bill in the “Fearamid,” to add to his throne of agony. And in episode 38, at 13:02, we see these security bat-eyes slowly looming over Gravity Falls, exactly like the futuristic military police “hover-trucks” described in the Plaintiff’s script.



Above: (Left) security bat-eyes collect stone-citizens; (Left) Security bat-eyes loom over Gravity Falls.

- If the Court examines the image above, right, the Court will observe that the image conveys the impression that the “giant eye-bats” are surveilling a medium sized or fairly large town or city. This conforms to the Plaintiff’s Uberopolis and Butterfly Driver presentation of larger, poor cities that are surveilled by hovering military police vehicles (Ex A, p 53; Ex B pp 1, 57). However, the Court will observe that Gravity Falls is supposed to be a very small town; yet, the Defendant(s) transformed it into a much larger location, to infringe the Plaintiff’s concepts.

26. The story relies on multiple forms of media and mass media publication stories (including new stories, TV news, TV shows, commercials, billboards, film footage obtained through detective work), within the story, to advance the plot.

The Plaintiff’s Butterfly Driver uniquely wove numerous forms of media, mass media news and entertainment (TV news, commercials, billboards...) stories into the story structure, to advance the storyline. The Plaintiff used such media as **TV commercials** (Ex A, p 3, 4, 71, more), **TV news programs** (Ex A, p 22, 34, more), **TV shows** (p 3, 89), giant **billboards** (Ex A, p 71), and **film footage obtained through the detective work** of the primary character, and

secondary hero, Jerry Mathiessen (Ex A, p 42).

The Defendant(s)'s GF infringes this aspect of the Plaintiff's work, as we see the Gravity Falls series uses **TV commercials** (E4 00:34; E20 14:07), **TV news programs** (E38 09:07; E20 00:45; E40 03:44), **TV shows** (E4 00:25; E31 07:07, approx), giant **billboards** (E28, 00:07), and **film footage** obtained through the **detective work** of the heroes Dipper and Mable to advance the storyline (E1 11:25; E3 13:20, E31 11:15). These methods were also used in the GF Weidmageddon mini-series finale episodes (37, 38, 39, 40), and in such episodes as 1, 4, 28, 31, that centrally connect to the Weidmageddon mini-series finale.



Above: (top 2 panels) video from heroes detective work; (middle L) TV show; (mid R) commercial; (bottom L) TV news; (bottom R) billboards.

27. The Story has a primary location that is an entire CITY (or town) that is enclosed in a transparent DOME (or spherical) enclosure; Uberopolis vs Gravity Falls.

- **The Mystery Shack (the primary heroes home) is also suddenly enclosed in a dome AND sphere, further infringing the Plaintiff's concept.**

As previously established, The Plaintiff's screenplay features a city (Uberopolis) that is enclosed under a transparent dome. The Defendant(s)'s GF further infringed this concept, beyond the previously presented "Mabelland" (episode 39), in episode 40, the series finale, and the final episode of Defendant(s)'s GF Weirldmageddon mini-series, the Defendant(s) enclosed the ENTIRE TOWN OF GRAVITY FALLS in a dome, and ENCLOSED THE MYSTERY SHACK (the home of Grunkle Stan, Dipper and Mabel) IN A DOME.



Above: The town of Gravity Falls under a dome; GF, episode 39, at 01:30.



Above: (Left) the Mystery Shack under a dome; (Right) the Mystery Shack in a sphere.

28. DIALOGUE: The Story Features Multiple Central Discussions About “Sacrifice”.

The Plaintiff’s screenplay, *Butterfly Driver*, features **multiple** central discussions about “**sacrifice**.” These dialogues about sacrifice were included to add meaning and emotion to the deaths the hero witnessed. One of the Plaintiff’s dialogues about *sacrifice* occurs on pages 15 to 16 (Ex A), as Tamara explains her “A-cell” to Arlo:

ARLO
A-Cell?
TAMARA
Antimatter cell ... Traditional fuel pollution kills 130 million
People every year. The State calls that an acceptable environmental
sacrifice. My father believed every problem has an absolute
solution -without **sacrifice**.

Page 96 of the Plaintiff’s *Butterfly Driver*, Drexler juxtaposes “sacrifices” and “power”:

DREXLER (CONT'D)
The anguish of **power**: sometimes **sacrifice** is the only option.
I **sacrificed** religion for peace. You can do this -for your daughter ...

