

COWAN, LIEBOWITZ & LATMAN, P.C.  
1133 AVENUE OF THE AMERICAS  
NEW YORK, NY 10036-6799  
(212) 790-9200

Attorneys for Plaintiff  
CAPITOL RECORDS, LLC

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

-----	X	
CAPITOL RECORDS, LLC,	:	12 Civ. 0095 (RJS)
	:	
Plaintiff,	:	
	:	
-against-	:	<b>DECLARATION OF</b>
	:	<b><u>ALASDAIR J. McMULLAN</u></b>
	:	
REDIGI INC.,	:	
	:	
Defendant.	:	
-----	X	

ALASDAIR J. McMULLAN, pursuant to 28 U.S.C. § 1746, declares as follows:

1. I am Executive Vice-President of Legal Affairs for EMI Music North America ("EMI"), where I have been employed since 1995. I supervise litigation for EMI and its record label affiliates, including Plaintiff Capitol Records, LLC (formerly Capitol Records, Inc.) ("Capitol"). I make this declaration in support of Capitol's motion for a preliminary injunction. I have knowledge of the facts set forth herein based on my personal knowledge as well as review of EMI's and Capitol's books and records and other documents referenced herein. If called upon to do so, I could and would testify competently to the matters stated herein.

**Capitol's Business and Ownership of Copyrights**

2. Capitol is a well known record company engaged in producing, manufacturing, distributing, selling, licensing and facilitating the distribution and sale of sound recordings.

3. Capitol is the copyright owner or owner of exclusive rights (by way of agreement)

with respect to an extensive and diverse catalog of sound recordings first fixed after February 15, 1972 (the “Copyrighted Recordings”), including those of such famous recording artists as Coldplay, Norah Jones, Katy Perry and Lily Allen, to name just some. Under the Copyright Act, Capitol enjoys the exclusive rights to reproduce, distribute to the public and publicly perform (by digital means) the Copyrighted Sound Recordings, and to authorize or license others to do so.

4. Among Capitol’s Copyrighted Recordings which are registered with the U.S. Copyright Office and which have been infringed by Defendant ReDigi, Inc. (“ReDigi”) are those identified in the non-exhaustive, illustrative list attached hereto as Exhibit 1. The certificates of registrations for the recordings listed in Exhibit 1 are also attached as part of the same exhibit. They identify as copyright claimant either (i) Capitol or a “division” of Capitol; (ii) Capitol Records, Inc. or a division of Capitol Records, Inc. (the name under which Capitol was known until it was converted into an LLC and changed to its present name on April 1, 2008); (iii) a fictitious name or d/b/a under which Capitol conducts business, such as Blue Note Records or EMI Records Nashville; (iv) a foreign affiliate of Capitol, such as EMI Records Ltd. or Jaydone Ltd., which has granted Capitol an exclusive license to its sound recordings in the United States; or (v) Virgin Records America, Inc., an entity which merged into Capitol on August 15, 2011.

5. Capitol also owns copyrights in original cover artwork and images with which the Copyrighted Recordings have been sold and marketed (the “Copyrighted Artwork”). For ease of reference, examples where the certificates of copyright registration for the Copyrighted Recordings listed in Exhibit 1 specifically include registration of the Copyrighted Artwork have been designated as such in the column entitled “Artwork/Photographs.”

6. Additionally, Capitol has entered into various agreements by which it obtained the common law copyrights in sound recordings embodying performances initially “fixed” prior to

February 15, 1972 (the “Pre-1972 Recordings”). These performances are protected under state law rather than federal copyright law. Pursuant to agreements and New York common law, Capitol possesses the exclusive rights to manufacture, reproduce, distribute, sell and perform the Pre-1972 Recordings. Among the Pre-1972 Recordings owned by Capitol are “What A Little Moonlight Can Do” by Peggy Lee and “The Christmas Song (Merry Christmas To You)” by Nat King Cole, both of which have been infringed by ReDigi.

7. In addition to manufacturing, distributing, and licensing sound recordings in CDs, cassettes and other tangible media, Capitol also distributes the Copyrighted Recordings and the Pre-1972 Recordings as digital audio files, which are marketed and distributed online. Legitimate avenues for the digital distribution of music exist through authorized services, such as Apple’s iTunes and Amazon’s MP3 Music Service, which provide these sound recordings for consumers pursuant to agreements that the services negotiated with Capitol.

8. Capitol has invested significant money, time, effort and creative talent to discover and develop recording artists, and to create, manufacture, advertise, promote, sell and license the Copyrighted Recordings and the Pre-1972 Recordings. Capitol, its recording artists and others in the music industry are compensated for their efforts largely from the sale and distribution of their sound recordings to the public, and from other exploitation of such sound recordings.

#### **Defendant and its Illegal Business**

9. ReDigi owns and operates the ReDigi website and service located at [www.redigi.com](http://www.redigi.com). Recently launched, ReDigi describes itself as “the world’s first and only online marketplace for used digital music” and claims that its service allows users to “buy used digital music from others at a fraction of the price currently available on iTunes.” Relevant excerpts from the ReDigi website are attached hereto as Exhibit 2.

10. As ReDigi's marketing materials make clear, the foundation upon which ReDigi's "marketplace" is built is the unauthorized reproduction, distribution and performance of third party sound recordings, including the Copyrighted Recordings and the Pre-1972 Recordings. For example, ReDigi's pre-launch press release reveals how the entire service operates by making and distributing multiple unauthorized copies of such recordings. According to the press release, a copy of which is attached hereto as Exhibit 3, after downloading ReDigi's proprietary "Music Manager" software, users designate the songs they wish to sell from their desktop computers. "Eligible" tracks are then allegedly removed from the user's computer and "synced" devices, "stored in the ReDigi cloud and offered for sale on ReDigi's website."

11. The track "stored" in and offered to consumers from ReDigi's "cloud" is of course an unauthorized copy of the user's original file, as no material object could be transferred to the ReDigi "cloud." Rather, the user's original file is duplicated and then stored by ReDigi. ReDigi's claim that it instantaneously deletes the original file from the user's computer is not only impossible to verify, but also irrelevant; whatever the destiny of the original file, a *copy* of that file is what is transferred to and resides in ReDigi's storage medium.

12. A second infringing copy is made when a ReDigi transaction is consummated. The press release continues, "When the song is purchased, the track and license will be instantly transferred to its new owner." The so-called sale, in other words, is accomplished by creation and transfer of another copy of what was once the original user's file. Again, no material object – like a CD or painting – passes from one user to another. Rather, copies are made and distributed, all without Capitol's permission or control.

13. The tutorial video on ReDigi's website homepage (a copy of which is submitted as Exhibit 4) describes essentially the same unlawful process. The video encourages users to

download the “ReDigi Desktop Client,” open a ReDigi account and begin selling “used” digital files. After the user then confirms tracks to be sold, “ReDigi will *upload your songs for sale* and clean all of those unwanted files off your computer” (emphasis added). Uploading, by its very nature, can only be accomplished by making an unauthorized copy of the original user’s track. The user does not “sell” that original track but merely agrees to its deletion after it has been copied and the copy transferred, by “upload,” to the ReDigi service.

14. The video continues that interested purchasers can designate songs they wish to buy from any computer, after which those songs are “safely stored in the ReDigi Cloud.” Users are urged, “you’ll be able to buy a song from any computer, and *download* it later to your computer” (emphasis added). Both storage and downloading again presuppose the making of *copies* of the file that resided on the original user’s computer.

15. According to the tutorial video, ReDigi also engages in other infringing acts. In promoting the ease of shopping on ReDigi, the tutorial tells users, “To listen to a 30 second clip of a song, drag it to your playbox or click the song. We’ll store it in your memory bank, so you know which songs you listened to.” ReDigi thus makes an unauthorized public performance (via digital audio transmission) of Capitol’s recordings and then even apparently makes yet another copy to “store” in users’ “memory banks.”

16. Additionally, throughout its website, ReDigi displays numerous unauthorized copies of the Copyrighted Artwork Capitol owns and markets in connection with its sound recordings. In seeking to boost the infringing activity and encourage the unlawful copying and distribution of Capitol’s sound recordings by displaying the Copyrighted Artwork, ReDigi further violates Capitol’s rights of reproduction and display.

17. ReDigi offers its users various incentives to encourage them to participate in the

unauthorized reproduction and distribution of Capitol's sound recordings. For example, the video tutorial explains that for each song uploaded, a user earns "ReDigi coupons" which can be used to buy additional songs for a "discounted price." Likewise, when those uploaded songs sell, the original user earns ReDigi "credits" that can be applied to the purchase of new songs. Further encouraging infringement, ReDigi offers contests and incentives urging users to avail themselves of the service. The homepage promises, "Store or Sell at Least 10 MP3s on the ReDigi Cloud and be Entered to Win" prizes ranging from a Fiat sports car to headphones. Moreover, by simply storing those 10 songs for purposes of later resale, the user is encouraged, "Get 5 FREE songs just for storing 10 songs on ReDigi."

18. ReDigi apparently hopes to build a large user-base and corresponding profits by encouraging users to store and sell their digital files. According to a ReDigi spokeswoman quoted in a November 14, 2011 New York Times article, a copy of which is attached as Exhibit 5, ReDigi sells tracks for 79 cents, and earns a fee of "5 to 15 percent." ReDigi's business model is thus to build a customer base and earn profits by infringing copyrighted sound recordings.

19. No doubt anticipating that companies like ours would challenge its conduct, ReDigi has made various public comments protesting that its service is lawful, but none justify its conduct. For example, ReDigi promises that its "Verification Engine" analyzes each file to ensure that it was "legally downloaded" by the user in the first instance and thus "eligible for sale." Given the widespread piracy of sound recordings on the Internet – an issue with which we have been struggling for more than a decade – it is questionable whether ReDigi can effectively determine whether files were lawfully obtained in the first instance.

20. Moreover, many such files, even if lawfully obtained, are restricted from resale, duplication or redistribution by our distributors and vendors. For example, Amazon.com – a

common source and likely the origin of many ReDigi uploads – expressly prohibits users from redistribution, transfer, or sale of recordings downloaded via its MP3 Music Service. A copy of “Amazon MP3 Music Service: Terms of Use” is attached hereto as Exhibit 6. Thus, whenever ReDigi urges users of this popular vendor to upload their content for resale, ReDigi is encouraging those users to breach their agreements and infringe copyrights.

21. ReDigi’s website also boasts that after a file is “verified” for eligibility, ReDigi ensures that the original user will not “willfully use/possess any copies of the sold item,” presumably by deleting the original source file from the user’s computer and synchronized devices. But even ReDigi’s founder has acknowledged publicly in the above-referenced New York Times article (Exhibit 5) that there is no way to ensure that all users are not violating copyright law, perhaps by retaining copies of the files they upload to ReDigi’s service on other devices or media that ReDigi’s software cannot reach. Our experience in the record industry certainly raises grave concerns that infringers are resourceful when it comes to using our recordings without payment or authorization. And regardless, even if the source file is deleted, multiple infringing copies of that file must be made for the ReDigi service to function.

22. Finally, ReDigi protests that its service is protected by the “First Sale Doctrine” of U.S. Copyright law. As set forth in the accompanying brief, ReDigi has simply done violence to this doctrine by misapplying it to copied digital files. Indeed, much of our concern stems from ReDigi’s attempts to misinform the consuming public about what copyright law allows and to foster the mistaken belief that digital files can be copied without permission, as set forth below.

23. ReDigi’s aggressive promotion of its service has resulted in infringement of many of Capitol’s best-selling, most valuable sound recordings. For instance, many of Billboard’s “top 100” songs listed as available from ReDigi are owned by Capitol. More generally,

inspection of ReDigi's website reveals that it is currently offering for "sale" countless recordings owned or controlled by Capitol, including the representative list of Copyrighted Recordings shown in Exhibit 1.

24. The Recording Industry Association of America ("RIAA"), a trade association whose members, including Capitol, create, manufacture and distribute sound recordings in the United States, notified ReDigi in November 2011 that its service violated Plaintiff's and other RIAA members' copyrights and demanded that ReDigi cease and desist from any further infringement. A copy of the RIAA's demand letter is attached hereto as Exhibit 7. ReDigi has to date refused to halt its infringing conduct.

**The Irreparable Harm Being Suffered by Capitol**

25. ReDigi's service and the way it is promoted impose a significant threat of irreparable harm to Capitol, its business and legal interests, its reputation and goodwill, and its ability to control its intellectual property in the future. These harms, while potentially economically devastating, are also impossible to measure in money damages.

26. ReDigi's service is a moving target of infringement. According to ReDigi's website, each track is sold on a "first listed, first sold basis." Accordingly, there is constant turnover of copied files. And if, as claimed, ReDigi erases source files from user computers once uploaded to the ReDigi "cloud," and also presumably erases the "cloud" copy once a second user "buys" that track, the chain of infringing copies itself is in constant flux. It thus becomes tremendously difficult to constantly monitor ReDigi's inventory of files to keep tabs on which files are being uploaded and/or downloaded, which include infringing copies and displays of artwork, which also include unauthorized sound clips that are publicly performed, and what the total scope of infringement is. This sequence of infringing events needs to be stopped now

for Capitol even to have a fair chance at understanding the scope of the problem.

27. More importantly, ReDigi is deliberately deceiving the public into believing that its conduct is legal and approved by record companies like Capitol, and is creating marketplace confusion among consumers about what is and is not lawful behavior. At the bottom of every page on the site, ReDigi boasts:

ReDigi is the world's first and only online marketplace for used digital music. Its genius lies in its ability to facilitate the transfer of a digital music file from one user to another without copying or file sharing. This gives digital music a resale value for the first time ever, and consumers the freedom to buy and sell the music they rightfully own. ReDigi also gives back to artists and labels through generous payments with every track sold (and resold).

This message is false and harmful to Capitol in a number of ways.

28. It suggests that ReDigi has technologically created an exception to the Copyright law that permits wholesale copying of digital music files, in violation of Capitol's copyright rights and user agreements with distributors like Amazon, who provided those files to users with carefully stated restrictions. The statement that no "copying" is involved is belied by ReDigi's own description of the uploading, downloading and storage it provides. The suggestion that files are "transferred" without being "copied" is a distinction of ReDigi's own imagination. ReDigi is simply trying to redefine what the act of "copying" is to serve its own business goals and confuse consumers about what they can and cannot do with a digital music file.

29. Moreover, ReDigi's promise that it "gives back" to artists and "labels" is false. Capitol has not received a single dime from the many "used" copies of its copyrighted recordings that have been peddled via the ReDigi service. But ReDigi falsely reassures consumers that it is somehow looking out for the best interests of labels like Capitol.

30. Elsewhere, ReDigi's website is also at pains to redefine the Copyright law and

mislead average consumers into believing that ReDigi has somehow created a new kind of legitimate secondary market for digital files. The ReDigi homepage defensively proclaims the service to be "THE LEGAL ALTERNATIVE." Clicking on that link leads to a highly confusing mini-treatise on the "First Sale Doctrine," wherein ReDigi boasts that it "makes a significant contribution to copyright compliance well beyond any method previously available in any secondary music market." Clearly, rights holders, such as Capitol and the many record companies represented by the RIAA, do not agree.

31. Without authorization, ReDigi has made available hundreds of Capitol's recordings at reduced prices. As digital reproductions, those recordings suffer no degradation in sound quality – as might a used CD – and thus supplant Capitol's market for legitimate digital distributions through authorized distributors, like Amazon or iTunes. The process is uncontrolled, in a constant state of turnover, and falsely presented to the public as a new legitimate frontier that benefits parties like Capitol.

32. This combination of constant turnover and confusion of the public about legitimate conduct imposes irreparable harm on Capitol, and completely undermines our ability to manage and control our intellectual property in a sensible way in accordance with both the benefits and limitations of existing law. If ReDigi wants to redefine what Copyright law allows in the digital environment, it may petition Congress, but it cannot act unilaterally in a way that jeopardizes our ability to manage our greatest asset.

I DECLARE UNDER PENALTY OF PERJURY THAT THE FOREGOING IS TRUE  
AND CORRECT. EXECUTED ON JANUARY 19, 2012 IN NEW YORK, NEW YORK.

  
ALASDAIR J. McMULLAN

# EXHIBIT 1

Title	Artist	Album	Sound Recording	Artwork/ Photographs
Attack	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
Was It A Dream?	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
A Beautiful Lie	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
The Kill (Bury Me)	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
The Fantasy	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
Savior	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
From Yesterday	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
R-Evolve	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
The Story	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
A Modern Myth	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
Hunter	30 Seconds To Mars	A Beautiful Lie	SR 377-457	x
Dedication	Beastie Boys	Hello Nasty	SR 277-731	x
Flowin' Prose	Beastie Boys	Hello Nasty	SR 277-731	x
Unite!	Beastie Boys	Hello Nasty	SR 277-731	x
Just A Test	Beastie Boys	Hello Nasty	SR 277-731	x
Body Movin'	Beastie Boys	Hello Nasty	SR 277-731	x
Song For the Man	Beastie Boys	Hello Nasty	SR 277-731	x
Song For Junior	Beastie Boys	Hello Nasty	SR 277-731	x
The Move	Beastie Boys	Hello Nasty	SR 277-731	x
Sneakin' Out The Hospital	Beastie Boys	Hello Nasty	SR 277-731	x
Three MC's And One DJ	Beastie Boys	Hello Nasty	SR 277-731	x
The Grasshopper Unit (Keep Movin')	Beastie Boys	Hello Nasty	SR 277-731	x
Electrify	Beastie Boys	Hello Nasty	SR 277-731	x
Putting Shame In Your Game	Beastie Boys	Hello Nasty	SR 277-731	x
Picture This	Beastie Boys	Hello Nasty	SR 277-731	x
Dr. Lee, PhD	Beastie Boys	Hello Nasty	SR 277-731	x
Instant Death	Beastie Boys	Hello Nasty	SR 277-731	x
Shazam	Beastie Boys	To The 5 Boroughs	SR 360-352	
Ch-Check It Out	Beastie Boys	To The 5 Boroughs	SR 360-352	

Title	Artist	Album	Sound Recording	Artwork/ Photographs
3 The Hard Way	Beastie Boys	To The 5 Boroughs	SR 360-352	
Oh, Word?	Beastie Boys	To The 5 Boroughs	SR 360-352	
The Brouhaha	Beastie Boys	To The 5 Boroughs	SR 360-352	
Against The Wind	Bob Seger & The Silver Bullet Band	Harley-Davidson Cycles (Road Songs)	SR 17-910	x
God Put A Smile Upon Your Face	Coldplay	A Rush Of Blood To The Head	SR 322-958	x
Clocks	Coldplay	A Rush Of Blood To The Head	SR 322-958	x
The Scientist	Coldplay	A Rush Of Blood To The Head	SR 322-958	x
Don't Panic	Coldplay	Parachutes	SR 328-762	
Yellow	Coldplay	Parachutes	SR 328-762	
Trouble	Coldplay	Parachutes	SR 328-762	
Shiver	Coldplay	Parachutes	SR 328-762	
Spies	Coldplay	Parachutes	SR 328-762	
High Speed	Coldplay	Parachutes	SR 328-762	
Parachutes	Coldplay	Parachutes	SR 328-762	
We Never Change	Coldplay	Parachutes	SR 328-762	
Sparks	Coldplay	Parachutes	SR 328-762	
Everything's Not Lost	Coldplay	Parachutes	SR 328-762	
Viva La Vida	Coldplay	Viva La Vida Or Death And All His Friends	SR 652-909	x
Speed Of Sound	Coldplay	X&Y	SR 573-811	
Fix You	Coldplay	X&Y	SR 376-828	x
Drink In My Hand	Eric Church	Chief	SR 681-019	x
Waking Up In Vegas	Katy Perry	One Of The Boys	SR 638-214	x
Thinking Of You	Katy Perry	One Of The Boys	SR 638-214	x
Mannequin	Katy Perry	One Of The Boys	SR 638-214	x
Ur So Gay	Katy Perry	One Of The Boys	SR 638-213	
Self Inflicted	Katy Perry	One Of The Boys	SR 638-214	x

