COWAN, LIEBOWIT 1133 AVENUE OF T NEW YORK, NY 100 (212) 790-9200	HE AMERICAS		
Attorneys for Plaintiff CAPITOL RECORDS			
UNITED STATES DI SOUTHERN DISTRI		X	
CAPITOL RECORDS		:	12 Civ. 0095 (RJS)
	Plaintiff,	:	
-against-		:	DECLARATION OF <u>ALASDAIR J. McMULLAN</u>
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

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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. 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.

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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

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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

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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 <u>New York Times</u> 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

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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 <u>New York Times</u> 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 <u>Billboard's</u> "top 100" songs listed as available from ReDigi are owned by Capitol. More generally,

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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

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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

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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 <u>19</u>, 2012 IN NEW YORK, NEW YORK.

ALASDAIR J. MCMULLAN

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EXHIBIT 1

Title	Artist	Album	Sound	Artwork/
			Recording	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	×
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	×
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	Artwork/
2,200			Recording	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	Harley-Davidson Cycles (Road	SR 17-910	
	Silver Bullet Band	Songs)		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	SR 652-909	
		Friends		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	Artwork/
			Recording	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
l 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
	Keith Urban	Love, Pain & the whole crazy	SRu 630-851	
I Told You So		thing		
Just A Kiss	Lady Antebelium	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	х

Title	Artist	Album	Sound	Artwork/
			Recording	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



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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 Boys Capitol Records, Inc. previous 🕄 next Save, Print and Email (Help Page) Format for Print/Save Select Download Format Full Record Email Enter your email address: Help Search History Titles Start Over

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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 enolvere 🔊 next Save, Print and Email (Help Page) Format for Print/Save 1 Select Download Format Full Record Email Enter your email address: • - - - -Help Search History Titles Start Over

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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 registra-tion has been made for the work identified below. The information in this certificate has been made a part of the Copyright Office records.

White L. Lada

REGISTER OF COPYRIGHTS

United States of America

UNITED STATES COPYRIGHT OFFICE REGISTRATION NUMBER 17-910 SR SR SRU EFFECTIVE DATE OF REGISTRATION J Į... U.L. (Dey) New

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Claimant(s)		1750 North Vine Street			
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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.

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REGISTER OF COPYRIGHTS United States of America

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

TITLE OF THIS WORK V PARACHUTES -- as recorded by Coldplay (30162)

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

Don't Panic; Shiver; spies; Sparks; Yellow; Trouble; Parachutes; High Speed; We Nover Change; Everything's Not Lost

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EFFECTIVE DATE OF REGISTRATION

For a Sound Recording UNITED STATES COPYRIGHT OFFICE

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SR 328-762

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	DN* 1, the undersigned, hereby certify that 1 am the Downer of exclusive right(s) claimant fauthorized agent of <u>Capitol R</u>	Locords (EXCLUSIVE USA LICENSEE)	8
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rubeth Geters

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 2 Author: EMJ 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 corrent 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



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Page 2 of 2

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Certificate of Registration



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Register of Copyrights, United States of America

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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.

Narybeth Seters

Register of Copyrights, United States of America





REGISTRATION NUMBER



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05 7 DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET. TITLE OF THIS WORK V "X&Y" recorded by Coldplay (# 747862) PREVIOUS, ALTERNATIVE, OR CONTRATS CITLES (CIRCLE ONE) V Square Ope, What II. Waite Shadows. Fix You. Talk. X&Y. Speed of Sound. A Message, Low. The Hardest Part. Swallowed In The Sea, Twisted Logic. NAME OF AUTHOR V DATES OF BIRTH AND DEATH Yest Born V Yest Died Year Died V **EMI Records Ltd.** a AUTHOR'S NATIONALITY OR DOMICILE WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Was this contribution to the work a "work made for birs"? Cattan of 🕨 of these op "Yes," said d Ye QYee D No. Anonymous? ÓR Demisied in . United Kingdom DYes DI No **Take** 🗆 Na Paudonymous? NATURE OF AUTHORSHIP Briefly describe nature of material created by this sucher in which copyright is claimed. Some Sound Recordings (all others), Some Artwork, Compilation of Photography/Artwork NOTE NAME OF AUTHOR V DATES OF BIRTH AND DEATH Under Um jaw, the "sufficient of the a "sorth smalle for him" is generally the amployer, noil the suppoyer (see instruc-lons). For any part of that work that was "made for him", "theat Under Um bi ۲ Year Born W Year Died h Was this coordination to the work of "work made for hot?" AUTHOR'S NATIONALITY OR DOMICILE WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Cittans of P of these of "Yes," in C) Yes Anonymous? OR Q Yes D No Duniciled in the O No Pseudonymous? O Yes O No instan NATURE OF AUTHORSHUP Bately describe nature of material created by this surfor in which copyright is claimed. hire," check space manifold, give NAME OF AUTHOR V DATES OF BIRTH AND DEATH Year Born ♥ Year Died ♥ provided, give Une employer (or other С person for whore the work AUTHOR'S NATIONALITY OR DOMICILE WAS THIS AUTHOR'S CONTRIBUTION TO Was this contribution to the work a was propered) as "Author" of that part, and trave the THE WORK "work made for him"? if the arms Common of P. CI Yes Amatyatous? O Yes O No 'Yet,' 20 OR Domicied In 13 No Pseudonymous? DYes D No ce for dates of birth a NATURE OF AUTHORSHIP Bdely describe ontone of material created by this suchar in which copyright is cleared, V damin blank. 660 YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK Monthly June Complete this intern ORLY # Data while have been sublicing. 7 Year 2005 This lease mant be of in all cases De/D a 2005 United States of America ta san' COPYRIGHT CLAIMANT(S) Name and eddress must be given even if the claimant is the same of APPLICATIO the etablor given in space 2. V ONE DEPOSIT a EMI Records Ltd. C/o EMI Music North America 150 Fifth Ave., 11th Floor, New York, NY 10011 TWO DANS T 7 ZULS belore cample TRANSFER II the children (4) named here in space 4 is (are) different from the subject(4) named in space 2, give a brief statement of how the children's obtilized ownership of the copyright. V 5 FUTOS RE b MORE ON BACK . . Complete at applicable spaces (numbers 8-8) on the reverse elde of this page. DO NOT WRITE KERK See detailed instructions. •Son the long at line 8.