The Defendant(s)’s GF infringes this from the Plaintiff, as we see in episode 24 (S2 E4, “The Sock Opera”), twice. We see this, first, when the villain, Bill, asks Dipper: ‘How many times have you **sacrificed** for her, and when has she ever returned the favor?’ Then, we see this next, in the same episode (E24, at 18:17), just before the grand battle, the villain, Bill, mockingly asks Mabel: “I mean, who would **sacrifice** everything for their dumb sibling?” Mabel quickly realizes that her brother, Dipper, would sacrifice for her; thus, she engages Bill in battle.

29. The Story PLOT Uses Multiple Central VISUAL SYMBOLS, which are connected to the larger story, and to characters. And these symbols factor into the ending.

Using visual symbols in film and young adult literature is fairly uncommon (but became more common **in film** after 2006). Using **multiple** symbols is quite uncommon. Using symbols tells the reader that the writer is in full command of his story. None of the prior HP books or films, which predate the Plaintiff’s work, featured visual symbols.

In Butterfly Driver, the Plaintiff uses 3 symbols: (1) butterflies, (2) flowers, (3) a dolphin⁵ to support central story structures. Additionally, the Plaintiff assigned two of these symbols to characters: Tamara was symbolized by the butterfly, and Benni was symbolized by the flower (yellow or violet). But all of the symbols in the Butterfly Driver also represented hope (secondarily, they represented life, which, in the script, is threatened by pollution and hatred), and reinforce the importance of hope, and reinforce the fact that the hero represents hope. These symbols then factor into the ending, and help the hero defeat the villain.

The Defendant(s)'s GF infringes this, as the series used four recurring symbols (a shooting star, which represents Mabel; a pine tree, which represents Dipper; a fish, which represents Grunkle Stan; a 6-fingered hand, which represents uncle Ford). These symbols occurred throughout the series. In the final episode (#40) GF assigned more symbols to other characters. In the final episode (#40), Ford explains the symbols have corresponding characters, and explains that these symbols/characters, when united (holding hands), can defeat the villain.



Above: A symbolic “cipher”, in GF, episode 40, feature 10 symbols for 10 central characters, which may help the characters defeat Bill.

- The Defendant(s) will not produce an example, in their 82 year history before the Plaintiff's work, where they assigned symbolic values to characters and events, and then these symbols then factored, centrally, into the ending.

⁵ The dolphin also represents sacrifice, as it is sacrificed for the hope of humanity's future.

30. In The Final Act, In A Conversation With The Hero (Or A Heroic Character), The Villain Discusses Ruling, Creating Or Building A NEW WORLD.

In the third and final act⁶ of the Plaintiff's screenplay, the villain, Drexler, speaks of leading or creating a "new world." On page 89 to 90 of *Uberopolis: City of Light* (Ex B), as he explains:

PRES. PETER DREXLER

They look for wealth, and fame -not wisdom or character. Peter was wealthy and famous. I didn't kill him for his money. I did it because he had the trappings I needed to be elected. But I had the political skills to understand this **and lead our world to greatness...** America had no chance to win -and the **new world** would need a great leader.

The Defendant(s)'s GF infringes the Plaintiff's work, as we see in the final GF episode (#40), at 07:00, when Bill captures the heroic character Ford (uncle Ford, or Stanford), Bill tells Ford about the better world he plans to make. Bill says: "Ford, if you just tell me that equation, finally you dimension will be free. Anything will be possible. I'll remake a fun world, a better world —a party that never ends, with a host that never dies!"

31. The hero and villain's grand battle transpires in front of many audience observers.

GF episode 24 (S2 E4, "The Sock Opera") Mabel and Bill fight for Dipper's soul and possession of the Journal in on an elevated stage, in front of a crowded theatre (18:24).

32. In The Grand Finale Climatic Battle, The Primary Hero(s) Does Not Defeat The Villain. Rather, A Secondary Hero Defeats The Villain AND Saves The Life Of The Primary Hero.

- Conventionally, the hero defeats the villain. But the Plaintiff decided to have a secondary character defeat the villain,⁷ AND save the hero. Yet, again, GF infringes this aspect.

The Plaintiff's screenplay, Butterfly Driver's primary hero was Arlo Grainer, and the secondary hero is Jerry Matthiessen. In the story's climatic battle/finish (pp 110-115, Ex A), it

⁶ In modern filmmaking/screenwriting, the "third act" (AKA "final act") begins when the hero and villain meet each other for their final, climatic battle/confrontation, through to the ending.