Title	Artist	Album	Sound Recording	Artwork/ Photographs
I'm Still Breathing	Katy Perry	One Of The Boys	SR 638-214	x
One Of The Boys	Katy Perry	One Of The Boys	SR 638-214	x
I Kissed A Girl	Katy Perry	One Of The Boys	SR 638-212	
Hot 'N Cold	Katy Perry	One Of The Boys	SR 638-214	x
If You Can Afford Me	Katy Perry	One Of The Boys	SR 638-214	x
Teenage Dream	Katy Perry	Teenage Dream	SR 662-267	
Last Friday Night (T.G.I.F.)	Katy Perry	Teenage Dream	SR 662-268	x
California Gurls ft. Snoop Dogg	Katy Perry	Teenage Dream	SR 662-264	x
Peacock	Katy Perry	Teenage Dream	SR 662-268	x
Circle The Drain	Katy Perry	Teenage Dream	SR 662-268	x
The One That Got Away	Katy Perry	Teenage Dream	SR 662-268	x
Who Am I Living For?	Katy Perry	Teenage Dream	SR 662-268	x
Hummingbird Heartbeat	Katy Perry	Teenage Dream	SR 662-268	x
Firework	Katy Perry	Teenage Dream	SR 662-268	x
Not Like The Movies	Katy Perry	Teenage Dream	SR 662-268	x
I Told You So	Keith Urban	Love, Pain & the whole crazy thing	SRu 630-851	
Just A Kiss	Lady Antebellum	Just A Kiss	SR 679-267	
Long Gone	Lady Antebellum	Lady Antebellum	SR 656-386	x
Love Don't Live Here	Lady Antebellum	Lady Antebellum	SR 656-388	
Lookin' For A Good Time	Lady Antebellum	Lady Antebellum	SR 656-386	x
All We'd Ever Need	Lady Antebellum	Lady Antebellum	SR 656-386	x
Love's Lookin' Good On You	Lady Antebellum	Lady Antebellum	SR 656-386	x
Home Is Where The Heart Is	Lady Antebellum	Lady Antebellum	SR 656-386	x
Things People Say	Lady Antebellum	Lady Antebellum	SR 656-386	x
Slow Down Sister	Lady Antebellum	Lady Antebellum	SR 656-386	x
One Day You Will	Lady Antebellum	Lady Antebellum	SR 656-386	x
Need You Now	Lady Antebellum	Need You Now	SR 644-543	x

Title	Artist	Album	Sound Recording	Artwork/ Photographs
When You Got A Good Thing	Lady Antebellum	Need You Now	SR 644-543	x
Stars Tonight	Lady Antebellum	Need You Now	SR 644-546	
Our Kind Of Love	Lady Antebellum	Need You Now	SR 644-546	
American Honey	Lady Antebellum	Need You Now	SR 644-544	
Perfect Day	Lady Antebellum	Need You Now	SR 644-543	x
Love This Pain	Lady Antebellum	Need You Now	SR 644-542	
If I Knew Then	Lady Antebellum	Need You Now	SR 644-543	x
Something 'Bout A Woman	Lady Antebellum	Need You Now	SR 644-543	x
Ready To Love Again	Lady Antebellum	Need You Now	SR 644-547	
LDN	Lily Allen	Alright, Still	SR 392-060	
Smile	Lily Allen	Alright, Still	SR 392-059	
Knock 'Em Out	Lily Allen	Alright, Still	SR 392-060	
Everything's Just Wonderful	Lily Allen	Alright, Still	SR 392-058	
Friday Night	Lily Allen	Alright, Still	SR 392-058	
Alfie	Lily Allen	Alright, Still	SR 392-058	
Take What You Take	Lily Allen	Alright, Still	SR 392-058	
Turn Me On	Norah Jones	Come Away With Me	SR 320-120	x
Windows Are Rolled Down	Amos Lee	Windows Are Rolled Down	SR 671-434	
Draw Me A Map	Dierks Bentley	Up On The Ridge	SR 663-139	x
Suddenly I See	KT Tunstall	Eye To The Telescope	SR 388-462	
Black Horse And A Cherry Tree	KT Tunstall	Eye To The Telescope	SR 388-462	
Under The Weather	KT Tunstall	Eye To The Telescope	SR 388-462	
Super Duper Love	Joss Stone	The Soul Sessions	SR 343-788	x
Fell In Love With A Boy	Joss Stone	The Soul Sessions	SR 343-788	x
Baby Baby Baby	Joss Stone	Introducing J	SR 642-089	
More (2004 Digital Remaster)	Bobby Darin	The Legendary Bobby Darin	SR 367-404	x

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

SR

SR 377-457

**SEP 20 2005**

EFFECTIVE DATE OF REGISTRATION

**SEP 20 2005**

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**1**

TITLE OF THIS WORK ▼

"A Beautiful Lie" recorded by 30 Seconds to Mars (#909922)

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE) ▼

Attack. A Beautiful Lie. The Kill. Was It a Dream? The Fantasy. Savior. From Yesterday. The Story. R-Evolve. A Modern Myth. Battle of One. Hunter.

**2**

NAME OF AUTHOR ▼

a Virgin Records America, Inc.

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of U.S.A.  
Domiciled in U.S.A.

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

Sound Recordings, Some Artwork

**NOTE**

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was made for hire, check "Yes" in the space provided, give the employer's (or other person for whom the work was prepared) as "Author" of this part, and leave the space for dates of birth and death blank.

NAME OF AUTHOR ▼

b Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of U.S.A.  
Domiciled in U.S.A.

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

c Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of U.S.A.  
Domiciled in U.S.A.

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

**3**

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

a 2005

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

b Complete this information only if work has been published. Month August Day 30 Year 2005  
United States of America

**4**

See instructions before completing this space.

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

a Virgin Records America, Inc.  
C/o EMI Music North America  
150 Fifth Ave., New York, NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

b

SEP 20 2005

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

MORE ON BACK ▶ • Complete all applicable spaces (numbers 5-8) on the reverse side of this page.  
• See detailed instructions. • Sign the form at line 8.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY <u>RJB</u>	FORM SB
CHECKED BY _____	
CORRESPONDENCE	FOR
D Yes _____	COPYRIGHT
	OFFICE
	USE
	ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

- ☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ☐
- a. ☐ This work was previously registered in unpublished form and now has been published for the first time.
- b. ☐ This is the first application submitted by this author as copyright claimant.
- c. ☐ This is a changed version of the work, as shown by space 8 on this application.
- If your answer is "Yes," give Previous Registration Number ☐ Year of Registration ☐

5

**DERIVATIVE WORK OR COMPILATION**

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ☐

- a Work incorporates some preexisting material (i.e., Artwork, Photographs)

6

See instructions before completing this space.

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ☐

- b Sound recordings, some Artwork

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ☐

Account Number ☐

- a EMI Music North America

DA 054283

7

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP ☐

- Christopher Walsh, EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

Area code and daytime telephone number ☐ (212) 786 - 8125

Fax number ☐ (212) 786 - 8103

E-mail ☐ christopher.walsh@emionp.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one ☐

☐ author

☐ owner of exclusive rights

☐ other copyright claimant

☒ authorized agent of Virgin Records America, Inc.

Name of author or other copyright claimant, or owner of exclusive rights ☐

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ☐ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Christopher Walsh

Date ☐ September 12, 2005

Handwritten signature (s) ☐

☒

*Christopher Walsh*

Certificate will be mailed in window envelope to this address

Name ☐  
EMI Music North America C/o Christopher Walsh  
Number/Building ☐  
150 Fifth Ave., 11th Floor  
City/State/ZIP ☐  
New York, NY 10011

**FEES**

• Complete all necessary spaces  
• Send your application to space 8

1. Application fee  
2. Microfilm fee (if you wish to have a microfilm copy made)  
3. Copyright fee

As of July 1, 2005, the filing fee for Form SB is \$30.

Office of Copyright  
Copyright Office  
401 Madison Avenue, R.E.  
New York, N.Y. 10017-2403

9

# CERTIFICATE OF REGISTRATION



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

REGISTER OF COPYRIGHTS

FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

SR 277-731

EFFECTIVE DATE OF REGISTRATION

8 25 98  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

TITLE OF THIS WORK

"Hello Nasty" recorded by The Beebees Boys (37716) - Super Disco Breakin, The Move, Remote Control, Song For The Man  
PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

Just A Test, Body Movin, Intergalactic, Sneakin Out The Hospital, Putting Shame In Your Game, Flowin' Prose, And Me

NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

CAPITOL RECORDS, INC.

Was this contribution to the work a  
"work made for hire?"

☒ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

☐ Citizen of

OR ☐ Domiciled in

U.S.A.

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK

Anonymous?

☐ Yes ☒ No

Pseudonymous?

☐ Yes ☒ No

If the answer to either  
of these questions is  
"Yes," see detailed  
instructions.

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed.

SOUND RECORDING, ARTWORK

NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
"work made for hire?"

☐ Yes  
☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

☐ Citizen of

OR ☐ Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK

Anonymous?

☐ Yes ☒ No

Pseudonymous?

☐ Yes ☒ No

If the answer to either  
of these questions is  
"Yes," see detailed  
instructions.

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed.

NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
"work made for hire?"

☐ Yes  
☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

☐ Citizen of

OR ☐ Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK

Anonymous?

☐ Yes ☒ No

Pseudonymous?

☐ Yes ☒ No

If the answer to either  
of these questions is  
"Yes," see detailed  
instructions.

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed.

YEAR IN WHICH CREATION OF THIS  
WORK WAS COMPLETED

1998

Year

This information  
must be given  
in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month

07

Day

02

Year

1998

U.S.A.

Nation

COPYRIGHT CLAIMANT'S Name and address must be given even if the claimant is the

same as the author given space 2.  
CAPITOL RECORDS, INC.  
1780 NORTH VINE STREET  
HOLLYWOOD, CA 90028

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named  
in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

APPLICATION RECEIVED

8-25-98

ONE DEPOSIT RECEIVED

8-25-98

TWO DEPOSITS RECEIVED

8-25-98

FUNDS RECEIVED

MORE ON BACK

• Complete all applicable spaces (number 1-5) on the reverse side of this page.  
• See detailed instructions.

• Sign the form at the 5.

DO NOT WRITE HERE

Page 1 of 4

FORM SR 277-731 UNITED STATES COPYRIGHT OFFICE

EXAMINED BY *pn* FORM 2  
CHECKED BY  
CORRESPONDENCE ☒ Yes  
FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE, IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☐ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ☐

☐ The work was previously registered in unpublished form and now has been published for the first time.

☐ This is the first application submitted by this author or copyright claimant.

☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ☐

Year of Registration ☐

**DERIVATIVE WORK OR COMPILATION**

**Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates.

See instructions  
before completing  
this space.

**Material Added to This Work** Give a brief, general statement of the material that has been added to this work and in which copyright is claimed.

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ☐

Account Number ☐

CAPITOL RECORDS, INC.

DA 075 483

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP

DENISE KNUDSON, C/O CAPITOL RECORDS, INC.

1750 NORTH VINE STREET

HOLLYWOOD, CA 90028

Area Code and daytime telephone Number ☐ (323) 871-5298

Fax Number ☐ (323) 871-5278

E-mail ☐ denise.knudson@capitolrecords.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one ☐

☐ author

☐ owner of exclusive right(s)

☐ agent copyright claimant

☐ authorized agent of

CAPITOL RECORDS, INC.

Name of owner or other copyright claimant, or owner of exclusive right(s) ☐

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ☐ If this application gives a date of publication in space 3, do not sign and submit it before that date.

DENISE KNUDSON

Date ☐ 8-11-2000

Handwritten signature (s) ☐

X

Comments will be mailed in window envelope to this address

DENISE KNUDSON

C/O CAPITOL RECORDS, INC.

1750 NORTH VINE STREET

HOLLYWOOD, CA 90028

Copyright is a statutory monopoly.  
Sign your application in respect to:  
1. Copyright material  
2. International filing fee in check or money order payable to Registrar of Copyrights  
3. Copyright material  
Library of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-0001

As of July 1, 1990, the filing fee by Form SA is \$40.

Penalty: Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 405, or in any written statement filed in connection with the application, shall be fined not more than \$2,000.

This form was electronically produced by the Federal Reserve Bank of New York.

# CONTINUATION SHEET FOR APPLICATION FORMS

**FORM SR /CON**  
UNITED STATES COPYRIGHT OFFICE

- This Continuation Sheet is used in conjunction with Forms CA, PA, SE, SR, TX, and VA only. Indicate which basic form you are continuing in the space in the upper right-hand corner.
- As far as possible, try to fit the information called for into the spaces provided on the basic form.
- If you do not have enough space for all the information you need to give on the basic form, use this Continuation Sheet and submit it with the basic form.
- If you submit this Continuation Sheet, clip (do not tape or staple) it to the basic form and fold the two together before submitting them.
- Space A of this sheet is intended to identify the basic application.
- Space B is a continuation of Space 2 on the basic application. Space B is not applicable to Short Forms.
- Space C (on the reverse side of this sheet) is for the continuation of Spaces 1, 4, or 6 on the basic application or for the continuation of Space 1 on any of the three Short Forms PA, TX, or VA.

SR 277-731

PA PA SE SE SR SR TX TX VA VA

EFFECTIVE DATE OF REGISTRATION

8 25 98  
Month Day Year

CONTINUATION SHEET RECEIVED

8 25 98  
Month Day Year

Page 3 of 4 pages

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

**IDENTIFICATION OF CONTINUATION SHEET:** This sheet is a continuation of the application for copyright registration on the basic form submitted for the following work:

- **TITLE:** (Give the title as given under the heading "Title of this Work" in Space 1 of the basic form.)

"Hello Nasty" recorded by The Beastie Boys (37716)

- **NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S):** (Give the name and address of at least one copyright claimant as given in Space 4 of the basic form or Space 1 of any of the Short Forms PA, TX, or VA.)

Capitol Records, Inc., 1750 North Vine Street, Hollywood, CA 90028

**A**  
Identification  
of  
Application

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**B**  
Continuation  
of Space 2

Was this contribution to the work **AUTHOR'S NATIONALITY OR DOMICILE** a "work made for hire"?  
Name of Country

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

☐ Yes  
☐ No

OR ☐ Citizen of  
☐ Domiciled in

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**e**

Was this contribution to the work **AUTHOR'S NATIONALITY OR DOMICILE** a "work made for hire"?  
Name of Country

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

☐ Yes  
☐ No

OR ☐ Citizen of  
☐ Domiciled in

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**f**

Was this contribution to the work **AUTHOR'S NATIONALITY OR DOMICILE** a "work made for hire"?  
Name of Country

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

☐ Yes  
☐ No

OR ☐ Citizen of  
☐ Domiciled in

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

Use the reverse side of this sheet if you need more space for continuation of Spaces 1, 4, or 6 of the basic form or for the continuation of Space 1 on any of the Short Forms PA, TX, or VA.

CONTINUATION OF (Check which)

☒ Space 2

☐ Space 4

☐ Space 6

**C**

Continuation  
of other  
Spaces

**Previous Or Alternative Titles:**

The Grasshopper Unit, (Keep Movin'), Song For Junior, I Don't Know,  
The Negotiation Limerick File, Electrify, Picture This, Units, Dedication,  
Dr. Lee, PhD, Instant Death

Continuation  
will be  
checked in  
advance  
attached  
to this  
address:

Name	Dennis Knudson c/o Capitol Records, Inc.
Number/Street Apt	1750 North Vine Street, 11 <sup>th</sup> Floor
City/State/Zip	Hollywood, CA 90028

Continuation of continuing space  
• See your application

1. Complete this form  
2. Forward to the U.S. Dept. of Justice  
3. Payment of fee to Dept. of Justice  
4. Payment of fee to Dept. of Justice  
5. Payment of fee to Dept. of Justice  
6. Payment of fee to Dept. of Justice  
7. Payment of fee to Dept. of Justice  
8. Payment of fee to Dept. of Justice  
9. Payment of fee to Dept. of Justice  
10. Payment of fee to Dept. of Justice

**D**

Form are filled  
through the  
Department of  
Justice, Office  
of the Inspector  
General, Room  
4000, 1000  
Washington, D.C. 20540

**Copyright**

United States Copyright Office

[Help](#)[Search](#)[History](#)[Titles](#)[Start Over](#)

## Public Catalog

Copyright Catalog (1978 to present)

Search Request: Left Anchored Copyright Number = SR0000277731

Search Results: Displaying 1 of 1 entries

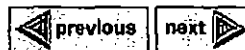
**Public View***Hello nasty / Beastie Boys.***Type of Work:** Sound Recording**Registration Number / Date:** SR0000277731 / 1998-08-25**Title:** Hello nasty / Beastie Boys.**Imprint:** c1998.**Publisher Number:** Capitol Records CDP 7243 8 377162 2**Description:** Compact disc.**Copyright Claimant:** © on recording & artwork; Capitol Records, Inc. (employer for hire)**Date of Creation:** 1998**Date of Publication:** 1998-07-02**Copyright Note:** C.O. correspondence.

**Contents:** Super disco breakin' -- The move -- Remote control -- Song for the men -- Just a test --  
 Body movin' -- Intergalactic -- Sneakin' out the hospital -- Putting shame in your game --  
 Flowin' prose -- And me -- Three MC's and one DJ -- The grasshopper unit (keep movin') -  
 - Song for junior -- I don't know -- The negotiation limerick file -- Electrify -- Picture this -  
 - Unite -- Dedication -- Dr. Lee, PhD -- Instant death.

**Other Title:** The move

The grasshopper unit (keep movin')

The negotiation limerick file

**Names:** Beastie BoysCapitol Records, Inc.**Save, Print and Email (Help Page)**

Select Download Format: Full Record

Format for Print/Save

Enter your email address:

Email

[Help](#) [Search](#) [History](#) [Titles](#) [Start Over](#)

[Contact Us](#) | [Request Copies](#) | [Get a Search Estimate](#) | [Frequently Asked Questions \(FAQs\) about Copyright](#) |  
[Copyright Office Home Page](#) | [Library of Congress Home Page](#)

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

R SR 360-352



SR 360-352  
EFFECTIVE DATE OF REGISTRATION

9-16-04  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

**1**

TITLE OF THIS WORK

"To The 5 Boroughs (Explicit)" recorded by the Beastie Boys (# 845710)

PREVIOUS, ALTERNATIVE, OR CONTENDING TITLES (CIRCLE ONE) ☒ **1**

Ch-Check It Out Right Right Now Now 3 The Hard Way Time To Build Rhyme The Rhyme Well Triple Trouble Hey Fuck You. Oh Word? That's It That's All Shazam! An Open Letter To NYC Crowspace The Bronxaha, We Got The

**2**

a NAME OF AUTHOR

Capitol Records, Inc

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire?"

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☒ Citizen of USA  
☐ Domiciled in USA

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

☐ Yes ☐ No

☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

Some Sound Recordings, Audiovisual Element

## NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

b NAME OF AUTHOR

Beastie Boys, a New York Partnership

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire?"

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☒ Citizen of USA  
☐ Domiciled in USA

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

☐ Yes ☐ No

☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

Some Sound Recordings, Audiovisual Element

c NAME OF AUTHOR

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire?"

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☐ Citizen of USA  
☐ Domiciled in USA

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

☐ Yes ☐ No

☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

**3**

a YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2004

This information must be given in all cases.

b DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published.