⁷ Typically, the only time a secondary hero defeats the villain and saves the hero, is in romantic adventures and comedies; when the villain is choking the male hero, but the romantic interest, female, suddenly bonks the villain on the head, saving the hero, and defeating the villain.

was Jerry's heroic action, that defeated the villain and saved Arlo. First, as Drexler prepares to fire the killing bullet at Arlo (p 110, Ex A), Jerry shoots Drexler with a stun gun, then punches Drexler out of the shuttle (saving Arlo). Then Jerry then helps control the bleeding from Arlo's neck and carries Arlo into the shuttle cockpit. Jerry then works to control Arlo's bleeding while he pilots the shuttle and outruns two nuclear missiles, and flies the shuttle into Uberopolis (although Arlo advised him to do so), killing Drexler. Moment later, we see Arlo appear to die (p 114, Ex A), as Jerry tries to save him (and somehow pilot a space shuttle). But, somehow, on the next page, 115 (Ex A), we see somehow Jerry saved Arlo, as Arlo sits at the funeral of Jerry's son, Matty.

The Defendant(s)'s GF infringes the Plaintiff's work, as we see in GF's series ending grand finale (GF, episode 40, "Weirdmageddon 3: Take Back the Falls"; approximately 26:15 to 29:00), when the evil Bill prepares to kill Mabel and Dipper, Grunkle Stan (a secondary hero) offers to let Bill into his mind, in a plan that will defeat Bill, but likely kill Grunkle Stan. The plan works. Thus; Grunkle Stan defeats the villain and saves the primary heroes, Mabel and Dipper. thereby saving.

33. The Primary Hero And Another Central Heroic Character Race Together, In The Same Vehicle, As They Are Pursued By Many Other Vehicles, In A High Speed Chase. The Heroes' Vehicle Crashes, Just Short Of Their Destination. The Primary Hero Emerges From The Wreckage With A Head Wound. (Additionally, The Passenger Carries An Item That Is Necessary At The Next Destination.)

Page 20 of the Plaintiff's Butterfly Driver (Ex A) describes a chase scene, in which the primary hero, Arlo, races in a **sky**-cycle with Tamara Gwynn (heroic scientist), chased by about 5 police vehicles. Arlo is forced to crash the **flying** sky-cycle into the street, below. Arlo emerges from the wreckage, bleeding from his forehead. [Additionally, in this chase, Tamara (the passenger) carries an "A-cell" decoy, necessary at her next destination: a court hearing.]

The Defendant(s)'s GF infringes the Plaintiff's work, as we see in episode 38 ("Weirdmageddon, Part 1"), from 17:20 to 19:50, as the heroes Dipper and Wendy race together in a car, pursued by the secondary villain, Gideon, and his minions—in no less than 6 vehicles. At 18:36, the heroes drive through a series of "weirdness bubbles," which give the heroes' car short bursts of **flight** (to mimick the Plaintiff's chase scene) And finally, Wendy jumps the car over a canyon, about 150 feet across. The heroes' car crashes, short of the heroes' destination. Dipper stumbles from the wreckage with a **bruised face**, crawling toward his destination, he speaks to himself, "So close. Mabel, I'm almost there." [Additionally, in this chase, Dipper (the passenger) carries a key to Mabelland, necessary to enter his next destination: Mabelland.]



Above: (Top L) Dipper and Wendy's chase begins (no injury on Dipper's face); (Top R) the heroes jump the canyon; (Middle L) Dipper falls out of the wreckage; (Middle R) Dipper's bruised cheek; (Bottom) Dipper holding the key to Mabelland.

34. CENTRAL PLOT STRUCTURE INFRINGEMENT: “To save a family member, the hero must get to Uberopolis, high above Earth,” vs “To save a family member, the hero must get to Mabelland, high above Gravity Falls.”

- Earlier, herein, the Plaintiff claimed that *Mabelland, with certain physical features, inside and out, juxtaposed above a persecuted Earth* infringed his work. This claim is different. This claim involves a hero whose goal it to get to such a place, to save a family member.
- The plot structure of a hero who must get to a city (or some similar location) that is high above the Earth (and not attached to the Earth), or in space, to save a family member, is an ORIGINAL concept and ORIGINAL plotline.