Month June Day 15 Year 2004

United States of America

← Nation

**4**

a COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2

Capitol Records, Inc C/o EMI Music North America  
150 Fifth Ave., 11th Floor, New York, NY 10011 &  
Beastie Boys C/o Loeb & Loeb, 345 Park Ave South, 18th Fl, NY NY 10154

See instructions below completing this space

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

b

SEP 16 2004  
ONE DEPOSIT RECEIVED

SEP 16 2004  
TWO DEPOSITS RECEIVED  
FUNDS RECEIVED

MORE ON BACK ☒ Complete all applicable spaces (numbers 5-8) on the reverse side of this page.  
☐ See detailed instructions. ☐ Sign the form at line 8.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY	JH1	FORM SR
CHECKED BY		
CORRESPONDENCE		FOR
<input type="checkbox"/> Yes		COPYRIGHT
		OFFICE
		USE
		ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☐ No If your answer is "Yes" why is another registration being sought? (Check appropriate box) ▾

a. ☐ This work was previously registered in unpublished form and now has been published for the first time

b. ☐ This is the first application submitted by this author as copyright claimant

c. ☐ This is a changed version of the work as shown by space 6 on this application

If your answer is "Yes" give Previous Registration Number ▾

SR 536-345

Year of Registration ▾

2004

5

**DERIVATIVE WORK OR COMPILATION**

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates ▾

a. Work Incorporates Some Preexisting Materials (i.e., Sound Recording Extrapolations), Audiovisual Element  
Incorporates Preexisting Material (i.e., Musical Composition)

6

See instructions  
before completing  
this space

Material Added to This Work Give a brief general statement of the material that has been added to this work and in which copyright is claimed ▾

b. Some Sound Recordings, Audiovisual Element

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office give name and number of Account

Name ▾  
EMI Music North America

Account Number ▾  
DA 054283

7

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent Name/Address/Apt./City/State/ZIP ▾

Jonathan H. Campbell; EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

Area code and daytime telephone number ▾ (212) 786 - 8125

Fax number ▾ (212) 786 - 8103

E-mail ▾ jonathan.campbell@emimusic.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one ▾

☐ author

☐ owner of exclusive right(s)

☐ other copyright claimant

☒ authorized agent of Capitol Records, Inc. & Beastie Boys

Name of author or other copyright claimant, or owner of exclusive right(s) ▾

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date ▾ If this application gives a date of publication in space 3 do not sign and submit it before that date

Jonathan H. Campbell

Date ▾ September 9, 2004

8

Handwritten signature (s) ▾

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ▾  
EMI Music North America ATTN: Jonathan H. Campbell  
Number/Street/Apt. ▾  
150 Fifth Ave., 11th Floor  
City/State/Zip ▾  
New York, NY 10011

Complete all necessary spaces  
Sign your application in space 9

1. Application form  
2. Nonreturnable filing fee in check or money  
order payable to Registrar of Copyrights  
3. Deposit material

Library of Congress  
Copyright Office  
101 Independence Avenue S.E.  
Washington D.C. 20540-6007

9

As of  
July 1, 1999  
the filing fee  
for Form SR  
is \$30

**Copyright**

United States Copyright Office

[Help](#)[Search](#)[History](#)[Titles](#)[Start Over](#)

## Public Catalog

Copyright Catalog (1978 to present)

Search Request: Left Anchored Copyright Number = sru000536345

Search Results: Displaying 1 of 1 entries

[Labeled View](#)*To the 5 burroughs / Beastie Boys.***Type of Work:** Sound Recording**Registration Number / Date:** SRu000536345 / 2004-06-09**Title:** To the 5 burroughs / Beastie Boys.**Description:** Compact disc.**Notes:** Collection.

Explicit version.

**Copyright Claimant:** © Capitol Records, Inc., & Beastie Boys (employers for hire)**Date of Creation:** 2004**Previous Registration:** Some sound recordings preexisting.**Basis of Claim:** New Matter: some sound recordings.**Names:** Capitol Records, Inc.Beastie Boys**Save, Print and Email (Help Page)**

Select Download Format Full Record

[Format for Print/Save](#)

Enter your email address:

[Email](#)[Help](#) [Search](#) [History](#) [Titles](#) [Start Over](#)[Contact Us](#) | [Request Copies](#) | [Get a Search Estimate](#) | [Frequently Asked Questions \(FAQs\) about Copyright](#) | [Copyright Office Home Page](#) | [Library of Congress Home Page](#)

# CERTIFICATE OF COPYRIGHT REGISTRATION

This certificate, issued under the seal of the Copyright Office in accordance with the provisions of section 410(a) of title 17, United States Code, attests that copyright registration has been made for the work identified below. The information in this certificate has been made a part of the Copyright Office records.

*David L. Ladd*

REGISTER OF COPYRIGHTS  
United States of America

**FORM SR**

UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER	
SR	17-910
SR	SRU
EFFECTIVE DATE OF REGISTRATION	
June	2, 1980
(Month)	(Day) (Year)

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED ADDITIONAL SPACE, USE CONTINUATION SHEET (FORM VA/CON)

1 Title	TITLE OF THIS WORK: Against The Wind as recorded by Bob Seger And The Silver Bullet Band	NATURE OF MATERIAL RECORDED: (Check Which) <input checked="" type="checkbox"/> Musical <input type="checkbox"/> Musical-Dramatic <input type="checkbox"/> Dramatic <input type="checkbox"/> Literary <input type="checkbox"/> Other: .....
	Catalog number of sound recording, if any: ... 500-12041 .....	
	PREVIOUS OR ALTERNATIVE TITLES:	

2 Author(s)	<b>IMPORTANT:</b> Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). If any part of this work was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates blank.	
	1	NAME OF AUTHOR: Capitol Records, Inc. Was this author's contribution to the work a "work made for hire"? Yes <input checked="" type="checkbox"/> No ..... AUTHOR'S NATIONALITY OR DOMICILE: Citizen of <u>USA</u> } or { Domiciled in ..... (Name of Country) (Name of Country) AUTHOR OF: (Briefly describe nature of this author's contribution) artwork, performance, sound recording
		DATES OF BIRTH AND DEATH: Born ..... Died ..... (Year) (Year)
	2	NAME OF AUTHOR: Was this author's contribution to the work a "work made for hire"? Yes ..... No ..... AUTHOR'S NATIONALITY OR DOMICILE: Citizen of ..... } or { Domiciled in ..... (Name of Country) (Name of Country) AUTHOR OF: (Briefly describe nature of this author's contribution)
		DATES OF BIRTH AND DEATH: Born ..... Died ..... (Year) (Year)
	3	NAME OF AUTHOR: Was this author's contribution to the work a "work made for hire"? Yes ..... No ..... AUTHOR'S NATIONALITY OR DOMICILE: Citizen of ..... } or { Domiciled in ..... (Name of Country) (Name of Country) AUTHOR OF: (Briefly describe nature of this author's contribution)
		DATES OF BIRTH AND DEATH: Born ..... Died ..... (Year) (Year)
		WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: Anonymous? Yes ..... No <input checked="" type="checkbox"/> Pseudonymous? Yes ..... No <input checked="" type="checkbox"/> If the answer to either of these questions is "Yes," see detailed instructions attached.
		WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: Anonymous? Yes ..... No ..... Pseudonymous? Yes ..... No ..... If the answer to either of these questions is "Yes," see detailed instructions attached.
		WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: Anonymous? Yes ..... No ..... Pseudonymous? Yes ..... No ..... If the answer to either of these questions is "Yes," see detailed instructions attached.
		WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: Anonymous? Yes ..... No ..... Pseudonymous? Yes ..... No ..... If the answer to either of these questions is "Yes," see detailed instructions attached.

3 Creation and Publication	YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED: Year: 1980 (This information must be given in all cases.)	DATE AND NATION OF FIRST PUBLICATION: Date: February 25, 1980 (Month) (Day) (Year) Nation: USA (Name of Country) (Complete this block ONLY if this work has been published.)
-------------------------------	--	---

4 Claimant(s)	NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S): Capitol Records, Inc. 1750 North Vine Street Hollywood, California 90028
	TRANSFER: (If the copyright claimant(s) named here in space 4 is different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.)

- Complete all applicable spaces (numbers 5-9) on the reverse side of this page
- Follow detailed instructions attached
- Sign the form at line 8

DO NOT WRITE HERE  
Page 1 of 1 pages

SR 17-910	EXAMINED BY: <i>[Signature]</i>	APPLICATION RECEIVED: JUN 02 1980	FOR COPYRIGHT OFFICE USE ONLY
	CHECKED BY: <i>[Signature]</i>	DEPOSIT RECEIVED: JUN 02 1980 JUN 02 1980	
	CORRESPONDENCE: <input type="checkbox"/> Yes	REMITTANCE NUMBER AND DATE:	
DEPOSIT ACCOUNT FUNDS USED: <i>[Signature]</i>			

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED ADDITIONAL SPACE, USE CONTINUATION SHEET (FORM SR/CON)

<b>PREVIOUS REGISTRATION:</b> <ul style="list-style-type: none"> <li>Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office? Yes..... No. <b>X</b>.....</li> <li>If your answer is "Yes," why is another registration being sought? (Check appropriate box) <ul style="list-style-type: none"> <li><input type="checkbox"/> This is the first published edition of a work previously registered in unpublished form.</li> <li><input type="checkbox"/> This is the first application submitted by this author as copyright claimant.</li> <li><input type="checkbox"/> This is a changed version of the work, as shown by line 6 of the application.</li> </ul> </li> <li>If your answer is "Yes," give: Previous Registration Number..... Year of Registration.....</li> </ul>	<b>5</b> Previous Registration
--	--------------------------------------

<b>COMPILATION OR DERIVATIVE WORK:</b> (See instructions) <div style="border-left: 2px solid black; padding-left: 10px;"> <p><b>PREEXISTING MATERIAL:</b> (Identify any preexisting work or works that the work is based on or incorporates.)</p> <p>.....</p> <p>.....</p> <p>.....</p> <p><b>MATERIAL ADDED TO THIS WORK:</b> (Give a brief, general statement of the material that has been added to this work and in which copyright is claimed.)</p> <p>.....</p> <p>.....</p> <p>.....</p> </div>	<b>6</b> Compilation or Derivative Work
---	---

<b>DEPOSIT ACCOUNT:</b> (If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.) <p>Name: <b>Capitol Records, Inc.</b></p> <p>Account Number: <b>DA 024902</b></p>	<b>CORRESPONDENCE:</b> (Give name and address to which correspondence about this application should be sent.) <p>Name: <b>Carole Haney</b></p> <p>Address: <b>1750 North Vine Street</b></p> <p style="text-align: right;">(City) (State) (ZIP)</p> <p><b>Hollywood, California 90028</b></p>	<b>7</b> Fee and Correspondence
---	---	---------------------------------------

<b>CERTIFICATION:</b> * I, the undersigned, hereby certify that I am the: (Check one) <p><input type="checkbox"/> author <input type="checkbox"/> other copyright claimant <input type="checkbox"/> owner of exclusive right(s) <input checked="" type="checkbox"/> authorized agent of: <b>Capitol Records, Inc.</b></p> <p>(Name of author or other copyright claimant, or owner of exclusive right(s))</p> <p>of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.</p> <p>Handwritten signature: (X) <i>Carole Haney</i></p> <p>Typed or printed name: <b>Carole Haney</b> Date: <b>5-6-80</b></p>	<b>8</b> Certification (Application must be signed)
---	---

<div style="border: 1px solid black; padding: 10px;"> <p><b>Capitol Records, Inc. Attn: Carole Haney</b></p> <p>(Name)</p> <p><b>1750 North Vine Street</b></p> <p>(Number, Street and Apartment Number)</p> <p><b>Hollywood, California 90028</b></p> <p>(City) (State) (ZIP code)</p> </div>	<b>MAIL CERTIFICATE TO</b> <b>JUL 3 1980</b> (Certificate will be mailed in window envelope)	<b>9</b> Address for Return of Certificate
--	--	--

\* 17 U.S.C. § 506(e): FALSE REPRESENTATION—Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

U.S. GOVERNMENT PRINTING OFFICE: 1978-281-022/14

Apr. 1978—50,000

# CERTIFICATE OF REGISTRATION



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*  
REGISTER OF COPYRIGHTS  
United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

SR 322-958



EFFECTIVE DATE OF REGISTRATION

9 9 02  
Month Day Year

OFFICIAL SEAL

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK ▼

A RUSH OF BLOOD TO THE HEAD as recorded by COLDPLAY (40504)

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE) ▼

Politik; In My Place; God Put A Smile Upon Your Face; The Scientist; Clocks; Daylight; Green Byes; Warning Sign; A Whisper; A Rush of Blood To The Head; Amsterdam

2

NAME OF AUTHOR ▼  
EMI RECORDS LTD

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"?  
☒ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR { Citizen of UK  
Domiciled in UK

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼  
SOUND RECORDINGS, PHOTOGRAPHS, LINER NOTES

### NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for date of birth and death blank.

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR { Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR { Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No  
If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2002

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published.

Month: AUGUST Day: 26 Year: 2002  
UK

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

EMI RECORDS LTD  
43 BROOK GREEN  
LONDON, ENGLAND W67EF

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED  
SEP 09 2002

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED  
SEP 09 2002

FUNDS RECEIVED

MORE ON BACK ▶

• Complete all applicable spaces (numbers 3-9) on the reverse side of this page.  
• See detailed instructions.  
• Sign the form at line 8.

DO NOT WRITE HERE

Page 1 of 2 pages

EXAMINED BY JAT

FORM SR

CHECKED BY

CORRESPONDENCE

☐ YesFOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼a. ☐ This work was previously registered in unpublished form and now has been published for the first time.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give Previous Registration Number ▼

Year of Registration ▼

## DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

a

6

See instructions  
before completing  
this space.

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

b

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

a Capitol Records

DA075493

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ▼

Dawn Clark c/o Capitol Records

1750 N. Vine Street

b Hollywood, CA 90028

Area code and daytime telephone number ▶ (323) 871-5095

Fax number ▶ (323) 461-3865

Email ▶

CERTIFICATION\* I, the undersigned, hereby certify that I am the

Check only one ▼

☐ author☐ owner of exclusive right(s)☐ other copyright claimant☒ authorized agent of Capitol Records (EXCLUSIVE US LICENSEE)

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Dawn Clark

Date 9/3/02

Handwritten signature (s) ▼

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ▼

Dawn Clark c/o Capitol Records, Inc.

Number/Street/Apt ▼

1750 N. Vine Street

City/State/ZIP ▼

Los Angeles, CA 90028

• Complete all necessary spaces  
• Sign your application in space 81. Application form  
2. Nonrefundable filing fee in check or money  
order payable to Registrar of Copyrights  
3. Deposit materialLibrary of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-8000

9

As of  
July 1, 1998,  
the filing fee  
for Form SR  
is \$30.

\*17 U.S.C. § 806(e): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

June 1999 - \$0.000  
WEB REV: June 1999

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1999-454-872/11

# CERTIFICATE OF REGISTRATION



OFFICIAL SEAL

This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*  
REGISTER OF COPYRIGHTS  
United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

SR 328-762



1700003 76 762

EFFECTIVE DATE OF REGISTRATION

3 - 18 - 03  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK

PARACHUTES -- as recorded by Coldplay (30162)

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

Don't Panic; Shiver; spies; Sparks; Yellow; Trouble; Parachutes; High Speed; We Never Change; Everything's Not Lost

2

NAME OF AUTHOR

EMI RECORDS, LTD.

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☒ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of UK  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

SOUND RECORDINGS

### NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer for other person for whom the work was prepared) as "Author of that part," and leave the space for dates of birth and death blank.

NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2000

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published. Month July Day 10 Year 2000

UK

Nation

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2.

EMI Records Ltd.  
43 Brook Green  
London ENGLAND W6 7EF

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

APPLICATION RECEIVED

MAR 13 2003

ONE DEPOSIT RECEIVED


TWO DEPOSITS RECEIVED

MAR 13 2003

FUNDS RECEIVED

MORE ON BACK • Complete all applicable spaces (numbers 5-9) on the reverse side of this page.  
• See detailed instructions. • Sign the form at line 6.

DO NOT WRITE HERE  
Page 1 of 1 page

EXAMINED BY 

FORM SR

CHECKED BY

CORRESPONDENCE

☐ YesFOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼a. ☐ This work was previously registered in unpublished form and now has been published for the first time.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

## DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

a Track 8 previously published

See instructions  
before completing  
this space.

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

b) all other sound recordings

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

a) Capitol Records

DA075493

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ▼

Dawn Clark c/o Capitol Records

1750 N. Vine Street

b) Hollywood, CA 90028

Area code and daytime telephone number ▶ (323) 871-5095

Fax number ▶ (323) 461-3865

Email ▶

CERTIFICATION I, the undersigned, hereby certify that I am the

Check only one ▼

☐ author☐ Owner of exclusive right(s)☐ other copyright claimant☒ authorized agent of Capitol Records (EXCLUSIVE USA LICENSEE)

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Dawn Clark

Date ▶ 3/13/03



Handwritten signature (s)

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ▼

Dawn Clark c/o Capitol Records, Inc.

Number/Street/Apt ▼

1750 N. Vine Street

City/State/ZIP ▼

Los Angeles, CA 90028

## YOU MUST

- Complete all necessary spaces
- Sign your application in space 8

NECESSARY FEES MUST  
BE PAID WITH THIS APPLICATION

1. Application form
2. Nonrefundable filing fee in check or money order payable to Register of Copyrights
3. Deposit material

Library of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-0000As of  
July 1, 1999,  
the filing fee  
for Form SR  
is \$30.

\*17 U.S.C. § 506(a): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

June 1999—50,000  
WEB REV. June 1999

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1999-454-878/48

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 652-909**

Effective date of  
registration:  
June 23, 2008

## Title

**Title of Work:** "Viva La Vida or Death And All His Friends" recorded by Coldplay (#270242)  
**Contents Titles:** Life In Technicolor/ Cemeteries Of London/ Lost!/ 42/ Lovers in Japan/  
Reign Of Love (hidden track)/ Yes/ Chinese Sleep Chant (hidden track) /  
Viva La Vida/ Violet Hill/ Strawberry Swing/ Death And-All H-is-Friends/  
The Escapist (hidden track)

## Completion/Publication

**Year of Completion:** 2008  
**Date of 1st Publication:** June 11, 2008  
**Nation of 1st Publication:** United Kingdom

## Author

**Author:** EMI Records Ltd.  
**Author Created:** Some Sound Recordings (all others). Some Artwork, Photographs  
**Work made for hire:** Yes  
**Domiciled in:** United Kingdom  
**Anonymous:** No  
**Pseudonymous:** No

## Copyright claimant

**Copyright Claimant:** EMI Records Ltd.  
C/o EMI Music North America 150 Fifth Ave. 11th Floor, New York, NY,  
10011

## Limitation of copyright claim

**Material excluded from this claim:** This work contains a preexisting Sound Recording, "Violet Hill"  
**Previously registered:** Yes  
**Previous registration and year:** SRu-870-150 2008  
**Basis of current registration.** This is the first published edition of a work prev. registered as unpublished.  
**New material included in claim:** Some Sound Recordings (all others). Some Artwork, Photographs

## Certification

**Name:** Mariel Belanger

**Date:** June 18, 2008

---



# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

REGISTRATION

SRu573-811



EFFECTIVE DATE OF REGISTRATION

3 10 05  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

1

TITLE OF THIS WORK

"X & Y" recorded by Coldplay

PREVIOUS ALTERNATIVE OR CONTENTS TITLES (CIRCLE ONE)

Square One, A Message, Speed of Sound, What If Low, Fix You, X&Y, Swallowed By the Sea, Til Kingdom Come, Until The Water Flows, Twisted Logic, The Hardest Part

2

NAME OF AUTHOR

a EMI Records Ltd

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in United Kingdom

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

Sound Recordings

### NOTE

Under the law the author of a work made for hire is generally the employer, not the employee (see instructions). For any part of this work that was made for hire, check "Yes" in the space provided give the employer (or other person for whom the work was prepared) as Author of that part and leave the space for dates of birth and death blank.

NAME OF AUTHOR

b

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

NAME OF AUTHOR

c

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2005

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published.

Month Day Year Nation

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2

a EMI Records Ltd C/o EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

See instructions before completing this space.

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

b

APPLICATION RECEIVED

MAR 10 2005

ONE DEPOSIT RECEIVED

MAR 10 2005

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

MORE ON BACK Complete all applicable spaces (numbers 5-9) on the reverse side of this page. See detailed instructions. Sign the form at line 5.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY <i>lu</i>	FORM SR
CHECKED BY	
CORRESPONDENCE	FOR COPYRIGHT OFFICE USE ONLY
Q/Y	

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

- ☐ Yes ☐ No. If your answer is "Yes," why is another registration being sought? (Check appropriate box) **5**
- a. ☐ This work was previously registered in unpublished form and now has been published for the first time.
  - b. ☐ This is the first application submitted by this author as copyright claimant.
  - c. ☐ This is a changed version of the work, as shown by space 8 on this application.

If your answer is "Yes," give Previous Registration Number **5** Year of Registration **5**

**DERIVATIVE WORK OR COMPILATION**

**Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates **6**

**a**

See instructions before completing this space

**Material Added to This Work** Give a brief, general statement of the material that has been added to this work and in which copyright is claimed **6**

**b**

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account **7**

Name **7** **a** EMI Music North America Account Number **7** **b** DA 054283

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP **7**

**a** Jonathan H Campbell, EMI Music North America  
**b** 150 Fifth Ave., 11th Floor  
New York, NY 10011

Area code and daytime telephone number **7** (212) 786-8125 Fax number **7** (212) 786-8103  
E-mail **7** jonathan.campbell@emincap.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one **8**

- ☐ author ☐ owner of exclusive rights
  - ☐ other copyright claimant ☐ authorized agent of EMI Records Ltd
- Name of author or other copyright claimant or owner of exclusive rights **8**

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date **8** If this application gives a date of publication in space 3, do not sign and submit it before that date

Jonathan H Campbell Date **8** March 9 2005

Handwritten signature (s) **8** **X** *[Signature]*

Certificate will be mailed in window envelope to this address

Name <b>9</b>	EMI Music North America ATTN: Jonathan H Campbell
Number/Street/Apt. <b>9</b>	150 Fifth Ave. 11th Floor
City/State/ZIP <b>9</b>	New York, NY 10011

Complete all necessary spaces. Sign your application in space 9. **9**

1. Application form  
2. Identification (ring free in stock or carry order payable to Registrar of Copyrights)  
3. Deposit material  
4. Fee  
Library of Congress Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-8000

As of July 1, 1998 the filing fee for Form SR is \$30.

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

SR 376-828



DATE OF DEPOSIT

8 17 05  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

### TITLE OF THIS WORK

"X&Y" recorded by Coldplay (# 747862)

### PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

Square One. What If. White Shadows. Fix You. Talk. X&Y. Speed of Sound. A Message. Low. The Hardest Part. Swallowed In The Sea. Twisted Logic.

2

### NAME OF AUTHOR

EMI Records Ltd.

### DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

### AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in United Kingdom

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.  
Some Sound Recordings (all others), Some Artwork, Compilation of Photographs/Artwork

## NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

b

### NAME OF AUTHOR

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

### AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in

### DATES OF BIRTH AND DEATH

Year Born Year Died

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.

c

### NAME OF AUTHOR

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

### AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of Domiciled in

### DATES OF BIRTH AND DEATH

Year Born Year Died

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.

3

### YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2005

### DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month June Day 7 Year 2005  
United States of America

4

### COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2.

EMI Records Ltd. C/o EMI Music North America  
150 Fifth Ave., 11th Floor, New York, NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

b

### APPLICATION RECEIVED

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

FULLY RECEIVED

MORE ON BACK • Complete all applicable spaces (numbers 6-9) on the reverse side of this page.  
• See detailed instructions. • Sign the form at line 8.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY	JAT	FORM SR
CHECKED BY		
CORRESPONDENCE		FOR COPYRIGHT OFFICE USE ONLY
<input type="checkbox"/> Yes		

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

If Yes ☐ No ☐ If your answer is "Yes," why is another registration being sought? (Check appropriate box) ☒

a. ☒ This work was previously registered in unpublished form and now has been published for the first time.

b. ☐ This is the first application submitted by this author in copyright claimant.

c. ☐ This is a changed version of the work, as shown by space 8 on this application.

If your answer is "Yes," give Previous Registration Number ☐

SR 573-811

Year of Registration ☐

2005

**DERIVATIVE WORK OR COMPILATION**

Presenting Material Identify any preexisting work or works that this work is based on or incorporates. ☐

a. Work Incorporates Some Preexisting Works (i.e., Sound Recordings - "Speed Of Sound," Photographs/Artwork)

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ☐

b. Some Sound Recordings (all others), Some Artwork, Compilation of Photographs/Artwork

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ☐

Account Number ☐

a. EMI Music North America

DA 054283

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ☐

Jonathan H Campbell, EMI Music North America

150 Fifth Ave., 11th Floor

New York, NY 10011

Area code and daytime telephone number ☐ (212) 786-8125

Fax number ☐ (212) 786-8103

E-mail ☐ jonathan.campbell@emicap.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one ☐

☐ author

☐ owner of exclusive right(s)

☐ other copyright claimant

☒ authorized agent of EMI Records Ltd.

Name of author or other copyright claimant, or owner of exclusive right(s) ☐

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ☐ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Jonathan H Campbell

Date ☐ June 30, 2005

Handwritten signature (s) ☐

Certificate will be mailed in window envelope to this address

Name ☐

EMI Music North America ATTN: Jonathan H Campbell

Number/Street/Apt ☐

150 Fifth Ave., 11th Floor

City/State/ZIP ☐

New York, NY 10011

Instructions: ☐

1. Complete all necessary spaces

2. Sign your application in space 8

3. Application form

4. Mailed window envelope fee in check or money

order payable to Registrar of Copyrights

5. Deposit fee

Library of Congress Copyright Office

101 Independence Avenue, S.E.

Washington, D.C. 20540-6000

As of July 1, 1998, the filing fee for Form SR is \$30.

U.S.C. § 107: Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 408, or in any written statement filed in connection with the application, shall be fined not more than \$2,000.

June 1998 - 50,000

WEB REV. June 2005

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1998-454-873/01

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maria A. Pallante*

Register of Copyrights, United States of America

Registration Number

**SR 681-019**

Effective date of  
registration:

July 28, 2011

## Title

Title of Work: "Chief" recorded by Eric Church (#942662)

Contents Titles: Creepin' / Drink In My Hand / Keep On / Like Jesus Does / Hungover & Hard Up / Homeboy / Country Music Jesus / Jack Daniels / Springsteen / I'm Gettin' Stoned / Over When It's Over

## Completion/Publication

Year of Completion: 2011

Date of 1st Publication: July 22, 2011

Nation of 1st Publication: United States

## Author

Author: EMI Records Nashville

Author Created: sound recording, Some Sound Recordings, Photographs

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: EMI Records Nashville

c/o EMI Music North America, 150 5th Avenue, 8th Floor, New York, NY,  
10011, United States

## Limitation of copyright claim

Material excluded from this claim: sound recording, Work contains preexisting sound recording "Homeboy"

New material included in claim: All other new sound recordings, photographs

## Certification

Name: Yvonne Penzakov

Date: July 27, 2011

**Registration #: SR0000681019**

**Service Request #: 1-639896331**



**EMI Music North America  
Yvonne Penzakov  
150 Fifth Avenue  
#835  
New York, NY 10011**

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 638-214**

Effective date of  
registration:  
June 23, 2008

## Title

**Title of Work:** "One Of The Boys" recorded by Katy Perry (#042492)

**Contents Titles:** One Of The Boys/ I Kissed A Girl/ Waking Up In Vegas/ Thinking Of You/ Mannequin/ Ur So Gay/ Hot N Cold/ If You Can Afford Me/ Lost/ Self Inflicted/ I'm Still Breathing/ Fingerprints

## Completion/ Publication

**Year of Completion:** 2008

**Date of 1st Publication:** June 17, 2008

**Nation of 1st Publication:** United States

## Author

■ **Author:** Capitol Music Group, a division of Capitol Records, LLC

**Author Created:** Some Sound Recordings, Compilation of Photographs/Artwork

**Work made for hire:** Yes

**Domiciled in:** United States

**Anonymous:** No

**Pseudonymous:** No

## Copyright claimant

**Copyright Claimant:** Capitol Records, LLC

C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY,  
10011

## Limitation of copyright claim

**Material excluded from this claim:** This work contains some preexisting material (Sound Recordings ("I Kissed A Girl," "Ur So Gay," "Lost"), Photographs, Artwork)

**Previously registered:** No

**New material included in claim:** Some Sound Recordings (all others), Compilation of Photographs/Artwork

## Certification

**Name:** Mariel Belanger

**Date:** June 18, 2008

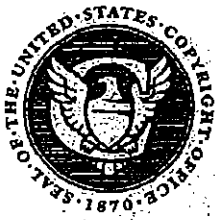
---

**Registration #: SR0000638214**

**Service Request #: 1-83976648**

**EMI Music North America  
Mariel Belanger  
150 Fifth Ave., 11th Floor  
New York, NY 10011**

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 638-213**

Effective date of  
registration:  
June 23, 2008

Title \_\_\_\_\_

Title of Work: "Ur So Gay" and "Lost" recorded by Katy Perry

Completion/ Publication \_\_\_\_\_

Year of Completion: 2007

Date of 1st Publication: November 20, 2007

Nation of 1st Publication: United States

Author \_\_\_\_\_

Author: Capitol Music Group, a division of Capitol Records, LLC

Author Created: Sound Recordings

Work made for hire: Yes

Domiciled in: United States

Anonymous: No

Pseudonymous: No

Copyright claimant \_\_\_\_\_

Copyright Claimant: Capitol Records, LLC

C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY,  
10011

Limitation of copyright claim \_\_\_\_\_

Previously registered: No

Certification \_\_\_\_\_

Name: Mariel Belanger

Date: June 18, 2008

**Registration #:** SR0000638213

**Service Request #:** 1-83976669

EMI Music North America  
Mariel Belanger  
150 Fifth Ave., 11th Floor  
New York, NY 10011

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 638-212**

Effective date of  
registration:  
June 23, 2008

Title \_\_\_\_\_

Title of Work: "I Kissed A Girl" recorded by Katy Perry

Completion/ Publication \_\_\_\_\_

Year of Completion: 2008

Date of 1st Publication: May 6, 2008

Nation of 1st Publication: United States

Author \_\_\_\_\_

■ Author: Capitol Music Group, a division of Capitol Records, LLC

Author Created: Sound Recording

Work made for hire: Yes

Domiciled in: United States

Anonymous: No

Pseudonymous: No

Copyright claimant \_\_\_\_\_

Copyright Claimant: Capitol Records, LLC

C/o EMI Music North America, 150 Fifth Ave, 11 th Floor, New York, NY,  
10011

Limitation of copyright claim \_\_\_\_\_

Previously registered: No

Certification \_\_\_\_\_

Name: Mariel Belanger

Date: June 18, 2008

**Registration #:** SR0000638212

**Service Request #:** 1-83976682

EMI Music North America  
Mariel Belanger  
150 Fifth Ave  
11<sup>th</sup> Floor  
New York, NY 10011

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maria A. Pallante*

Acting Register of Copyrights, United States of America

Registration Number

**SR 662-267**

Effective date of  
registration:

September 29, 2010

## Title

Title of Work: "Teenage Dream" recorded by Katy Perry  
Contents Titles: Teenage Dream

## Completion/Publication

Year of Completion: 2010

Date of 1st Publication: July 23, 2010

Nation of 1st Publication: United States

## Author

■ Author: Capitol Records LLC

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records LLC

c/o EMI Music North America, 150 Fifth Avenue, New York, NY, 10011,  
United States

## Certification

Name: Yvonne Penzakov

Date: September 28, 2010

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maurin A. Pallante*

Acting Register of Copyrights, United States of America

Registration Number

**SR 662-268**

Effective date of  
registration:

September 29, 2010

## Title

Title of Work: "Teenage Dream" recorded by Katy Perry (#846012)

Contents Titles: Teenage Dream; Last Friday Night (T.G.I.F.); California Gurls Feat. Snoop Dogg; Firework; Peacock; Circle The Drain; The One That Got Away; E.T.; Who Am I Living For?; Pearl; Hummingbird Heartbeat; Not Like the Movies; California Gurls (Passion Pit Main Mix); Teenage Dream (Kaskade Club Remix)

## Completion/Publication

Year of Completion: 2010

Date of 1st Publication: August 24, 2010

Nation of 1st Publication: United States

## Author

Author: Capitol Records LLC

Author Created: sound recording, Sound recordings, some artwork, compilation of photographs/artwork

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records LLC

c/o EMI Music North America, 150 Fifth Avenue, New York, NY, 10011,  
United States

## Limitation of copyright claim

Material excluded from this claim: Work contains some preexisting artwork (Cover painting by Will Cotton), some preexisting sound recordings ("California Gurls feat. Snoop Dogg" and "Teenage Dream")

New material included in claim: All other new sound recordings, compilation of all other new artwork/photographs

## Certification

**Date:** September 28, 2010



# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maria A. Pallante*

Acting Register of Copyrights, United States of America

Registration Number

**SR 662-264**

Effective date of  
registration:

September 29, 2010

## Title

Title of Work: "California Gurls" recorded by Katy Perry

Contents Titles: California Gurls feat. Snoop Dogg/ Hot N Cold (Yelle Remix)

## Completion/Publication

Year of Completion: 2010

Date of 1st Publication: May 7, 2010

Nation of 1st Publication: United States

## Author

Author: Capitol Records LLC

Author Created: Sound Recordings, Compilation of Photographs/Artwork

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records LLC

c/o EMI Music North America, 150 Fifth Avenue, New York, NY, 10011,  
United States

## Limitation of copyright claim

Material excluded from this claim: Work contains preexisting sound recording ("Hot N Cold (Yelle Remix)")

Previous registration and year: SRu935-049 2010

New material included in claim: Compilation, All other new sound recordings, Compilation of  
photographs/artwork

## Certification

Name: Yvonne Penzakov

Date: September 28, 2010

**Registration #:** SR0000662264

**Service Request #:** 1-486816061



EMI Music North America  
Yvonne Penzakov  
150 Fifth Avenue  
#835  
New York, NY 10011

**Copyright**

United States Copyright Office

[Help](#)[Search](#)[History](#)[Titles](#)[Start Over](#)

## Public Catalog

Copyright Catalog (1978 to present)

Search Request: Left Anchored Copyright Number = SRu000935049

Search Results: Displaying 1 of 1 entries

[Linked View](#)***California Gurls : feat. Snoop Dogg.*****Type of Work:** Sound Recording**Registration Number / Date:** SRu000935049 / 2010-05-10**Application Title:** "California Gurls" recorded by Katy Perry.**Title:** California Gurls : feat. Snoop Dogg.**Description:** Compact disk (CD)**Copyright Claimant:** Capitol Records, LLC. Address: c/o EMI Music North America, 150 Fifth Ave., 11 th Floor, New York, NY, 10011.**Date of Creation:** 2010**Authorship on Application:** Capitol Records, LLC, employer for hire; Domicile: United States. Authorship: Sound recording.**Names:** Capitol Records, LLC

Save, Print and Email ( <a href="#">Help Page</a> )	
Select Download Format	Full Record <input type="button" value="Format for Print/Save"/>
Enter your email address:	<input type="button" value="Email"/>

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# Certificate of Registration



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*Marybeth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

RT

SRu630--851



EFFECTIVE DATE OF REGISTRATION

10 23 06  
Month Day Year

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE USE A SEPARATE CONTINUATION SHEET

**1**

TITLE OF THIS WORK

Love Pan and the Whole Crazy Thing recorded by Keith Urban

PREVIOUS ALTERNATIVE OR CONTENTS TITLES (CIRCLE ONE)

Once in a Lifetime / Shame / I Told You So / I Can't Stop Loving You / Won't Let You Down / Faster Car / Stupid Boy / Used to the Pain / Raise the Barn / God Made Woman / Tu Compania / Everybody / Got It Right This Time

**2**

a NAME OF AUTHOR

Capitol Records Nashville a division of Capitol Records Inc

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
"work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country  
OR Citizen of USA  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

Some Sound Recordings

**NOTE**

Under the law the author of a work made for hire is generally the employer not the employee (see instruction 10). For any part of this work that was made for hire check Yes in the space provided give the employer (or other person for whom the work was prepared) as Author of this part and leave the space for dates of birth and death blank

b NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
"work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country  
OR Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

c NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
"work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country  
OR Citizen of  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed

**3**

a YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2006

This information need not be given in all cases.

b DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY IF THIS WORK has been published. Month Day Year

**4**

a COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2

Capitol Records Inc C/o EMI Music North America  
150 Fifth Ave 11th Floor  
New York NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2 give a brief statement of how the claimant(s) obtained ownership of the copyright

b

APPLICATION RECEIVED

OCT 23 2006

ONE DEPOSIT RECEIVED

OCT 23 2006

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

MORE ON BACK

Complete all applicable spaces (numbers 5-9) on the reverse side of this page. See detailed instructions. Sign the form at the bottom.

DO NOT WRITE HERE. Page 1 of 2 pages

EXAMINED BY HFE

FORM SR

CHECKED BY

CORRESPONDENCE

☐ YesFOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is Yes why is another registration being sought? (Check appropriate box) ▼a ☐ This work was previously registered in unpublished form and now has been published for the first timeb ☐ This is the first application submitted by this author as copyright claimantc ☐ This is a changed version of the work as shown by space 6 on this application.

If your answer is Yes give Previous Registration Number ▼

Year of Registration ▼

5

## DERIVATIVE WORK OR COMPIATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates ▼

a Sound Recording (Once in a Lifetime)

6

See instructions  
before completing  
this space

Material Added to This Work Give a brief general statement of the material that has been added to this work and in which copyright is claimed ▼

b Sound Recordings (all others)

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office give name and number of Account  
Name ▼ Account Number ▼

a EMI Music North America

DA 054283

7

CORRESPONDENCE Give name and address to which correspondence about this application should be sent Name/Address/Apt./City/State/ZIP ▼

Christopher Wlach EMI Music North America

150 Fifth Ave 11th Floor

New York, NY 10011

b

Area code and daytime telephone number ► (212) 786 8125

Fax number ► (212) 786 8103

Email ► christopher.wlach@emimcap.com

CERTIFICATION\* I the undersigned hereby certify that I am the

Check only one ▼

☐ author☐ owner of exclusive right(s)☐ other copyright claimant☒ authorized agent of Capital Records Inc

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

8

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date ▼ If this application gives a date of publication in space 3 do not sign and submit it before that date

Christopher Wlach

Date ► October 20 2006



Handwritten signature (s) ▼

X

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ▼

EMI Music-North America ATTN Christopher Wlach

Number/Street/Apt. ▼

150 Fifth Ave 11th Floor

City/State/ZIP ▼

New York NY 10011

Complete all necessary spaces  
Sign your declaration in space 9

9

1 Application fee  
2 Nonrefundable filing fee in check or money  
order payable to Register of Copyrights  
3 Deposit materialAs of  
July 1 1999  
the filing fee  
for Form SR  
is \$50Library of Congress  
Copyright Office  
101 Independence Avenue SE  
Washington, DC 20540-0001

U.S.C. § 405(a): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 402, or in any written statement filed in connection with the application shall be fined not more than \$2,500.

June 1999—50 500

NED 1001—June 1999

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 2000-454-874/40

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maria A. Pallante*

Register of Copyrights, United States of America

Registration Number

**SR 679-267**

Effective date of  
registration:

June 22, 2011

## Title

Title of Work: "Just A Kiss" recorded by Lady Antebellum

Contents Titles: Just A Kiss

## Completion/Publication

Year of Completion: 2011

Date of 1st Publication: May 3, 2011

Nation of 1st Publication: United States

## Author

Author: Capitol Records Nashville

Author Created: sound recording

Work made for hire: Yes

Domesticated in: United States

## Copyright claimant

Copyright Claimant: Capitol Records Nashville

c/o EMI Music North America, 150 5th Avenue, 8th Floor, New York, NY,  
10011, United States

## Certification

Name: Yvonne Penzakov

Date: June 14, 2011

**Service Request #: 1-620824751**

**Service Request #: 1-620824751**



**EMI Music North America**  
**Yvonne Penzakov**  
**150 Fifth Avenue**  
**#835**  
**New York, NY 10011**

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 656-386**

Effective date of  
registration:  
April 28, 2008

## Title

Title of Work: "Lady Antebellum" recorded by Lady Antebellum (#320662)  
Contents Titles: Love Don't Live Here/ Lookin For A Good Time/ All We'd Ever Need/ Long Gone/ I Run To You/ Love's Lookin Good On You/ Home Is Where the Heart Is/ Things People Say/ Slow Down Sister/ Can't Take My Eyes Off You/ One Day You Will

## Completion/Publication

Year of Completion: 2008  
Date of 1st Publication: April 14, 2008  
Nation of 1st Publication: United States

## Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC  
Author Created: Some Sound Recordings, Compilation of Photographs  
Work made for hire: Yes  
Domiciled in: United States  
Anonymous: No  
Pseudonymous: No

## Copyright claimant

Copyright Claimant: Capitol Records, LLC  
C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY, 10011

## Limitation of copyright claim

Material excluded from this claim: This work contains some preexisting materials (Sound Recording (track 1 - "Love Don't Live Here") and Photographs)

Previously registered: No

New material included in claim: Some Sound Recordings (tracks 2 - 11), Compilation of Photographs

## Certification

**Name:** Mariel Belanger

**Date:** April 14, 2008

---



# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number

**SR 656-388**

Effective date of  
registration:

April 28, 2008

## Title

Title of Work: "Love Don't Live Here" recorded by Lady Antebellum

## Completion/Publication

Year of Completion: 2007

Date of 1st Publication: October 2, 2007

Nation of 1st Publication: United States

## Author

Author: Capitol Records Nashville, a division of Capitol Records, LLC

Author Created: Sound Recording

Work made for hire: Yes

Domiciled in: United States

Anonymous: No

Pseudonymous: No

## Copyright claimant

Copyright Claimant: Capitol Records, LLC

C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY,  
10011

## Limitation of copyright claim

Previously registered: No

## Certification

Name: Mariel Belanger

Date: April 14, 2008

**Registration #:** SR0000656388

**Service Request #:** 1-68062451



EMI Music North America  
Mariel Belanger  
150 Fifth Ave., 11th FL  
New York, NY 10011