The Plaintiff’s screenplay, *Butterfly Driver*, features a hero who, to save a family member, must get up to a city that is high above Earth (in space).

The Defendant(s)’s GF, episode 38 and 39 (“Weirdmageddon, Part 1” and “Weirdmageddon 2: Escape From Reality”), infringe the Plaintiff’s ORIGINAL plot structure, as these episode depict Dipper’s effort to get from a persecuted Earth (or Gravity Falls) up to a city, high above the Earth (but not attached to Earth), to save a family member (his sister, Mabel).

35. CENTRAL PLOT STRUCTURE INFRINGEMENT: “To save a family member, the hero must get to Uberopolis, high above Earth,” vs “To save a family member, the hero must get to the Fearamid, high above Gravity Falls.”

- The claim is unrelated to item #34, as it cites different infringement by the Defendants.
- Earlier, herein, the Plaintiff claimed *the Fearamid, with an evil villain lurking inside, juxtaposed above an oppressed Earth below* infringed his work. This claim is different. This claim involves a hero whose goal it to get to such a place, to save a family member.
- The plot structure of a hero who must get to a city (or some similar location) that is high above the Earth (and not attached to the Earth), or in space, to save a family member, is an ORIGINAL concept and ORIGINAL plotline.

The Plaintiff's screenplay, Butterfly Driver, features a hero who, to save a family member, must get up to a city that is high above Earth (in space).

The Defendant(s)'s GF, episode 40 ("Weirdmageddon 3: Take Back The Falls"), infringes the Plaintiff's ORIGINAL plot structure, as Dipper, Mabel, Grunkle Stan (and the other good characters) spend the first 16 minutes of the show trying to get to the "Fearamid" (a giant location, above the Earth and not attached to the Earth) to save their Ford.

36. (1) The Story Includes Multiple Heroes (Primary, Secondary And Tertiary) Who Are Pivotal To The Story, Who Assist The Hero And Save The Primary Hero's Life. (2) IN THE STORY'S CLIMAX, TWO HEROIC CHARACTERS WORK TOGETHER TO DEFEAT THE VILLAIN; (3) BUT MOMENTS AFTER BEATING THE VILLAIN, ONE OF THE CENTRAL HEROES APPEARS TO DIE, BUT COMES BACK TO LIFE IN THE NEXT SCENE.

The Plaintiff's Butterfly Driver's script features three or four secondary and tertiary heroic characters. Jerry was the secondary hero; Tamara and Benni (and maybe Howard) were tertiary heroes. All of these secondary and tertiary heroic characters either saved the primary hero, or greatly helped and/or inspired him. And these multiple heroes factor into the climax, when Arlo and Jerry work together to defeat the villain (Ex A, p 110-114). But oments after the two central heroes conspire to defeat the villain, **the primary hero appears to die, but comes back to life in the next scene** (Ex A, pp 114, 115; Ex B, pp 110- 112).

The Defendant(s)'s GF episode 40 ("Weirdmageddon: Take Back The Falls") infringes all of the Plaintiff's unique story structures, as GF has primary heroes (Dipper, and Mabel—who some may consider a secondary hero), and secondary heroes Grunkle Stan and uncle Ford, and tertiary heroes Wendy and Soos; all of whom save the primary heroes, and help and inspire them. And this multiple heroes concept factors into the climax, as Grunkle Stan and uncle Ford come up with a secret plan, and work together to defeat the villain, Bill. And, like the Plaintiff's script,

moments after the heroes conspire to defeat the villain, one of the central heroes (**Grunkle Stan**) appears to die at about 28:55, but come back to life in the next scene.



Above: (Top L) Stan and Ford hatch a plan to beat Bill (E40, 25:37); (Top R) Stan looks at a pic of the kids as he prepares to die (E40, 28:54); (Mid R) Stan appears to die (E40, 29:28); (Bottom) Everyone alive and well, in the end (E40, 35:56)

37. Unique Epilogue Ending, With Advice From A Primary Character.

From 2004 to late 2006 or early 2007, the Plaintiff’s screenplay contained a unique *epilogue ending*, in which the primary character gives an epilogue, with some advice at the end. Epilogue endings are somewhat uncommon. An epilogue is when a narrator, or character, gives a short speech at the end of a play, film or book, commenting on what has happened in the story. The Plaintiff’s epilogue can be seen in Exhibit B, from page 111 to 114. The character Jerry Mathiessen gives the epilogue (the epilogue lines are found under the capitalized word “NARRATION” or “NARRATIVE” in parentheses, under Jerry’s capitalized character dialogue heading). Jerry’s epilogue concludes with Jerry offering two pieces of advice, on page 114 (Ex B), first Jerry says:

JERRY MATTHIESSEN
(NARRATIVE CONTINUES)

I don't know if this story has a moral... **But if there's a word of advice** I could lend you... Freedom, family, clean air -don't take anything for granted. Know what's going on. Read, talk, look around... care... And when you put those head phones on, make sure you're not doing it to tune out the world, because eventually you tune out yourself...