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 644-543**

Effective date of  
registration:  
February 22, 2010

## Title

Title of Work: "Need You Now" recorded by Lady Antebellum (#977022)  
Contents Titles: Need You Now/ Our Kind Of Love/ American Honey/ Hello World/ Perfect Day/ Love This Pain/ When You Got A Good Thing/ Stars Tonight/ If I Knew Then/ Something 'Bout A Woman/ Ready To Love Again

## Completion/ Publication

Year of Completion: 2010  
Date of 1st Publication: January 26, 2010  
Nation of 1st Publication: United States

## Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC  
Author Created: sound recording, Compilation of Photographs  
Work made for hire: Yes  
Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records, LLC, dba c/o EMI Music North America  
150 Fifth Ave, New York, NY, 10011, United States

## Limitation of copyright claim

Material excluded from this claim: sound recording, Work Contains Some Preexisting Materials (Sound Recordings "American Honey," "Love This Pain," "Our Kind Of Love," "Ready To Love," "Stars Tonight")

New material included in claim: sound recording, All Other Sound Recordings, Compilation of Photographs

## Certification

Name: Suzanne Arrabito  
Date: February 18, 2010

---

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number

**SR 644-546**

Effective date of  
registration:

February 22, 2010

Title

Title of Work: "Our Kind Of Love" and "Stars Tonight" recorded by Lady Antebellum

Completion/ Publication

Year of Completion: 2010

Date of 1st Publication: January 19, 2010

Nation of 1st Publication: United States

Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

Copyright claimant

Copyright Claimant: Capitol Records, LLC, dba c/o EMI Music North America

150 Fifth Ave, New York, NY, 10011, United States

Certification

Name: Suzanne Arrabito

Date: February 18, 2010

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*  
Register of Copyrights, United States of America

Registration Number

**SR 644-544**

Effective date of  
registration:

February 22, 2010

## Title

Title of Work: "American Honey" recorded by Lady Antebellum

## Completion/ Publication

Year of Completion: 2009

Date of 1st Publication: December 21, 2009

Nation of 1st Publication: United States

## Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records, LLC, dba c/o EMI Music North America  
150 Fifth Ave, New York, NY, 10011, United States

## Certification

Name: Suzanne Arrabito

Date: February 18, 2010

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number  
**SR 644-542**

Effective date of  
registration:  
February 22, 2010

## Title

Title of Work: "Love This Pain" recorded by Lady Antebellum

## Completion/ Publication

Year of Completion: 2010

Date of 1st Publication: January 5, 2010

Nation of 1st Publication: United States

## Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records, LLC, dba c/o EMI Music North America  
150 Fifth Ave, New York, NY, 10011, United States

## Certification

Name: Suzanne Arrabito

Date: February 18, 2010

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

Registration Number

**SR 644-547**

Effective date of  
registration:

February 22, 2010

## Title

Title of Work: "Ready To Love" recorded by Lady Antebellum

## Completion/ Publication

Year of Completion: 2010

Date of 1st Publication: January 12, 2010

Nation of 1st Publication: United States

## Author

■ Author: Capitol Records Nashville, a division of Capitol Records, LLC

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records, LLC, dba c/o EMI Music North America

150 Fifth Ave, New York, NY, 10011, United States

## Certification

Name: Suzanne Arrabito

Date: February 18, 2010

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Margareth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

RE: **SR 392-050**



EFFECTIVE DATE OF REGISTRATION

**JUN 20 2007**

Month Day Year

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**1**

TITLE OF THIS WORK

"Knock 'Em Out" and "LDN" recorded by Lily Allen

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

**2**

**a** NAME OF AUTHOR  
EMI Records Ltd.

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a work made for hire?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of United Kingdom  
OR Domiciled in United Kingdom

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.  
Sound Recording

**NOTE**

Under this law, the "author" of a work made for hire is, for purposes of this law, the employer, not the employee (see, for example, 17 U.S.C. 101). For any part of this work that was made for hire, check "Yes" in the space provided, give the employer's name, and leave the space for dates of birth and death blank.

**b** NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a work made for hire?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of  
OR Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

**c** NAME OF AUTHOR

DATES OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a work made for hire?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of  
OR Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

**3**

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

**a** 2006

**b** Month April Day 24 Year 2006  
United Kingdom

**4**

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2.  
EMI Records Ltd. C/o EMI Music North America

**a** 150 Fifth Ave., 11th Floor  
New York, NY 10011

See instructions before completing this space.

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

**b**

APPLICATION RECEIVED  
**JUN 20 2007**  
ONE DEPOSIT RECEIVED  
TWO DEPOSITS RECEIVED  
**JUN 20 2007**  
FUND RECEIVED

MORE ON BACK Complete all applicable spaces (numbers 5-9) on the reverse side of this page. See detailed instructions. Sign the form at line 5.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY **RJB**

FORM SR

CHECKED BY

CORRESPONDENCE

Q.Yea

FOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION The registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," was the earlier registration being assigned? (Check appropriate box) **5**a. ☐ This work was previously registered in unpublished form and now has been published for the first time.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 8 on this application.If your answer is "Yes," give Previous Registration Number **5**Year of Registration **5**

## DERIVATIVE WORK OR COMPILATION

Presenting Material Identify any preexisting work or works that this work is based on or incorporates. **6****a**See instructions  
before completing  
this space.Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. **6****b**DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account. **7**Name **7**Account Number **7****a** EMI Music North America

DA 054283

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP **7**

Christopher Walsh, EMI Music North America

150 Fifth Ave., 11th Floor

**b** New York, NY 10011

Home and daytime telephone number: (212) 786-8125

Fax number: (212) 786-8103

Email: christopher.walsh@emimusic.com

CERTIFICATION I, the undersigned, hereby certify that I am the

Check only one **8**☐ author☐ owner of exclusive right(s)☐ other copyright claimant☒ authorized agent of EMI Records Ltd.

Name of author or other copyright claimant, or owner of exclusive right(s)

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed by printed name and date If this application gives a date of publication in space 3, do not sign and submit it before that date.

Christopher Walsh

Date June 13, 2007

Handwritten signature (s) **8**Certificate  
will be  
mailed in  
window  
envelope  
to this  
addressName **9**

EMI Music North America ATTN: Christopher Walsh

Home/Street/Apt. **9**

150 Fifth Ave., 11th Floor

City/State/ZIP **9**

New York, NY 10011

YOU MUST

Consent to necessary action

to sign your application in space 8

SEND NO FEES

NO FEE FOR REGISTRATION

1. Application form

2. Identification form to be checked or signed

3. Deposit fee to Register of Copyrights

4. Deposit material

5. Form SR

6. Form SR

7. Form SR

8. Form SR

9. Form SR

17 U.S.C. § 505(a) Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 604, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

June 1999 - 50,000

WEB REV: June 1999

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1994-471-078/42

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Margareth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

RE SR 392-058



EFFECTIVE DATE OF REGISTRATION

JUN 20 2007

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

**TITLE OF THIS WORK**

"Smile" recorded by Lily Allen (#754662)

**PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)**

2

**NAME OF AUTHOR**

a EMI Records Ltd

**DATES OF BIRTH AND DEATH**

Year Born Year Died

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

**AUTHOR'S NATIONALITY OR DOMICILE**

OR Citizen of United Kingdom  
OR Domiciled in United Kingdom

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe the nature of material created by this author in which copyright is claimed.

Sound Recording

**NOTE**

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instruction 10c). For any part of this work that was made for hire, check "Yes" in the space provided, plus the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

**NAME OF AUTHOR**

b

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

**AUTHOR'S NATIONALITY OR DOMICILE**

OR Citizen of United Kingdom  
OR Domiciled in United Kingdom

**DATES OF BIRTH AND DEATH**

Year Born Year Died

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe the nature of material created by this author in which copyright is claimed.

**NAME OF AUTHOR**

c

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

**AUTHOR'S NATIONALITY OR DOMICILE**

OR Citizen of United Kingdom  
OR Domiciled in United Kingdom

**DATES OF BIRTH AND DEATH**

Year Born Year Died

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe the nature of material created by this author in which copyright is claimed.

3

**YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED**

2006

**DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK**

Month July Day 3 Year 2006  
Nation United Kingdom

4

**COPYRIGHT CLAIMANT(S)** Name and address must be given even if the claimant is the same as the author given in space 2.

a EMI Records Ltd, C/o EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

**TRANSFER** If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

b

APPLICATION RECEIVED

JUN 20 2007

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

JUN 20 2007

FUNDS RECEIVED

**MORE ON BACK** Complete all applicable spaces (numbers 5-9) on the reverse side of this page. See detailed instructions. Sign the form in line 5.

**DO NOT WRITE HERE**  
Page 1 of 2 pages



# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

**FORM SR**

For Sound Recording  
UNITED STATES COPYRIGHT OFFICE

SR 392-053

**MINI-RECORD**

EFFECTIVE DATE OF REGISTRATION

**JUN 20 2007**

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**1**

TITLE OF THIS WORK

"Alright, Still," recorded by Lily Allen (# 754662)

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

Smile / Knock 'Em Out / LDN / Everything's Just Wonderful / Not Big / Friday Night / Shame for You / Littlest Things / Take What You Take / Friend of Mine / Alfie / Nan, You're a Window Shopper / Smile (version revised)

**2**

NAME OF AUTHOR

EMI Records Ltd.

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a

work made for hire?

☐ Yes ☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☐ Citizen of ☐ Domiciled to

United Kingdom

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

Sound Recordings

**NOTE**

Under the law, the "author" of a "work made for hire" is not the employee, but the employer (or other person for whom the work was prepared). For any part of this work that was made for hire, check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) the name of the author, or, if not known, leave the space for date of birth and death blank.

NAME OF AUTHOR

EMI Records Ltd.

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a

work made for hire?

☐ Yes ☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☐ Citizen of ☐ Domiciled to

United Kingdom

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

Sound Recordings

NAME OF AUTHOR

EMI Records Ltd.

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a

work made for hire?

☐ Yes ☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR ☐ Citizen of ☐ Domiciled to

United Kingdom

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

Sound Recordings

**3**

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2006

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month: July Day: 14 Year: 2006

Country: Germany

**4**

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2.

EMI Records Ltd. C/o EMI Music North America

150 Fifth Ave., 11th Floor

New York, NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

None

APPLICATION RECEIVED  
**JUN 20 2007**

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

**JUN 20 2007**

FUNDS RECEIVED

MORE ON BACK

Complete all applicable above (numbers 5-8) on the reverse side of this page. See detailed instructions. Sign the form at the bottom.

DO NOT WRITE HERE  
Page 1 of 2

EXAMINED BY <b>RJB</b>	FORM SR
CHECKED BY	
CORRESPONDENCE	FOR COPYRIGHT OFFICE USE ONLY
<input type="checkbox"/> Yes	

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**PREVIOUS REGISTRATION** Has registration for this work, or for any earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) **5**

☐ This work was previously registered, in unpublished form, and now has been published for the first time.

☐ This is the first application submitted by this author as copyright claimant.

☐ This is a changed version of the work as shown by space 8 on this application.

If your answer is "Yes," give Previous Registration Number **7** Year of Registration **7**

**DERIVATIVE WORK OR COMPILATION**

Presenting Material Identify any preexisting work or works that this work is based on or incorporates. **6**

**a** Sound Recordings ("Smile," "Knock 'Em Out," "LDN," "Nan, You're a Window Shopper," "Smile (version revisited)")

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. **7**

**b** Sound Recordings (all others)

**DEPOSIT ACCOUNT** If the registration fee is to be charged on a Deposit Account established in the Copyright Office, give name and number of Account. **7**

Name **a** EMI Music North America

Account Number **DA 054283**

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP **8**

**a** Christopher Walsh, EMI Music North America

**b** 150 Fifth Ave., 11th Floor

**c** New York, NY 10011

Area code and office telephone number **(212) 786-8125** Fax number **(212) 786-8101**

E-mail **christopher.walsh@emlcap.com**

**CERTIFICATION** I, the undersigned, hereby certify that I am the **8**

Check only one ☐ author ☐ owner of exclusive right(s)

☐ other copyright claimant ☐ authorized agent of **EMI Records Ltd.**

Name of author or other copyright claimant, or owner of exclusive right(s)

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date **Christopher Walsh** Date **June 13, 2007**

Handwritten signature (s) **9**

*Christopher Walsh*

**9**

Certification will be mailed in window envelope to this address:

Name **EMI Music North America ATTN: Christopher Walsh**

Address (street) **150 Fifth Ave., 11th Floor**

City/State/ZIP **New York, NY 10011**

Comments (if any) **1. Copyright form 2. Notations/notes filed for check of record 3. Copy sent to Library of Congress 4. Deposit made 5. Fee paid 6. Form sent to Copyright Office**

# CERTIFICATE OF REGISTRATION



OFFICIAL SEAL

This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

REGISTER OF COPYRIGHTS  
United States of America

FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

R1

SR 320-120



EFFECTIVE DATE OF REGISTRATION

AUG 13 2002

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

## TITLE OF THIS WORK ▼

NORAH JONES/Come Away With Me--Don't Know Why; Seven Years; Cold Cold Heart; Feelin' The Same Way; Come Away With Me; Shoot The Moon; Turn Me On; Lonestar; I've Got To See You Again; Painter Song; One Flight Down;

## PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE) ▼

## NAME OF AUTHOR ▼

BLUE NOTE RECORDS, div. of Capitol Records corp. for hire N. Jones

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of USA  
Domiciled in \_\_\_\_\_

## DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

## WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼  
sound recordings, liner notes, artwork

## NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

## NAME OF AUTHOR ▼

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of \_\_\_\_\_  
Domiciled in \_\_\_\_\_

## DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

## WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

## NAME OF AUTHOR ▼

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of \_\_\_\_\_  
Domiciled in \_\_\_\_\_

## DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

## WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

## YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2002

This information must be given in all cases.

## DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month February Day 14 Year 2002

Complete this information ONLY if this work has been published.

Nation USA

## COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

BLUE NOTE RECORDS, c/o Capitol Records, Inc.  
1750 North Vine Street, Hollywood, California 90028

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED  
AUG 13 2002

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

AUG 13 2002

FUNDS RECEIVED

## MORE ON BACK ▼

• Complete all applicable spaces (numbers 5-9) on the reverse side of this page.  
• See detailed instructions. • Sign the form at line 8.

DO NOT WRITE HERE

Page 1 of 4 pages

EXAMINED BY DMH

FORM SR

CHECKED BY \_\_\_\_\_

CORRESPONDENCE

U Yes

FOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼a. ☐ This work was previously registered in unpublished form and now has been published for the first time.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give Previous Registration Number ▼

Year of Registration ▼

## DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

☒ Capitol Records

DA024902

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP ▼

Capitol Records, Inc.; Attn: Bev McCord

1750 North Vine Street

Hollywood, California 90028

Area code and daytime telephone number 323-871-5493

Fax number 323-461-3865

Email

CERTIFICATION I, the undersigned, hereby certify that I am the

Check only one ▼

☐ author☐ owner of exclusive right(s)☒ other copyright claimant☒ authorized agent of Capitol Records, Inc.

Name of author or other copyright claimant, or owner of exclusive right(s) A

of the work (identified in this application) and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Beverly McCord

Date 8-12-02

Handwritten signature (s)

x Beverly McCordCertificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ▼

Bev McCord c/o Capitol Records, Inc.

Number/Street/Apt. ▼

1750 North Vine Street

City/State/ZIP ▼

Hollywood, California 90028

## YOU MUST

- Complete all necessary spaces
- Sign your application in space 8

SEND ALL ELEMENTS  
IN THE SAME PACKAGE

- Application form
- Non-refundable filing fee in check or money order payable to Registrar of Copyrights
- Deposit material

Library of Congress

Copyright Office

101 Independence Avenue, S.E.

Washington, D.C. 20559-6000

For an address in  
change of name,  
see the  
Copyright Office  
website at  
www.copyright.gov  
or call  
202-755-2744

17 U.S.C. § 508(e): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

# CONTINUATION SHEET FOR APPLICATION FORMS

- This Continuation Sheet is used in conjunction with Forms CA, PA, SE, SR, TX, and VA, only. Indicate which basic form you are continuing in the space in the upper right-hand corner.
- If at all possible, try to fill the information called for into the spaces provided on the basic form.
- If you do not have enough space for all the information you need to give on the basic form, use this Continuation Sheet and submit it with the basic form.
- If you submit this Continuation Sheet, clip (do not tape or staple) it to the basic form and fold the two together before submitting them.
- Space A of this sheet is intended to identify the basic application.  
Space B is a continuation of Space 2 on the basic application. Space B is not applicable to Short Forms.  
Space C (on the reverse side of this sheet) is for the continuation of Spaces 1, 4, or 6 on the basic application or for the continuation of Space 1 on any of the three Short Forms PA, TX, or VA.

FORM **SR** **ICON**  
U.S. COPYRIGHT OFFICE

SR 320-120



PA PAUSE SEG SEL SR SRU TX TXU VA VAU

EFFECTIVE DATE OF REGISTRATION

AUG 13 2002

(Month) (Day) (Year)

CONTINUATION SHEET RECEIVED

AUG 13 2002

Page 3 of 4 pages

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

**IDENTIFICATION OF CONTINUATION SHEET:** This sheet is a continuation of the application for copyright registration on the basic form submitted for the following work:

- **TITLE:** (Give the title as given under the heading "Title of this Work" in Space 1 of the basic form.)

NORAH JONES/COME AWAY WITH ME

**A**  
Identification  
of  
Application

- **NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S):** (Give the name and address of at least one copyright claimant as given in Space 4 of the basic form or Space 2 of any of the Short Forms PA, TX, or VA.)

BLUE NOTE RECORDS, a division of Capitol Records, Inc.; 1750 North Vine Street, Hollywood, California 90028

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

**B**  
Continuation  
of Space 2

Was this contribution to the work a "work made for hire"? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes  
☐ No

OR { Citizen of ► \_\_\_\_\_  
Domiciled in ► \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No If the answer to either of these questions is "Yes," see detailed instructions.  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

**e**

Was this contribution to the work a "work made for hire"? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes  
☐ No

OR { Citizen of ► \_\_\_\_\_  
Domiciled in ► \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No If the answer to either of these questions is "Yes," see detailed instructions.  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH  
Year Born ▼ Year Died ▼

**f**

Was this contribution to the work a "work made for hire"? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes  
☐ No

OR { Citizen of ► \_\_\_\_\_  
Domiciled in ► \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

Anonymous? ☐ Yes ☐ No If the answer to either of these questions is "Yes," see detailed instructions.  
Pseudonymous? ☐ Yes ☐ No

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ▼

Use the reverse side of this sheet if you need more space for continuation of Spaces 1, 4, or 6 of the basic form or for the continuation of Space 2 on any of the Short Forms PA, TX, or VA.

CONTINUATION OF (Check which): ☒ Space 1 ☐ Space 4 ☐ Space 6

Nightingale; The Long Day Is Over; The Nearness Of You

C

Continuation  
of other  
Spaces

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address:

Name ▼  
Bev McCord c/o Capitol Records, Inc.  
Number/Street/Box ▼  
1750 North Vinc Street  
City/State/ZIP ▼  
Hollywood, California 90028

YOU MUST:  
• Complete all necessary spaces  
• Sign your application

NEVER SEND THIS  
FORM IN A PACKAGE

1. Application form  
2. Nonrefundable fee in check or  
money order payable to Register  
of Copyrights  
3. Deposit Material

MAIL TO:  
Library of Congress, Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20559-6000

D

Form is subject to  
change. For current  
fee, check the  
Copyright Office  
website at  
[www.copyright.gov](http://www.copyright.gov)  
or call  
202/755-8700.