Then, a few lines later (Ex B, p 114), Jerry offers one last piece of advice:

JERRY MATTHIESSEN
(NARRATIVE CONTINUES)

...'Cause that's the only way you make it in a world like this...
Everyday... you wake up... and **try again**.

The Plaintiff kept this epilogue ending after he changed the script's name to Butterfly Driver (around fall of 2006); but he opted to remove the epilogue sometime in late 2006, or early 2007. (The Plaintiff stopped working on Butterfly Driver in mid 2007.)

The Defendant(s)'s infringed the Plaintiff's epilogue ending—with advice, as we see in the final episode of GF, episode 40 (“Weirdmageddon 3: Take Back The Falls”), when the series and episode ends, Dipper gives an epilogue, and he absurdly advises people to go out and find Gravity Falls (at approximately 41:41):

“If you’ve ever taken a road trip through the Pacific North-West, you’ve probably seen a bumper-sticker for a place called Gravity Falls. It’s not on any map, and most people have never heard of it. Some people think it’s a myth. But if you’re curious, don’t wait. **Take a trip. Find it.** It’s out there, somewhere, in the woods; waiting.”

38. HERO Infringement: The Defendant(s)'s Hero, “Dipper Pines,” Infringes the Plaintiff's Hero “Arlo Grainer.”

The following 12 aspects (“a” through “l”) are true of both “Arlo Grainer,” the hero of the Plaintiff's screenplay Butterfly Driver, and “Dipper Pines,” the primary hero of the Defendant(s)'s infringing animated TV series, Gravity Falls:

- a. **To Save A Family Member, The Hero Must Get From Earth To A City In A Transparent Spherical Enclosure, High Above The Earth.**
- b. **On His Journey, The Hero Encounters A Tough, Young, Armed Warrior Woman/Girl In A Ruined Building, With Rubble Inside And Out. The Warrior Girl Takes The Hero To Her Home In An Abandoned, Ruined Building (There Are New Clothes Around Her Home), And Helps The Hero Prepare For The Next Leg Of His Journey.**
- c. After Taking The Hero To Her Home In Building Ruins, The Armed Warrior Girl Escorts The Hero To His Next Destination (Or His Next Two Destinations). On Their Journey, The Hero And The Warrior Girl Encounter More Heroic Characters Who Also Assist The Hero.
- d. The Hero Expresses Doubt To The Armed Warrior Girl. The Warrior Girl Tells The Hero That His Life Has Inspired Her, And She Lets The Hero Know That She Believes Him, Or Believes In Him. The Hero Finds Inspiration In The Brave Young Warrior Woman/Girl.
- e. The Hero Will Go To Great And Extreme Lengths To Protect And Fight For Family.
- f. **As The Hero And Villain Fight, In Their Climatic Battle, They Dive/Fall From A Window Of Tall Building, High Above The Ground, And Fight Each Other As They Fall.**
- g. **The Hero Participates In The Spectacular Destruction Of An Orbiting (Or Floating) City That Is Inside A Transparent/Translucent Spherical Enclosure.**
- h. The Selfless Hero Inspires Many Oppressed People To Fight Back.
- i. **In The Climatic Final Battle, The Primary Hero(S) Does Not Defeat The Villain.**

Rather, A Secondary Hero Defeats The Villain And Saves The Primary Hero.

- j. **The Hero And Another Central Heroic Character, Race Together In The Same Vehicle, As They Are Pursued By Many Other Vehicles. The Heroes's Vehicle Crashes, Just Short Of Their Destination. The Hero Emerges From The Wreckage With A Head Wound.**
- k. **Once The Hero Arrives In The City Inside The Spherical Enclosure, He Learns That The Person He Needs To Find Is At The Top Of The Tallest Building In The City, And He Learns That That Building Is Heavily Guarded.**
- l. **Once The Hero Arrives To The City That Is Enclosed In A Spherical Transparent (Or Translucent) Enclosure, And Learns That The Person He Seeks Is At The Top Of A Well-guarded Skyscraper (Or Tower), The Hero Resorts To Drastic Action, And Breaks Into The Tower.**

Plaintiff's Infringement Claims Against The Defendant(s)

For Gravity Falls Episode #28, "BLENDIN'S GAME"

The Defendant(s)'s GF episode 28 (S2 E8, Blendin's Game"), singularly infringes numerous original aspect of the Plaintiff's screenplay, Butterfly Driver (and/or Uberopolis: City of Light); thus, the Plaintiff makes the following claims against the Defendant(s)'s and their animated TV series, Gravity Falls.

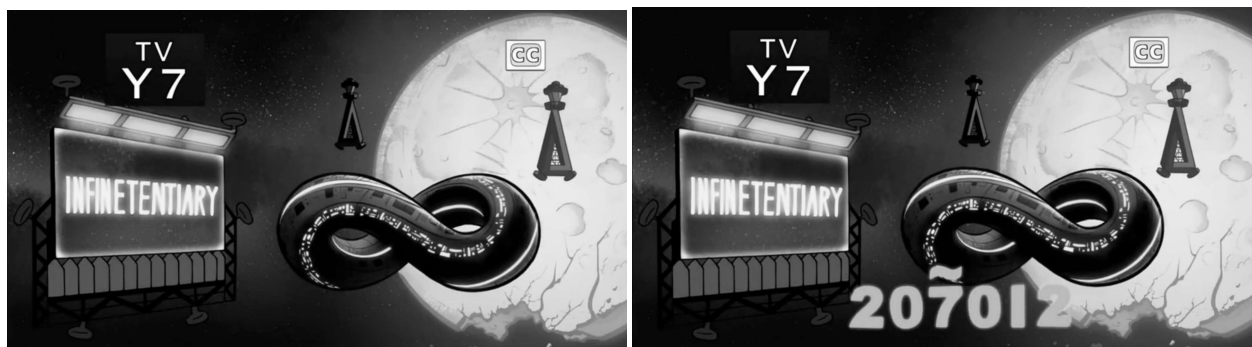
39. SETTING/CONCEPT: The Story Features A SPACE PRISON that orbits Earth

- The Plaintiff believes this is an original concept/setting, not executed prior to his script.

In the Plaintiff's screenplay, Uberopolis: City of Light (later named Butterfly Driver), the Plaintiff depicted a **future** where, **orbiting Earth**, there is a large **prison**, with 5,000 to 10,000 prisoners (the UBER script, Ex B, p 72, states there are 10,000 prison workers there; while the

BD script, Ex A, p 76, states there are 5,000 prisoners in the prison) housed within **one half** of the giant, orbiting city of Uberopolis; these prisoners were used for free labor, to complete the second half of the massive orbiting city. (See Ex B, pp 25 to 38; also see Ex A, pp 26 to 30.) Thus, Uberopolis is half free city of the super-rich, and half high-security space prison.

The Defendant(s)' GF, episode 28 ("Blendin's Game") infringes the Plaintiff's concept of a **future-set prison, orbiting Earth**, as we see from 00:00 to 00:04, the episode shows an orbiting space prison, called an "infitentiary". ["Infitentiary," meaning: prison for people who are in prison for "infinity," or extremely long sentences; we know this because the recurring character "Blendin" explains at 07:17 that because of Dipper and Mabel's recklessness, Blendin received 1000 consecutive (ten squared) life sentences for violating time rules.]



Above: the "Infitentiary," GF E28, 00:00 to 00:02; (Right) the future year, 207012, at approximately 00:02 to 00:04.

40. Plot: The Hero Escapes An Orbiting SPACE PRISON, And Returns To Future Earth, Where He Is Pursued By Police.

The Plaintiff's screenplay shows the hero, Arlo, sentenced to prison on Uberopolis (Ex A, p 26; Ex B, p 25)). Arlo serves four months, and escapes back to Earth (Ex A pp 30 to 33), where he is pursued by police (Ex A pp 33 to 71).