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maurin A. Pallante*

Acting Register of Copyrights, United States of America

Registration Number

**SR 671-434**

Effective date of  
registration:

February 22, 2011

## Title

Title of Work: "Windows Are Rolled Down" recorded by Amos Lee  
Contents Titles: Windows Are Rolled Down

## Completion/Publication

Year of Completion: 2010

Date of 1st Publication: November 22, 2010

Nation of 1st Publication: United States

## Author

■ Author: Blue Note Records

Author Created: sound recording

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Blue Note Records

c/o EMI Music North America, 150 5th Avenue, 8th Floor, New York, NY,  
10011, United States

## Certification

Name: Yvonne Penzakov

Date: February 9, 2011

**Registration #: SR0000671434**  
**Service Request #: 1-557149066**



**EMI Music North America**  
**Yvonne Penzakov**  
**150 Fifth Avenue**  
**#835**  
**New York, NY 10011**

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Maurin A. Pallante*

Acting Register of Copyrights, United States of America

Registration Number  
**SR 663-139**

Effective date of  
registration:  
September 29, 2010

## Title

Title of Work: "Up On The Ridge" recorded by Dierks Bentley (#854102)

Contents Titles: Up On The Ridge; Fallin' For You; Senor (Tales Of Yankee Power) (featuring Chris Thile and The Punch Brothers); Rovin' Gambler (with The Punch Brothers); Draw Me A Map; Bad Angel (featuring Miranda Lambert & Jamey Johnson); Fiddlin' Around; You're Dead To Me; Pride (In The Name Of Love) (featuring Del McCoury and The Punch Brothers); Love Grows Wild; Bottle To The Bottom (featuring Kris Kristofferson); Down In The Mine

## Completion/Publication

Year of Completion: 2010

Date of 1st Publication: June 8, 2010

Nation of 1st Publication: United States

## Author

Author: Capitol Records Nashville

Author Created: sound recording, Sound recordings, Compilation of Photographs/Artwork, Textual Material (liner notes)

Work made for hire: Yes

Domiciled in: United States

## Copyright claimant

Copyright Claimant: Capitol Records Nashville

c/o EMI Music North America, 150 Fifth Avenue, New York, NY, 10011,  
United States

## Limitation of copyright claim

Material excluded from this claim: sound recording, Work contains a preexisting sound recording ("Up On The Ridge")

New material included in claim: sound recording, All other new sound recordings, compilation of photographs/artwork, textual material (liner notes)

## Certification

Name: Yvonne Penzakov  
Date: September 24, 2010

---



# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Margbeth Peters*

Register of Copyrights, United States of America

**FORM SR**

For a Sound Recording

LM

RE

SR 388-452



SR SRU  
EFFECTIVE DATE OF REGISTRATION

3-7-06  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

**1**

## TITLE OF THIS WORK

"Eye to the Telescope" recorded by KT Tunstall (#507292)

## PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

Other Side Of The World. Another Place To Fall. Under The Weather. Black Horse And The Cherry Tree. Miniature Disaster. Silent Sea. Universe & U. False Alarm. Suddenly I See. Stoppin' the Love. Heal Over. Through The Dark.

**2**

## NAME OF AUTHOR

Jaydono Ltd. trading as Relentless Records

## DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country

OR Citizen of United Kingdom  
Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

Sound Recordings

## NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author," of that part, and leave the space for dates of birth and death blank.

## NAME OF AUTHOR

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country

OR Citizen of  
Domiciled in

## DATES OF BIRTH AND DEATH

Year Born Year Died

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

## NAME OF AUTHOR

Was this contribution to the work a "work made for hire"?

☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country

OR Citizen of  
Domiciled in

## DATES OF BIRTH AND DEATH

Year Born Year Died

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

**3**

## YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2004

This information must be given ONLY if this work has been published.

## DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month December Day 13 Year 2004

United Kingdom

Nation

**4**

## COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2

Jaydono Ltd. trading as Relentless Records

C/o EMI Music North America

150 Fifth Ave., 11th Floor, New York, NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

**b**

RECEIVED  
MAR 07 2006  
ONE DEPOSIT RECEIVED

RECEIVED  
MAR 07 2006  
TWO DEPOSITS RECEIVED

FUNDS RECEIVED

MORE ON BACK • Complete all applicable spaces (numbers 5-9) on the reverse side of this page.  
• See detailed instructions. • Sign the form at line 8.

DO NOT WRITE HERE  
Page 1 of 2 pages

EXAMINED BY	FORM SR
CHECKED BY	
CORRESPONDENCE	FOR COPYRIGHT OFFICE USE ONLY
<input type="checkbox"/> Yes	

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☐ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼

a. ☐ This work was previously registered in unpublished form and now has been published for the first time.

b. ☐ This is the first application submitted by this author as copyright claimant.

c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give Previous Registration Number ▼ Year of Registration ▼

5

### DERIVATIVE WORK OR COMPIATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

a

6

See instructions before completing this space.

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

b

DEPOSIT ACCOUNT If this registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼ Account Number ▼

a EMI Music North America

DA 054283

7

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP ▼

Christopher Wlach, EMI Music North America

b 150 Fifth Ave., 11th Floor

New York, NY 10011

Area code and daytime telephone number ▶ (212) 786 - 8125

Fax number ▶ (212) 786 - 8103

E-mail ▶ christopher.wlach@emimusic.com

CERTIFICATION\* I, the undersigned, hereby certify that I am the

Check only one ▼

☐ author ☐ Owner of exclusive right(s)

☐ other copyright claimant ☐ Authorized agent of Jaydone Ltd. trading as Relentless Records

Name of author or other copyright claimant, or owner of exclusive right(s) A

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Christopher Wlach

Date ▶ February 28, 2006

Handwritten signature (s) ▼

X

*Christopher Wlach*

Certificate will be mailed in window envelope to this address

Name ▼  
EMI Music North America ATTN: Christopher Wlach  
Number/Street/Apt. ▼  
150 Fifth Ave., 11th Floor  
City/State/ZIP ▼  
New York, NY 10011

YOU MUST:  
• Complete all necessary spaces  
• Sign your application in space 8  
• SEND ALL ELEMENTS IN THE SAME ENVELOPE:  
1. Application form  
2. Non-refundable filing fee in check or money, order payable to Register of Copyrights  
3. Deposit material  
• MAIL TO:  
Library of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-6000

9

As of July 1, 1993, the filing fee for Form SR is \$30.

\*17 U.S.C. § 506(a): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 402, or in any written statement filed in connection with the application, shall be fined not more than \$2,000.  
June 1999—50,000  
WEB REV. June 1999

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

**FORM SR**  
For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

SR-343-788



EFFECTIVE DATE OF REGISTRATION

NOV 12 2003

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

1

## TITLE OF THIS WORK

"The Soul Sessions" recorded by Josie Stone (#422342)

## PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

The Chokin' Kind Super Duper Love (Are You Digg'n' On Me) Part 1 Fell In Love With A Boy Victim Of A Foolish Heart Duty Man Some Kind Of Wonderful I've Fallen In Love With You I Had A Dream All The King's Horses

2

## NAME OF AUTHOR

a EMI Music North America, a division of Capital Records, Inc

## DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of USA  
Domiciled in USA

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

## NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed

Sound Recordings, Some New Artwork, Compilation of Photographs

## NOTE

Under the law the author of a work made for hire is generally the employer not the employee (see statute here). For any part of this work that was made for hire, check "Yes" in the space provided give the employer (or other person for whom the work was prepared) as Author of that part and leave the space for date of birth and death blank.

## NAME OF AUTHOR

b Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of  
Domiciled in

## DATES OF BIRTH AND DEATH

Year Born Year Died

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

## NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed

## NAME OF AUTHOR

c Was this contribution to the work a "work made for hire"?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizen of  
Domiciled in

## DATES OF BIRTH AND DEATH

Year Born Year Died

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonymous? ☐ Yes ☐ No

## NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed

3

## YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

a 2003

## DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

b Month September Day 16 Year 2003  
United States of America

4

a COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author listed in space 2  
Capital Records, Inc. C/o EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

b TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright

NOV 12 2003

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

NOV 12 2003

FUNDS RECEIVED

MORE ON BACK Complete all applicable spaces (numbers 4-7) on the reverse side of this page. See detailed instructions. Scan the form at line 8.

DO NOT WRITE HERE

EXAMINED BY <u>RJB</u>	FORM SR
CHECKED BY	
CORRESPONDENCE	FOR COPYRIGHT OFFICE USE ONLY
<input type="checkbox"/> Yes	

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

**PREVIOUS REGISTRATION** Has registration for this work or for an earlier version of this work already been made in the Copyright Office?

- ☐ Yes ☐ No If your answer is "Yes" why is another registration being sought? (Check appropriate box) **5**
- a ☐ This work was previously registered in unpublished form and now has been published for the first time
- b ☐ This is the first application submitted by this author as copyright claimant
- c ☐ This is a changed version of the work as shown by space 6 on this application
- If your answer is "Yes" give Previous Registration Number ☐ Year of Registration ☐

**DERIVATIVE WORK OR COMPILATION**

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates **6**

- a Work Incorporates Some Preexisting Works (i.e., Photographs)

Material Added to This Work Give a brief general statement of the material that has been added to this work and in which copyright is claimed **7**

- b Sound Recordings, Some New Artwork, Compilation of Photographs

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office give name and number of Account **8**

- a EMI Music North America DA 054283

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent Name/Address/Apt./City/State/ZIP **9**

- Jonathan H Campbell, EMI Music North America  
150 Fifth Ave., 11th Floor  
New York, NY 10011

Area code and daytime telephone number **(212) 786 - 8125** Fax number **(212) 786 - 8103**  
Email **jonathan.campbell@emincap.com**

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one **8**

- ☐ author ☐ owner of exclusive right(s)  
☐ other copyright claimant ☐ authorized agent of **Capitol Records, Inc**

Name of author or other copyright claimant or owner of exclusive right(s) **A**

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date **7** If this application gives a date of publication in space 3 do not sign and submit it before that date

Jonathan H Campbell

Date **October 31, 2003**

Handwritten signature (s) **X**

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name **EMI Music North America ATTN: Jonathan H Campbell**  
Number/Street/Apt. **150 Fifth Ave., 11th Floor**  
City/State/ZIP **New York, NY 10011**

**9**

1. Application fee  
2. Non-refundable filing fee in check or money order payable to Register of Copyrights  
3. Deposit material  
Library of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-4000

Fee of **July 1, 1998**  
the filing fee  
for Form SR  
is \$30

# CONTINUATION SHEET FOR APPLICATION FORMS

- This Continuation Sheet is used in conjunction with Forms CA, PA, SE, SR, TX and VA, only indicate which basic form you are continuing in the space in the upper right-hand corner
- If at all possible, try to fit the information called for into the spaces provided on the basic form
- If you do not have enough space for all the information you need to give on the basic form, use this Continuation Sheet and submit it with the basic form
- If you submit this Continuation Sheet, clip (do not tape or staple) it to the basic form and fold the two together before submitting them
- Space A of this sheet is intended to identify the basic application
- Space B is a continuation of Space 2 on the basic application. Space B is not applicable to Short Forms
- Space C (on the reverse side of this sheet) is for the continuation of Spaces 1, 4, or 6 on the basic application or for the continuation of Space 1 on any of the three Short Forms PA, TX, or VA

**FORM SR /CON**  
UNITED STATES COPYRIGHT OFFICE  
REGISTRATION NUMBER

SR 343-788



EFFECTIVE DATE OF REGISTRATION

NOV 12 2003

(Month) (Day) (Year)

CONTINUATION SHEET REQUIRED

NOV 12 2003

Page 3 of 4 pages

DO NOT WRITE ABOVE THIS LINE FOR COPYRIGHT OFFICE USE ONLY

**IDENTIFICATION OF CONTINUATION SHEET** This sheet is a continuation of the application for copyright registration on the basic form submitted for the following work:

- **TITLE** (Give the title as given under the heading "Title of this Work" in Space 1 of the basic form.)

"The Soul Sessions" recorded by Joss Stone (#422342)

**A**  
Identification  
of  
Application

- **NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S)** (Give the name and address of at least one copyright claimant as given in Space 6 of the basic form or Space 2 of any of the Short Forms PA, TX, or VA.)

Capitol Records, Inc. C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY 10011

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**B**  
Continuation  
of Space 2

Was this contribution to the work a work made for hire? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes
- ☐ No

OR ☐ Citizen of ▼ ☐ Domiciled in ▼

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

- Anonymous? ☐ Yes ☐ No
  - Pseudonymous? ☐ Yes ☐ No
- If the answer to either of these questions is "Yes" see detailed instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed ▼

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**e**

Was this contribution to the work a work made for hire? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes
- ☐ No

OR ☐ Citizen of ▼ ☐ Domiciled in ▼

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

- Anonymous? ☐ Yes ☐ No
  - Pseudonymous? ☐ Yes ☐ No
- If the answer to either of these questions is "Yes" see detailed instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed ▼

**NAME OF AUTHOR** ▼

**DATES OF BIRTH AND DEATH**  
Year Born ▼ Year Died ▼

**f**

Was this contribution to the work a work made for hire? **AUTHOR'S NATIONALITY OR DOMICILE**  
Name of Country

- ☐ Yes
- ☐ No

OR ☐ Citizen of ▼ ☐ Domiciled in ▼

**WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK**

- Anonymous? ☐ Yes ☐ No
  - Pseudonymous? ☐ Yes ☐ No
- If the answer to either of these questions is "Yes" see detailed instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed ▼

Use the reverse side of this sheet if you need more space for continuation of Spaces 1, 4, or 6 of the basic form or for the continuation of Space 1 on any of the Short Forms PA, TX, or VA

CONTINUATION OF (Check which)

☒ Space 1

☐ Space 4

☐ Space 6

Contents Titles Continued

For The Love Of You Parts 1 & 2

**C**

Continuation  
of other  
Spaces

11/11/11

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name ✓

EMI Music North America ATTN Jonathan H Campbell

Number/Street/Apt ✓

150 Fifth Ave, 11th Floor

City/State/ZIP ✓

New York, NY 10011

**With Payment**

Complete all necessary spaces  
Sign your application

**Payment Information**

1 Application form  
2 Non-refundable fee in check or  
money order payable to Register  
of Copyrights  
3 Deposit (optional)

**Where to Send**  
Library of Congress Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-4070

**D**

This fee subject to  
change. For current  
fee, check the  
Copyright Office  
website.  
See example fee  
with the Copyright  
Office or call  
202-707-6000

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

SRu642-089



EFFECTIVE DATE OF REGISTRATION

1 22 07  
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

### TITLE OF THIS WORK

"Introducing Joss Stone" and B-Sides recorded by Joss Stone / Contents: Girl, They Won't Believe It / Headturner / Tell Me Bout It / Tell Me What We're Gonna Do Now / Put Your Hands / Music / In the Arms of My Baby / I Wish (Interlude)

### PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE)

I Wish / I'm Felling / Baby, Baby, Baby / Not Real Love / What Were We Thinking / Music Interlude / Bruised But Not Broken / Every Time I Turn Around / I Don't Wanna Be in Love / No One But You / Bad Habit / Anything Goes

### NAME OF AUTHOR

a Virgin Records America, Inc.

### DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☒ No

### AUTHOR'S NATIONALITY OR DOMICILE

OR Citizen of U.S.A.  
Domiciled in U.S.A.

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.

Sound Recording

## NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire," check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

### NAME OF AUTHOR

b

### DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☒ No

### AUTHOR'S NATIONALITY OR DOMICILE

OR Citizen of U.S.A.  
Domiciled in U.S.A.

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.

### NAME OF AUTHOR

c

### DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"?  
☐ Yes  
☒ No

### AUTHOR'S NATIONALITY OR DOMICILE

OR Citizen of U.S.A.  
Domiciled in U.S.A.

### WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No  
Pseudonymous? ☐ Yes ☒ No

### NATURE OF AUTHORSHIP

Briefly describe nature of material created by this author in which copyright is claimed.

### YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2007

### DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Month Day Year

### COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2.

a Virgin Records America, Inc. C/o EMI Music North America  
150 Fifth Ave., New York, NY 10011

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright.

b

APPLICATION RECEIVED  
JAN 22 2007

ONE DEPOSIT RECEIVED  
JAN 22 2007

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

### MORE ON BACK

• Complete all applicable spaces (numbers 5-8) on the reverse side of this page.  
• See detailed instructions.

DO NOT WRITE HERE

Page 1 of 2

EXAMINED BY	<u>HEC</u>	FORM SR
CHECKED BY		
CORRESPONDENCE		FOR
<input type="checkbox"/> Yes		COPYRIGHT
		OFFICE
		USE
		ONLY

**DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.**

**PREVIOUS REGISTRATION** Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) 5

a. ☐ This work was previously registered in unpublished form and now has been published for the first time.

b. ☐ This is the first application submitted by this author as copyright claimant.

c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give Previous Registration Number          Year of Registration         

**DERIVATIVE WORK OR COMPILATION**

Presenting Material Identify any preexisting work or works that this work is based on or incorporates. 6

a         

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. See instructions before completing this space.

b         

**DEPOSIT ACCOUNT** If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name          Account Number          7

a Astralwerks          DA 88560

**CORRESPONDENCE** Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP         

Christopher Walsh, EMI Music North America

150 Fifth Ave., 11th Floor

b New York, NY 10011

Area code and daytime telephone number ▶ (212) 786 - 8125 Fax number ▶ (212) 786 - 8103

Email ▶ christopher.walsh@emimusic.com

**CERTIFICATION** I, the undersigned, hereby certify that I am the

Check only one 8

☐ author ☐ owner of exclusive right(s)

☐ other copyright claimant ☐ authorized agent of Virgin Records America, Inc.

Name of author or other copyright claimant, or owner of exclusive right(s)         

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▶ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Christopher Walsh          Date ▶ January 1, 2007

Handwritten signature (s) ▶ Christopher Walsh

Certificate will be mailed in window envelope to this address

Name ▶ EMI Music North America ATTN: Christopher Walsh

Number/Street/Apt. ▶ 150 Fifth Ave., 11th Floor

City/State/ZIP ▶ New York, NY 10011

As of July 1, 1990, the filing fee for Form SR is \$30.

# Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

*Marybeth Peters*

Register of Copyrights, United States of America

## FORM SR

For a Sound Recording  
UNITED STATES COPYRIGHT OFFICE  
REGISTRATION NUMBER

SR 367-404

**RECEIVED**

EFFECTIVE DATE OF REGISTRATION

3 28 05

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

1

### TITLE OF THIS WORK

"The Legendary Bobby Darin" recorded by Bobby Darin (#945772)

### PREVIOUS ALTERNATIVE OR CONTINGENT TITLES (CIRCLE ONE)

Once In A Lifetime More Charade Beyond The Sea (Love) As Long As I'm Singing Mack The Knife (Love) On The Street Where You Live Hello Dolly A Nightingale Sang In Berkeley Square The Good Life I Got Rhythm

2

a NAME OF AUTHOR  
Capitol Records, Inc.

DATE OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
'work made for hire'?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizens of: USA  
Domiciled in:

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe the nature of material created by this author in which copyright is claimed

Compilation of Sound Recordings Some Sound Recordings (remixed and reproduced), Compilation of Photographs

### NOTE

Under the law the "author" of a work made for hire is generally the employer, not the employee (see section 101). For any part of this work that was made for hire, check "Yes" in the space provided give the employer (or other person for whom the work was prepared) as Author of that part, and leave the space for dates of birth and death blank.

b NAME OF AUTHOR

DATE OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
'work made for hire'?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizens of:  
Domiciled in:

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe the nature of material created by this author in which copyright is claimed

c NAME OF AUTHOR

DATE OF BIRTH AND DEATH  
Year Born Year Died

Was this contribution to the work a  
'work made for hire'?  
☐ Yes  
☐ No

AUTHOR'S NATIONALITY OR DOMICILE  
Name of Country  
OR Citizens of:  
Domiciled in:

WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK  
Anonymous? ☐ Yes ☐ No  
Pseudonym? ☐ Yes ☐ No

NATURE OF AUTHORSHIP Briefly describe the nature of material created by this author in which copyright is claimed

3

YEAR IN WHICH CREATION OF THIS  
WORK WAS COMPLETED

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

a 2004  
This information need to give  
Year in all cases.

b Copyright info: Month September Day 28 Year 2004  
Country United States of America

4

a COPYRIGHT CLAIMANT'S Name and address must be given even if the claimant is the same as the author given in space 1  
Capitol Records, Inc. C/O EMI Music North America  
150 Fifth Ave 11th Floor  
New York, NY 10011

MAILED 28 2005

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

MAILED 28 2005

THREE DEPOSITS RECEIVED

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 1 give a brief statement of how the claimant(s) obtained ownership of the copyright

b

MORE ON BACK Complete all applicable spaces (numbers 1-5) on the reverse side of this page. See detailed instructions. Sign the top of line 5.

DO NOT WRITE HERE  
Page 1 of 1

EXAMINED BY

FORM 32

CHECKED BY

CORRESPONDENCE

Q Yes

FOR  
COPYRIGHT  
OFFICE  
USE  
ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION Have registration for this work or for an earlier version of this work already been made in the Copyright Office?

Q Yes ☐ No ☒ If your answer is Yes why is another registration being sought? (Check appropriate box) Va. ☐ This work was previously registered in unpublished form and now has been published for the first timeb. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application

If your answer is Yes give Previous Registration Number V

Year of Registration V

5

DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates V

a Work Incorporates Some Preexisting Works (i.e. Sound Recordings Photographs)

6

See instructions  
before completing  
this space

Material Added to This Work Give a brief general statement of the material that has been added to this work and to which copyright is claimed V

b Compilation of Sound Recordings Some Sound Recordings (removed and reprocessed) Compilation of Photographs

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office give name and number of Account

Name V

Amount Number V

a EMI Music North America

DA 054283

7

CORRESPONDENCE Give name and address to which correspondence about this application should be sent Name/Address/Apt./City/State/ZIP V

Jonathan H Campbell EMI Music North America

150 Fifth Ave 11th Floor

New York, NY 10011

b

Area code and daytime telephone number (212) 786-8125

Fax number (212) 786-8103

Send to jonathan.campbell@emimusic.com

CERTIFICATION I, the undersigned, hereby certify that I am the

Check only one V

Q author

Q owner of exclusive right(s)

Q other copyright claimant

Q authorized agent of Capital Records Inc

Name of author or other copyright claimant, or owner of exclusive right(s) A

8

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date V If this application gives a date of publication in space 6 do not sign and submit it before that date

Jonathan H Campbell

Date March 11 2005



Handwritten signature (s) V

Certificate  
will be  
mailed in  
window  
envelope  
to this  
address

Name V

EMI Music North America ATTN Jonathan H Campbell

Number/Street Apt V

150 Fifth Ave. 11th Floor

City/State/ZIP V

New York NY 10011

Certificate of copyright notice  
and deposit to be made

1. Completed form

2. Instrumental copy (to be given to owner)

3. Copy of Copyright

Library of Congress

Copyright Office

101 Independence Avenue, N.E.  
Washington, D.C. 20540-4001

9

To of  
July 1 2005  
the King  
for Form 32  
in 100WU 8 C 1000 Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 405 or in any written statement that is submitted  
with the application shall be fined not more than \$5,000  
June 1995 - 50 100  
1000 PREP June 1995

PRINTED ON RECYCLED PAPER

WU 8 GOVERNMENT PRINTING OFFICE 1000-404-07045

# CONTINUATION SHEET FOR APPLICATION FORMS

- This Continuation Sheet is used in conjunction with Forms CA, PA, SE, SR, TX, and VA only. Indicate which basic form you are continuing in the space in the upper right-hand corner.
- If at all possible, try to fit the information called for into the spaces provided on the basic form.
- If you do not have enough space for all the information you need to give on the basic form, use this Continuation Sheet and submit it with the basic form.
- If you submit this Continuation Sheet, clip (do not tape or staple) it to the basic form and fold the two together before submitting them.
- Space A of this sheet is intended to identify the basic application. Space B is a continuation of Space 2 on the basic application. Space B is not applicable to Short Forms.
- Space C (on the reverse side of this sheet) is for the continuation of Spaces 1, 4, or 6 on the basic application or for the continuation of Space 1 on any of the three Short Forms PA, TX, or VA.

**FORM** *SR* **CON**  
UNITED STATES COPYRIGHT OFFICE

SR-387-404



PA PAU SE SEG SR SRU TX TXU VA VAU

EFFECTIVE DATE OF REGISTRATION

3 28 05  
(Month) (Day) (Year)

CONTINUATION SHEET RECEIVED

MAR 28 2005

Page 3 of 4 pages

DO NOT WRITE ABOVE THIS LINE FOR COPYRIGHT OFFICE USE ONLY

**IDENTIFICATION OF CONTINUATION SHEET** This sheet is a continuation of the application for copyright registration on the basic form submitted for the following work:

- **TITLE** (Give the title as given under the heading "Title of the Work" in Space 1 of the basic form.)

The "Legendary Bobby Darin" recorded by Bobby Darin (# 945772)

**A**  
Identification  
of  
Application

- **NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S)** (Give the name and address of at least one copyright claimant as given in Space 4 of the basic form or Space 2 of any of the Short Forms PA, TX, or VA.)

Capitol Records Inc. C/o EMI Music North America, 150 Fifth Ave. 11th Floor New York, NY 10011

**NAME OF AUTHOR** ✓

**DATES OF BIRTH AND DEATH**  
Year Born ✓ Year Dead ✓

**B**  
Continuation  
of Space 2

Was this contribution to the work  
a work made for hire?

- ☐ Yes
- ☐ No

Name of Country

OR { Citizen of ▶ \_\_\_\_\_  
Domestic in ▶ \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK**

Anonymous? ☐ Yes ☐ No If the answer is other  
Pseudonymous? ☐ Yes ☐ No of these questions in  
"Yes" use detailed  
instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ✓

**NAME OF AUTHOR** ✓

**DATES OF BIRTH AND DEATH**  
Year Born ✓ Year Dead ✓

Was this contribution to the work  
a work made for hire?

- ☐ Yes
- ☐ No

Name of Country

OR { Citizen of ▶ \_\_\_\_\_  
Domestic in ▶ \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK**

Anonymous? ☐ Yes ☐ No If the answer is other  
Pseudonymous? ☐ Yes ☐ No of these questions in  
"Yes" use detailed  
instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ✓

**NAME OF AUTHOR** ✓

**DATES OF BIRTH AND DEATH**  
Year Born ✓ Year Dead ✓

Was this contribution to the work  
a work made for hire?

- ☐ Yes
- ☐ No

Name of Country

OR { Citizen of ▶ \_\_\_\_\_  
Domestic in ▶ \_\_\_\_\_

**WAS THIS AUTHOR'S CONTRIBUTION TO  
THE WORK**

Anonymous? ☐ Yes ☐ No If the answer is other  
Pseudonymous? ☐ Yes ☐ No of these questions in  
"Yes" use detailed  
instructions

**NATURE OF AUTHORSHIP** Briefly describe nature of the material created by the author in which copyright is claimed. ✓

Use the reverse side of this sheet if you need more space for continuation of Spaces 1, 4, or 6 of the basic form or for the continuation of Space 1 on any of the Short Forms PA, TX, or VA.

CONTINUATION OF (Check which) ☒ Space 1 ☐ Space 4 ☐ Space 6

Contents Titles Continued

Oh! Look At Me Now Moon River You're The Reason For Living Call Me Irresponsible Goodbye Charlie Softly As  
I Leave You Venice Blue If A Man Answers 18 Yellow Roses If I Were A Carpenter Hiss Medley Splash  
Splash/Beyond The Sea/Artificial Flavors/Clementine (Love) (Your Love Keeps Lifting Me) Higher and Higher (Love)  
The Curtain Falls (Love)

C

Continuation  
of other  
Spaces

Certificates  
will be  
mailed in  
window  
envelopes  
to this  
address

Name V  
EMI Music North America ATTN: Jonathan H Campbell  
Address/Post V  
150 Fifth Ave 11th Floor  
City/State V  
New York NY 10011

Complete in duplicate space  
page your application

1. Complete form  
& attach to the back of  
the envelope to be placed in  
the window of the  
album cover

2. Complete form  
& attach to the back of  
the envelope to be placed in  
the window of the  
album cover

D

For a complete  
listing of the  
certificates  
available  
see the  
listing on  
page 10 of  
this album

## EXHIBIT 2



Beta

THE LEGAL  
ALTERNATIVE

Home

Buy Music

Sell Music

About Us

Login with Facebook

Sign Up

Login

Find Music

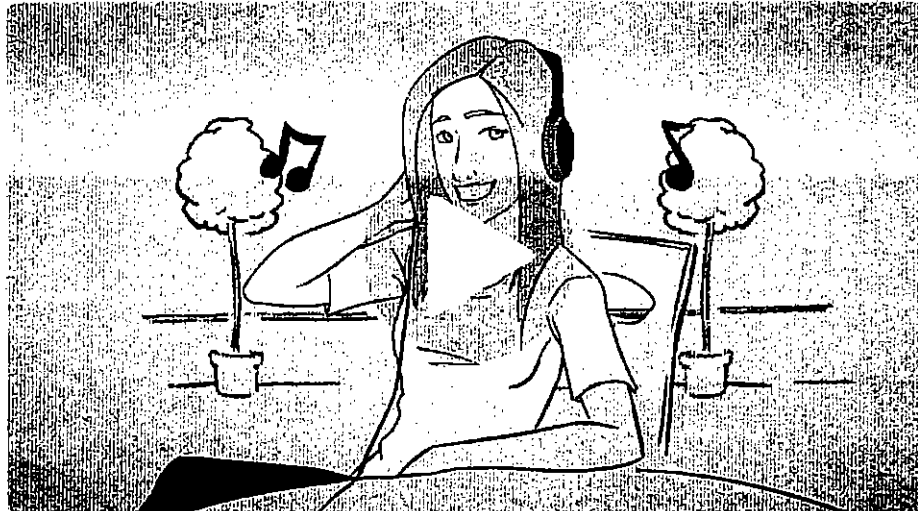
By Artist



Download ReDigi

## Welcome to the Online Marketplace for Used Digital Music

SELL songs you don't listen to. BUY previously listened to songs at used prices.



Like

47k

Follow @redigimusic · 95.6K followers ·

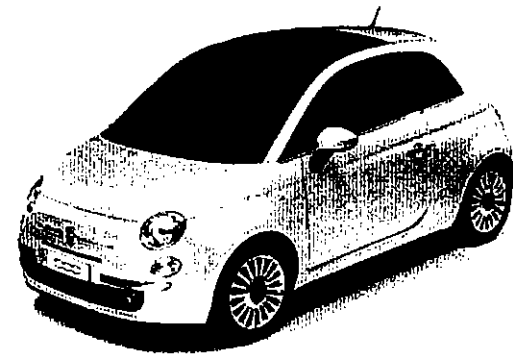
4

### Create Your ReDigi Account

[or learn more about how ReDigi works](#)

### Upload 10 Songs

and be automatically entered to win a New 2012 Fiat 500


[see contest details](#)


Don't want to sell your songs?

Members can store music in the ReDigi Cloud!

### Buy Music

Buy New and Used Hits at Great Prices

[View More](#)

### Sell Music

Download our Secure Software to Sell Your MP3s

[View More](#)


ReDigi™  
ReDigiMusic

	<b>Jai...</b> Asa ASA		\$0.79	x	x
	<b>San Franci...</b> Hope for the H.. Brett Dennen		\$0.79	x	x
	<b>Donald Tr...</b> Donald Trump -.. Mac Miller		\$0.79	x	x
	<b>Loa...</b> P.N.O.N.I Yiruma		\$0.79	x	x
	<b>Summer Nig...</b> Unstoppable Rascal Flatts		\$0.79	x	x

**Lil' Darl...**  
Vanni Moretto  
Walter G rtler & Vanni Moretto Present: Paolo Tomelleri  
Big Band, Tentet, Quintet, Quartet And Duo - Unforgettable

**Riders On The Storm (LP Versi...**  
The Doors  
Greatest Hits [1996]

**A View To A K...**  
Duran Duran  
Greatest

**SUMMERT...**  
Herbie Mann  
America/Brasil

**Creep...**  
Kenny Rankin  
Inside

Which Spring 2012 album are you most excited for? @NickiMinaj's sophomore album, or veterans Madonna & @PaulMcCartney? <http://t.co/pV512yEw>  
15 days ago · reply · retweet · favorite

Out with the old, and in with the new. Start off 2012 with a brand new car by tossing your old MP3's at @ReDigiMusic <http://awe.sm/5Zj90>  
16 days ago · reply · retweet · favorite

The holidays are over but we are not done giving. Redeem your New Years gift from ReDigi of 5 free songs instantly. <http://t.co/aubBpes2>  
19 days ago · reply · retweet · favorite

Join the conversation

Find us on Facebook



ReDigi  
Like

47,563 people like ReDigi.



"ReDigi is to digital music  
as eBay is to goods."  
THE WALL STREET JOURNAL.

"ReDigi will forever change  
the way digital music  
is bought and sold."



"ReDigi Over 13,000 followers  
and the site has not even  
launched yet"  
Billboard.biz

"Website of the Day"  
YAHOO!

"I, for one, have several  
GBs of music that I  
would gladly resell"  
TechCrunch

<a href="#">Sitemap</a>	<a href="#">Manage</a>	<a href="#">About ReDigi</a>	<a href="#">Follow Us</a>
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<a href="#">Buy Music</a>	<a href="#">Buy Credits</a>	<a href="#">Contact</a>	<a href="#">Twitter</a>
<a href="#">Sell Music</a>	<a href="#">Settings</a>	<a href="#">Send Feedback</a>	
<a href="#">My Music</a>	<a href="#">Profile</a>	<a href="#">DMCA Contact</a>	
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What is ReDigi

ReDigi is the world's first and only online marketplace for used digital music. Its genius is in its ability to facilitate the transfer of a digital music file from one user to another without copying or file sharing. This gives digital music a resale value for the first time ever, and consumers the freedom to buy and sell the music they rightfully own. ReDigi also gives back to artists and labels through generous payments with every track sold (and resold).

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feedback



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THE LEGAL  
ALTERNATIVE

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Sell Music

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By Artist

## ReDigi™...The Legal Alternative

Still want to learn more, read on.

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Terms

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## ReDigi™ ...The Legal Alternative

YES, ReDigi is LEGAL. ReDigi has structured its marketplace to honor and observe the rights of copyright owners, not to avoid or undermine them. As some have expressed concern, due to lack of understanding, it's worthwhile explaining our position.

Way back in 1908, the Supreme Court of the United States established the "First Sale Doctrine." In summary, it says that the copyright holder gets his or her royalties during the first sale, and does not have claims on it when it is resold. Quoting Wikipedia:

"The doctrine allows the purchaser to transfer (i.e., sell, lend or give away) a particular lawfully made copy of the copyrighted work without permission once it has been obtained. This means that the copyright holder's rights to control the change of ownership of a particular copy ends once ownership of that copy has passed to someone else, as long as the copy itself is not an infringing copy."

So, first, it is important that a user who desires to sell a song in the ReDigi Marketplace legally owns the downloaded copy of the song the user wishes to sell. Users cannot sell something that they do not own. It is obvious that you cannot sell the apartment you are renting, cannot sell the car you are leasing and cannot sell the book you are borrowing from the library. Many sites let users choose either to "Buy" or "Rent," for example, a movie. It is OK for users to sell the purchased movie, but not the rented one. Putting this in the context of ReDigi's marketplace, ReDigi first enables a seller to verify that the seller owns a non-infringing copy by running it through the ReDigi technical verification process, and determining its eligibility for resale on ReDigi. ReDigi then helps the user ensure that once an item is sold, the seller will not willfully use/possess any copies of the sold item in violation of the rights of the copyright owners. (There may be reasons other than copyright violation why a file may not be eligible for resale, so a determination of ineligibility does not necessarily mean that a file is illegitimate or pirated.) In this manner, ReDigi helps provide the knowledge and tools for its users to understand and comply with copyrights. And if a copy of a previously sold file reappears on a seller's computer or synced device, and the seller fails to delete it after notice from ReDigi, the seller's account with ReDigi may be suspended or terminated.

Finally, it is worthwhile pointing out the difference between file sharing services and ReDigi. If you own a music file, that file is copied into the computer's memory whenever you listen to it. This copying is legal. Making copies for your own use is also generally permissible. Making unauthorized copies of music files and handing them out or making them available to anyone who wants them is not legal.

ReDigi does not share files and does not make it easy to share files. ReDigi will not allow its users to sell music files if it discovers copies of those music files are already offered for sale by another user. ReDigi does not snitch, but it makes it difficult for users to infringe copyright law in this manner. Unlike other music services, ReDigi itself does not sell from a master clone or share files. For example, if ten people offer the same song for sale, then there are ten different, uniquely identifiable music files in the ReDigi system, each properly logged into inventory, assigned a specific inventory identification number and sold on a first listed, first sold basis.

Used bookstores are very popular, and at least since 1908, no one questions their legality nor checks that the seller did not first photocopy a book before the sale. There is also a market for the sale of used music CDs, despite the fact that there is no practical protection against first ripping the songs before selling the CD. With the introduction of the ReDigi music file organizer, we believe that ReDigi makes a significant contribution to copyright compliance well beyond any method previously available in any secondary music market.

It is always ReDigi's aim to help its users appreciate the value of legal digital music.

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ReDigi is the world's first and only online marketplace for used digital

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<a href="#">Terms</a>		<a href="#">Artist/Label Contact</a>	

music. Its genius is in its ability to facilitate the transfer of a digital music file from one user to another without copying or file sharing. This gives digital music a resale value for the first time ever, and consumers the freedom to buy and sell the music they rightfully own. ReDigi also gives back to artists and labels through generous payments with every track sold (and resold).

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## ReDigi Phase 2 Contest Details

To kick off phase 2 - Inventory Building, ReDigi is featuring the store 10 songs on ReDigi and win contest.

### How do I enter

You are automatically entered into the contest after you:

- Sign up or sign in to ReDigi
- Download the ReDigi Music Manager
- Store 10 songs onto your ReDigi Cloud space (everytime you store 10 songs your name is entered into grand & weekly prize drawing).

### What do I win

**5 FREE  
SONGS**

#### Instant Prize

Get 5 FREE songs just for storing 10 songs on ReDigi

*Tip: You will get 5 FREE songs only for the first 10 songs you store on ReDigi*



#### Grand Prize

Everytime you store 10 songs your name will be entered into the grand prize drawing that will be held once 1 million songs have been stored on ReDigi

*Tip: The more times you store 10 songs the better chance you will have in winning the Fiat 500!*  
*Example: If you store 100 songs you will increase your chances of winning by 10!*

### Rules and Regulations

[Click here to view the contest rules and regulations](#)

## EXHIBIT 3



**ReDigi™, The World's First Online Marketplace For Used Digital Music Set to Launch  
October 11th, 2011**

October 6, 2011-- Boston, MA -- ReDigi™ ([www.redigi.com](http://www.redigi.com)), the world's first online marketplace for used digital music, will open its full beta release on October 11, 2011. ReDigi is transforming the music industry by allowing users to sell their legally acquired digital music files, and buy used digital music from others at a fraction of the price currently available on iTunes.

**ReDigi is a completely FREE service**, meaning no subscription fees, no initiation fees or paid upgrades. Users even get **free private cloud storage** so they can buy, sell or simply listen to their music anytime, anywhere.

Music fans around the country, including more than 120,000 social network followers, have been anxiously awaiting ReDigi's release. CEO John Ossenmacher explains, "ReDigi's technology signifies an important transition in the digital space, beyond the scope of what anyone thought was possible. By allowing consumers to sell their used digital music, we are giving digital goods a resale value for the first time ever and opening a new realm of what is possible in the digital age."

ReDigi's mission goes far beyond just giving digital goods resale value; it also actively supports the music community. In the past, artists and labels were left out of the loop and went uncompensated if their albums were resold online or at second-hand stores. ReDigi is changing this paradigm and giving artists and labels a significant portion of all proceeds from the sale and each subsequent resale of their music.

In this way, ReDigi is making strides to help revive the music community, which has struggled to find its footing since transitioning to a digital platform. "We are excited about the innovative programs that we have created to support artists and labels," said Ossenmacher. "As we move forward, social responsibility will remain one of our highest priorities."

**ReDigi's Technology**

A team of top programmers, including former MIT faculty and graduates, built ReDigi from the ground up. Part of its genius is in its revolutionary technology that transfers an eligible digital music file from one user to another without allowing multiple copies to exist at the

same time. This is a massive breakthrough in the digital era, and gives users the ability to buy and sell used digital music direct from one fan to another.

ReDigi's forensic *Verification Engine* analyzes each music file uploaded for sale into the ReDigi marketplace to verify that it is eligible for resale, accepting only previously, legally downloaded tracks (excludes songs ripped from CD's). Once a track is deemed eligible, the *ReDigi Music Manager*—the platform that allows users to access the full range of ReDigi's offerings (compatible with both PC and Mac)—automatically removes the music file from the original owner's computer and synced devices. This process is even superior to the secondary sale of a CD in that it ensures that there are never two owners or copies of a single digital music file.

## **How To Use ReDigi**

ReDigi is user-friendly and intuitive making it simple to buy and sell digital music with the click of a button. When a user signs up for their free account they will be given instant access to the marketplace where they can buy music and store it for free in their ReDigi cloud space. Users can buy music from any computer or mobile device and download it onto their own computer later.

**To buy music**, users can search over 11 million songs already in ReDigi's catalog. Searches can be done by song, artist, album or by browsing multiple charts to discover new gems.