The Defendant(s)'s GF episode 28 ("Blendin's Game") infringes the Plaintiff's work, as we see in first 30 seconds of the episode, as Blendin Blandin escapes from the "Infitentiary," and

makes it back to Earth, and is pursued by police (00:12). Should there be any doubt that Blendin has escaped the “Infiniteariy” prison, or that he is being pursued, on foot, by police, at 00:10 we see Blendin racing to escape many police officers. At 00:12 one of the officers yells “Halt!” And at 00:14 one of the pursuing officers says to another pursuing officer, “I’ve got to hand it to this bird, no one’s broken out of the Infiniteariy before.”

41. Military police loom over the gritty, poor city of the future.

The Plaintiff’s screenplay, *Butterfly Driver*, shows a world where police and military vehicle fly over and surveil people living in a crowded, gritty future streets.

The Defendant(s)’s GF episode 28 (“Blendin’s Game”) infringes the Plaintiff’s work, as we see at 00:05, police vehicles loom in the skies of a densely populated, gritty, future city.



Above: Police helicopters, in the skies above a gritty future city, in GF, E28, at 00:05 (approx).

42. A Tyrant Rules The Future Earth, Via Surveillance And Controlling the media.

The Plaintiff’s *Butterfly Driver* depicts a world where a super powerful tyrant maintains power via mass surveillance, and controlling the media—the Plaintiff’s script shows that the villain, Drexler, even uses **billboards** to get his message to people on the street. (See Ex A, p 71)

The Defendant(s)’s GF episode 28 (“Blendin’s Game”) infringes the Plaintiff’s work, as we see at about 00:07, when we see a billboard which say “Time Baby Is Watching You” (later in the episode we learn that Time Baby is the ruler of the future, who has seemingly unlimited

power, which he uses to kill and abuse the people of future Earth). Then, at about 00:09 of episode 28, the billboard changes, and reads: Emergency: Escaped Convict On The Loose,” at a time when we know that Blendin has just escaped from the Infinitentiary. Thus, from these facts, we know that Time Baby is a cruel tyrant who uses surveillance (Time Baby Is **Watching** You) and media (billboards that change in real time) to control his future Earth.



43. Gritty crowded future streets, full of seemingly poor and homeless people.

The Plaintiff’s script, Butterfly Driver (Ex A, p 3), depicts a future world, with crowded streets, where there are people who appear homeless:

EXT. CITY STREET - NIGHT

In an impoverished city, known as Zone 242, a teenage boy (JOHN CARL, 15) jogs down a crowded street, carrying a small bag, weaving through thugs, hustlers, hookers and homeless.

The Defendant(s)’s GF episode 28 (“Blendin’s Game”) infringes the Plaintiff’s work, as we see at about 00:11 and 00:50, where the streets of future Earth appear densely populated, full of people who appear poor, and some of which appear homeless.



Above: Seemingly poor and homeless people crowd future streets of GF’s “Blendin’s Game.”

“GRAVITY FALLS” OVERALL STORY ELEMENTS INFRINGEMENT OF THE
PLAINTIFF’S SCRIPT “BUTTERFLY DRIVER” & “UBEROPOLIS: CITY OF LIGHT”

44. OTHER STORY ELEMENTS: Themes, Mood, Pace, Genre.

The two works share over 40 **plot**/story similarities.

2. Living in a corrupted society; 3. Oppression; 4. Survival; 5. Overcoming imposing odds.

Additionally, the Plaintiff has identified 4 more themes present in both works: 1. Stronger and better together (this is expressed in how Harry receives help in his journey); 2. Heroes never quit; 3. Class conflict. Stronger together

The **Mood** of the two work are similar: dark and serious. The first HP books are considered suitable for younger children, but most parents and critics consider Deathly Hallows better for older children and adults.

Both stories have elements that place them secondarily within the action, adventure, drama and fiction genres. The Plaintiff’s work falls primarily into the *science fiction* genre.

There are pronounced similarities between certain **characters** of both works (particularly the heroes and the villains). There are also **setting, pace scene, dialogue, climax**, and unique **style** similarities between the Plaintiff’s screenplay and the Defendants’ HPDH book and films.

Given how uncommon original ideas are, it is stunning that the two works share numerous original ideas, and countless very uncommon expressions.

The fact that both works share the incorrect use of the central terminology “The Greater Good” (“the greatest good” is correct), and both misapply the concept in the same way, may indicate the highest level of infringement: “striking similarity.” Wikipedia’s *Substantial Similarity* entry explains “the appearance of the same errors and mistakes in both works” can