Once a desired song is chosen, the user is given the option to buy the used (previously owned) or new (not previously owned) version of the track. If the used version of the song is out-of-stock, an order can be placed for the next available copy. Those who don't want to wait can immediately buy it new from ReDigi.

**To sell music**, users must first download the free *ReDigi Music Manager*. From there, users simply drag the songs they wish to sell from the Music Manager or their preferred computer library (iTunes, Windows Media Player, etc) and drop them onto the ReDigi icon located on their desktop.

Tracks that are eligible for resale will be removed from the seller's computer and all synced devices, stored in the ReDigi cloud, and offered for sale on ReDigi's website. When the song is purchased, the track and license will be instantly transferred to its new owner. The *ReDigi Music Manager* makes it easy for users to keep track of all their sales.

**Resale eligibility** is determined through ReDigi's forensic *Verification Engine*. Only legally acquired digital music files being sold by the authentic license holder are eligible for resale.

"It is a bit like CSI: ReDigi," said CTO, Larry Rudolph. "In addition to the obvious, there are many subtle clues that determine resale eligibility of each track. We are extremely cautious and our technology is incredibly thorough in determining the eligibility of a music file. "

Songs that were ripped from a CD, vinyl record, tape, or some other physical medium are not accepted. "Ineligible tracks are simply returned to the user's library, no questions asked," adds Rudolph.

### **ReDigi Credits and Coupons**

**ReDigi credits** can be used to buy music through its community marketplace. Every time a user sells a song through ReDigi, he or she will be given credits, which can then be used to purchase new favorites. Users can also buy ReDigi credits using a credit card or PayPal account.

**ReDigi instant rebate coupons** provide instant gratification and are rewarded to users each time they upload a song. Coupons will be automatically applied to the next used purchase made on ReDigi, for even deeper discounts on each song.

"ReDigi is a great alternative for kids ages 13 and older who want to build their music libraries without asking their parents for money," Ossenmacher added. "Instead, they can accumulate credits and coupons by turning in old songs, and rebuild their music libraries completely on their own."

ReDigi is changing not only the digital landscape but also the fundamental way in which people buy—and now sell—digital music. To become part of the ReDigi revolution, visit [www.ReDigi.com](http://www.ReDigi.com).

### **Media Contact**

Jaclyn Inglis

ReDigi

[Jaclyn@ReDigi.com](mailto:Jaclyn@ReDigi.com)

718.541.0402

###

### **About ReDigi**

ReDigi™ is the world's first and only online marketplace for used digital music. Its genius is in its ability to facilitate the transfer of a digital music file from one user to another without copying or file sharing. This gives digital music a resale value for the first time ever, and consumers the freedom to buy and sell the music they rightfully own. ReDigi also gives back to artists and labels through generous payments with every track sold (and resold). ReDigi is creating a new paradigm, which is changing not only the digital landscape, but also the way people think about and buy digital music.

## EXHIBIT 4

Disc Containing ReDigi Video Tutorial

(actual disc filed with Court)

## EXHIBIT 5

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## Site to Resell Music Files Has Critics

By BEN SISARIO

Published: November 14, 2011

Music fans looking to clear out some clutter can always try to sell their old CDs. But can someone resell an old digital music file of "Thriller" that's languishing on a computer?



Enlarge This Image

Join Hiten for The New York Times  
Larry Rudolph, left, and Steve Binder, members of ReDigi's development team, at the company's office in Cambridge, Mass.

A legitimate secondhand marketplace for digital music has never been tried successfully, in part because few people think of reselling anything that is not physical. But last month a new company, ReDigi, opened a system that it calls a legal and secure way for people to get rid of unwanted music files and buy others at a discount.

The service has already drawn concern from music executives and legal scholars, who say it is operating in a gray area of the law. Last Thursday the Recording Industry Association of America, which represents the major record companies, sent ReDigi a cease-and-desist letter, accusing it of copyright infringement.

John Ossenmacher, ReDigi's chief executive, contends that the service complies with copyright law, and that its technology offers safeguards to allay the industry's concerns that people might profit from pirated music. "ReDigi is a marketplace that gives users tools to be in compliance with copyright law," he said. "Before I put a file up for sale ReDigi says you will need to delete them, and if not it won't take them."

When a user wants to upload a song for sale, ReDigi analyzes its metadata — a kind of digital fingerprint — to verify that it came from an official store like iTunes or Amazon. (It does not accept files ripped from a CD, or others whose provenance it considers suspect.)

A desktop program then deletes any copies left on a user's computer, and can detect if that user tries to add copies



Enlarge This Image

ReDigi's Web site explains how to sell and buy used digital music files. The service says that it complies with copyright law.



Enlarge This Image

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Readers shared their thoughts on this article.

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Jodi Hinton for The New York Times later.  
John Ossenmacher, the chief executive of ReDigi.

Songs on the service, which is based in Cambridge, Mass., cost 79 cents, as much as 50 cents less than the price of new tracks at iTunes. ReDigi users also get coupons worth 20 cents for each song upload for sale, effectively reducing the cost of a track to 59 cents. ReDigi's fee ranges from 5 to 15 percent, a spokeswoman said. The company also plans to open a similar market for e-books, Mr. Ossenmacher said.

Lawyers and executives in music and technology call ReDigi a novel system, but with a number of legal and practical issues that put it at odds with the music industry.

ReDigi says it is legal under the first-sale doctrine, the idea that once someone buys a copyrighted item like a CD or book, that buyer is free to resell it.

But legal scholars say that the law is unclear when it comes to digital goods because transferring a digital file from one party to another usually involves making a copy of it, something generally not allowed under copyright law.

"The real challenge for the first-sale doctrine in the digital environment," said Mark A. Lemley, a professor at Stanford Law School, "is that courts have generally said that if you've gone beyond using your copy, and made a new copy, then you're outside the scope of the doctrine."

Jason M. Schultz, an assistant professor of law at the University of California, Berkeley, said there were aspects to the first-sale law that may apply to digital goods, but have been largely untested in the courts.

"When you own something you get to customize it, modify it, move it around — the things that we do all the time with physical property," Professor Schultz said. "That needs to be applied to digital music here in order to get it off your hard drive, to their service and to the next person."

The recording industry association's letter to ReDigi, a copy of which was obtained by The New York Times, says that the company violates copyright by making copies of files, and by providing 30-second samples of songs without licenses. A spokeswoman for ReDigi said on Friday that the company had not received the letter.

Mr. Ossenmacher, who has a background in technology and marketing, with several patents for fluorescent lighting and experience in social networking, said that his company has developed a process it calls an "atomic transaction" that can transfer files between users without copying.

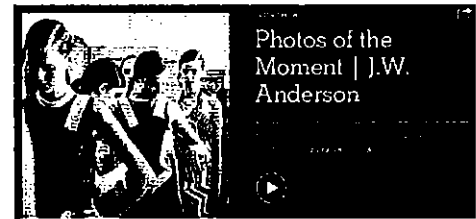
That and other claims have been disputed by music and technology specialists, including Steve Scherf, a founder of CDDb, a system now known as Gracenote, that is widely used by iTunes and other programs to analyze and identify the music on people's computers.

"I have some serious doubts about their technologies," Mr. Scherf said in an interview. "There are things in it which as far as I can tell are just hype."

Mr. Ossenmacher said that ReDigi could tell if a user tried to put a file on their computer after already uploading it for resale. The service can also detect if a song on a connected iPod is another such copy, and would suspend a user's account if the files were not removed. But he conceded that the service is not foolproof.

"If someone willfully wants to violate copyright law," he said, "then there may be ways that they can ultimately beat the system."

ReDigi's system is not the first attempt at a secondhand digital marketplace. Three years



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ago a company called Bopaboo announced plans for a similar service, but it was unable to get licenses from record companies, and the project was abandoned.

Mr. Ossenmacher said that ReDigi has offered to pay labels and artists a "gratuity" as a good-will gesture, even though the first-sale rule would make that unnecessary.

The company's business plan calls for it to take a fraction of every sale on the service. But like many start-up companies in digital music, to turn a profit ReDigi will need to attract large numbers of users.

"If nothing in ReDigi sells," he said, "we're dead."

A version of this article appeared in print on November 15, 2011, on page B1 of the New York edition with the headline: Site to Resell Music Files Has Critics.

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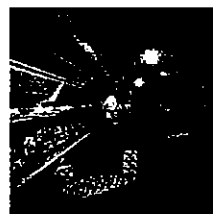
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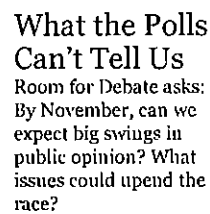
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## EXHIBIT 6

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1

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Last updated October 5, 2010

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**1. The Service**

The Service offers downloads of digitized versions of audio recordings, artwork and information relating to such audio recordings, and other content (individually and collectively, "Digital Content") and other services under the terms and conditions in the Terms of Use.

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**2.4 All Sales Final; Downloading and Risk of Loss; Availability of Digital Content.** All sales of Digital Content are final. We do not accept returns of Digital Content. Once you have purchased Digital Content, we encourage you to download it promptly and to make back-up copies of it. If you are unable to complete a

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**2.5 Unique Identifiers.** The Digital Content may include unique identifiers that are specific to you or your purchase ("Unique Identifiers").

### 3. Software

**3.1 General.** We may make available to you, from time to time, software for your use in connection with the Service (any and all such software, individually and collectively, the "Software").

**3.2 Use of the Software.** You may use the Software only in connection with the Service. You may not separate any individual component of the Software for use other than in connection with the Service, may not incorporate any portion of it into your own programs or compile any portion of it in combination with your own programs, may not transfer it for use with another service, or use it, or any portion of it, over a network and may not sell, rent, lease, lend, loan, distribute or sub-license the Software or otherwise assign any rights to the Software in whole or in part. We may discontinue some or all of any Software we provide, and we may terminate your right to use any Software at any time and in such event may modify it to make it inoperable.

**3.3 Updates.** We may offer updates of the Software, from time to time, for feature enhancement, security or other purposes. We will not automatically update the Software, unless you authorize us to do so.

**3.4 Export Regulations; Government End Users.** You agree to comply with all export and re-export restrictions and regulations of the Department of Commerce and other United States agencies and authorities that may apply to the Software. If you are a U.S. Government end user, we are licensing the Software to you as a "Commercial Item" as that term is defined in the U.S. Code of Federal Regulations (see 48 C.F.R. § 2.101), and the rights we grant you to the Software are the same as the rights we grant to all others under the Terms of Use.

### 4. No Reverse Engineering, Decompilation, or Disassembly

You may not, and you will not encourage, assist or authorize any other person to, modify, reverse engineer, decompile or disassemble, or otherwise tamper with, the Software or the Unique Identifiers, whether in whole or in part, or create any derivative works from or of the Software.

### 5. Reservation of Rights

Except for the rights explicitly granted to you in the Terms of Use, all right, title and interest in the Service, the Software and the Digital Content are reserved and retained by us, our Digital Content providers, and our licensors. You do not acquire any ownership rights in the Software or Digital Content as a result of downloading Software or Digital Content.

### 6. Territorial Restrictions

As required by our Digital Content providers, Digital Content will, unless otherwise designated, be available only to customers located in the United States.

### 7. General

**7.1 Damages Cap.** Without limiting the Disclaimer of Warranties and Limitation of Liability in the Amazon.com Conditions of Use: (i) in no event shall our or our software licensors' total liability to you for all damages (other than as may be required by applicable law in cases involving personal injury) arising out of or related to your use or inability to use the Software exceed the amount of fifty dollars (\$50.00); and (ii) in no event shall our or our Digital Content providers' total liability to you for all damages arising from your use of the Service, the Digital Content, or information,

materials or products included on or otherwise made available to you through the Service (excluding the Software), exceed the amount you paid to purchase, on the Service, the Digital Content related to your claim for damages. These limitations will apply to you even if the remedies fail of their essential purpose.

**7.2 Termination; Amendments.** Your rights under the Terms of Use will automatically terminate without notice from us if you fail to comply with any of their terms. In case of such termination, you must cease all use of the Software and Digital Content, and we may immediately revoke your access to the Service without notice to you and without refund of any fees. Our failure to insist upon or enforce your strict compliance with the Terms of Use will not constitute a waiver of any of our rights. We may amend any of the Terms of Use at our sole discretion by posting the revised terms on the Service's website. Your continued use of the Service, the Software or the Digital Content after any such amendment's effective date evidences your agreement to be bound by it.

**7.3 Third-Party Beneficiaries.** Digital Content copyright owners are intended third-party beneficiaries under the Terms of Use and may enforce the Terms of Use against you and invoke all rights hereunder including limitations of liability.

**7.4 Contact Information.** For communications concerning the Terms of Use, please write to Amazon.com, Attn: Legal Department, P.O. Box 81226, Seattle, WA 98108-1226

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## EXHIBIT 7



November 10, 2011

**Via E-Mail and Overnight Mail**

John Ossenmacher  
ReDigi, Inc.  
Cambridge Innovation Ctr, 14<sup>th</sup> Floor  
1 Broadway  
Cambridge, MA 02142  
[John@ReDigi.com](mailto:John@ReDigi.com)

Dear Mr. Ossenmacher:

I write on behalf of the members of the Recording Industry Association of America ("RIAA"): Universal Music, Sony Music Entertainment, Warner Music Entertainment and EMI Music North America ("RIAA Members"). As you are aware, these companies own or control the copyrights for the vast majority of recorded music released in the United States. It has come to the attention of our Members that ReDigi, Inc. ("ReDigi") is making unauthorized use of certain of these recordings along with related intellectual property.

As we understand it, ReDigi's proprietary software allows a user to select a sound recording he or she possesses and to designate that recording for "sale." The software then duplicates the user's copy of the track, places a watermark on that copy, stores it on ReDigi's servers and purportedly deletes the original file from the user's hard drive or mobile device. Then ReDigi offers for sale the copy it has made to other users of its service.

Leaving aside our concerns regarding whether and how ReDigi can confirm that its users actually lawfully possess the sound recording that is being offered for sale (which is significant given the amount of infringing content on the Internet), there can be no doubt that ReDigi's conduct constitutes willful copyright infringement. As you are no doubt aware, the United States Copyright Act reserves to the owner of the copyright the exclusive right to reproduce the copyrighted work, prepare derivative works from the original, and distribute copies of the work and derivative works. 17 U.S.C. § 106(1)-(3). If ReDigi wants to engage in any of those acts, it must first get a license to do so, which it has not done.

Moreover, ReDigi cannot claim that its conduct is protected by § 109(a) of the Copyright Act under the "first sale doctrine." That provision permits the owner of "a *particular copy* or phonorecord lawfully made under this title" to sell that particular copy. It does not permit the owner to make another copy, sell the second copy and destroy the original.<sup>1</sup> Thus, even if ReDigi's software and system works as described by ReDigi (i.e. that it deletes the original copy before it makes the sale), ReDigi would still be liable for copyright infringement.

Aside from unlawfully copying and distributing our Members' copyrighted content, ReDigi's streaming service (which allows its users to play a 30 second sample of a sound recording before purchasing it) also constitutes willful copyright infringement. The Copyright Act also reserves to the owners of sound recordings the right to perform their works through means of a digital audio transmission. 17 U.S.C. § 106(6). ReDigi does not have a license from any of our Members to stream music over the Internet.

Accordingly, on behalf of our Members and their artists, we hereby demand that ReDigi immediately cease and desist its infringing activities, including the reproduction, distribution, and streaming of our Members' sound recordings. In addition, ReDigi must quarantine any copies on its servers of our Member's sound recordings so that those recordings are not exploited in any manner. If you are unable to filter out our Members' content, we demand that you cease further distribution of the ReDigi software and terminate the connection between ReDigi servers and any individuals who have already downloaded the ReDigi software. We further demand that you remove from your website all references to the names and likenesses of artists signed to RIAA Members. Finally, we demand that you provide an accounting of all sales achieved and revenue generated from sales of our Members' sound recordings through the ReDigi software so that we can discuss a resolution of our Members' claims. In this regard, I note that the statutory damages for willful copyright infringement can be as high as \$150,000 per work infringed.

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<sup>1</sup> See *Mirage Editions, Inc. v. Albuquerque A.R.T. Co.*, 856 F.2d 1341, 1344 (9<sup>th</sup> Cir. 1988) ("the right to transfer [under the first sale doctrine] applies only to the particular copy of the book which appellant has purchased and nothing else"); *United States v. Sachs*, 801 F.2d 839, 843 (6<sup>th</sup> Cir. 1986) ("the first sale doctrine only permits the sale of a particular lawfully made copy, not its reproduction") (citing cases); *Gener-Villar v. Adcom Group, Inc.* 530 F. Supp. 2d 392, 404-05 (D. P.R. 2007) (defendant may sell computer disc containing digital copies of photographs but cannot reproduce photographs without paying the copyright holder). The U.S. Copyright Office has expressly rejected the suggestion that Section 109(a) of the Copyright Act be amended to permit "transmission of a work that was subsequently deleted from the sender's computer." U.S. Copyright Office, Library of Cong., DMCA Section 104 Report (2001), available at [http://www.copyright.gov/reports/studies/dmca/dmca\\_study.html](http://www.copyright.gov/reports/studies/dmca/dmca_study.html). See generally K. Kupferschmid, "Lost in Cyberspace: The Demise of the Digital First Sale Doctrine," 16 J. Marshall J. Computer & Info. Law 825 (1998) (transmitting a copy and destroying the original not covered by first sale doctrine).

John Ossenmacher  
November 10, 2011  
Page Three

After our Members' claims are resolved, we expect that you will destroy the quarantined sound recordings. However, you should not destroy those sound recordings until there is a final resolution as that data will be relevant evidence in the event litigation becomes necessary.

I look forward to your prompt response to this letter.

Nothing contained herein shall constitute a waiver of our Members' rights and remedies, all of which are expressly reserved.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Pariser". The signature is stylized with a large, looped initial "J" and a cursive "Pariser".

Jennifer L. Pariser  
SVP, Litigation

# MANDEL DECLARATION

COWAN, LIEBOWITZ & LATMAN, P.C.  
1133 AVENUE OF THE AMERICAS  
NEW YORK, NY 10036-6799  
(212) 790-9200

Attorneys for Plaintiff  
CAPITOL RECORDS, LLC

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

----- X		
CAPITOL RECORDS, LLC,	:	12 Civ. 0095 (RJS)
	:	
Plaintiff,	:	
	:	
-against-	:	<b>DECLARATION OF</b>
	:	<b><u>RICHARD S. MANDEL, ESQ.</u></b>
	:	
REDIGI INC.,	:	
	:	
Defendant.	:	
----- X		

RICHARD S. MANDEL, pursuant to 28 U.S.C. § 1746, declares as follows:

1. I am a shareholder in the firm of Cowan, Leibowitz & Latman, P.C., which represents Plaintiff Capitol Records, LLC in this matter ("Plaintiff" or "Capitol"). I submit this declaration in support of Plaintiff's application by order to show cause for an expedited hearing on its motion for a preliminary injunction.

2. As set forth in the annexed Memorandum for a Preliminary Injunction and Declaration of Alasdair McMullan, Capitol is suffering daily infringement of numerous of its copyrighted sound recordings and associated artwork via an online "marketplace" for digital files made available by defendant ReDigi, Inc. As Mr. McMullan explains, the infringement is widespread, impossible to monitor or measure in scope, and causing irreparable harm to Capitol's intellectual property and the market it has spent years developing for legitimate online distribution of sound recordings.

3. Capitol proceeds by order to show cause, rather than by notice of motion, to ensure that it will be able to obtain an expedited hearing on its motion for a preliminary injunction to remedy this ongoing, damaging infringement. In the absence of such relief, a hearing would be significantly delayed by requirements set forth in Judge Sullivan's Individual Rule for motions brought in the ordinary course, including the mandatory exchange of pre-motion conference letters and the scheduling of a pre-motion conference. Judge Sullivan's Rules state that this procedure is not required for motions brought by order to show cause, such as the instant motion seeking interlocutory relief on the grounds of irreparable harm.

4. Plaintiff has not made a previous application for similar relief.

5. On January 19, 2012, I notified counsel for ReDigi, Ray Beckerman, Esq., of Ray Beckerman, P.C., that Capitol would be presenting the instant application to the Court the next day. Because Mr. Beckerman was unavailable in the morning, we agreed to meet at Court at 2:00 p.m. on Friday, January 20, 2012.

I DECLARE UNDER PENALTY OF PERJURY THAT THE FOREGOING IS TRUE  
AND CORRECT. EXECUTED ON JANUARY 19, 2012 AT NEW YORK, NEW YORK.



RICHARD S. MANDEL