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Register of Copyrights, United States of America

Registration Number SR 681-019

Effective date of registration: July 28, 2011

Contents Titles:		Hand / Keep On / Like Jesus Does / Hungover & Country Music Jesus / Jack Daniels / Springsteen / I'm
Year of Completion: Date of 1st Publication:		Nation of 1st Publication: United States
Author		
Author:	EMI Records Nashvi	le
Author Created:	sound recording, Son	e Sound Recordings, Photographs
Work made for hire:	Yes	
Domiciled in:	United States	
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		rk 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

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brubeth Geters

Register of Copyrights, United States of America

Registration Number SR 638-214

Effective date of registration: June 23, 2008

Contents Titles: ("One Of The Boys" recorded by Katy Perry (#042492) Due 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/ Fingenprints
Completion/Publication – Year of Completion: Date of 1st Publication:	
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
	Capitol Records, LLC
	C/o EMI Music North America, 150 Fifth Ave., 11th Floor, New York, NY, 10011
Limitation of copyright cla	im
	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

Name: Mariel Belanger Date: June 18, 2008

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Registration #: SR0000638214

Service Request #: 1-83976648

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



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Register of Copyrights, United States of America

Registration Number SR 638-213

Effective date of registration: June 23, 2008

Title of Work:	"Ur So Gay" amd "Lost	recorded by Katy Perry
Completion/ Publication - Year of Completion:		
Date of 1st Publication:	November 20, 2007	Nation of 1st Publication: United States
Author	· · · · · · · · · · · · · · · · · · ·	and a second and a s
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Registration #: SR0000638213

Service Request #: 1-83976669

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

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Register of Copyrights, United States of America

Registration Number SR 638-212

Effective date of registration: June 23, 2008

Title		
	"I Kissed A Girl" recor	rded by Katy Perry
Completion/ Publication - Year of Completion:		
Date of 1st Publication:	May 6, 2008	Nation of 1st Publication: United States
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Registration #: SR0000638212

Service Request #: 1-83976682

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

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Acting Register of Copyrights, United States of America

Registration Number SR 662-267

Effective date of registration:

September 29, 2010

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complet	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
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		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



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Acting Register of Copyrights, United States of America

Registration Number SR 662-268

Effective date of registration: September 29, 2010

	Title of Work: "Teenage Dream" recorded by Katy Perry (#846012) Contents Titles: Teenage Dream; Last Friday Night (T.G.L.P.); 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				
Complet	tion/Publication -	Club Remix)			
	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		Yes			
	Domiciled in:	United States			
Copyrigl	ht claimant Copyright Claimant:	Capitol Records LLC c/o EMI Music North America, 150 Fifth Avenue, New York, NY, 10011, United States			
Limitatio	on of copyright cla	aim			
	excluded from this claim:				
New m	naterial included in claim:	All other new sound recordings, compilation of all other new artwork/photographs			

Name: Yvonne Penzakov

Date: September 28, 2010



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Title

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.

Acting Register of Copyrights, United States of America

Registration Number SR 662-264

Effective date of registration: September 29, 2010

Title of Work: "California Guris" 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

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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

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ODDOSRODORA

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



Public Catalog

Copyright Catalog (1978 to present)

Search Request: Left Anchored Copyright Number = SRu000935049 Search Results: Displaying 1 of 1 entries

Previous next

MARCE DE LA CONSTRUCTION

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

previous next 🔊

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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.

Mr beth Geter

Register of Copyrights, United States of America



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Register of Copyrights, United States of America

Registration Number SR 679-267

Effective date of registration: June 22, 2011

Title	: "Just A Kiss" recorded by Lady Antebellum
Completion/Publication - Year of Completion:	
Date of 1st Publication:	May 3, 2011 Nation of 1st Publication: United States
	Capitol Records Nashville
Author Created:	sound recording
Work made for hire:	Yes
Domiciled 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

Registration #: SR0000679267 Service Request #: 1-620824751



. .. .

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



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Register of Copyrights, United States of America

Registration Number SR 656-386

Effective date of registration: April 28, 2008

Title —		·	······································
		•	ecorded by Lady Antebellum (#320662) Lookin For A Good Time/ All We'd Ever Need/ Long
		Gone/ I Run To You/ L	ove's Lookin Good On You/ Home Is Where the Heart Slow Down Sister/ Can't Take My Eyes Off You/ One
Comple	tion/Publication	-	
•	Year of Completion:	2008	
	Date of 1st Publication:	April 14, 2008	Nation of 1st Publication: United States
Author			
	Author:	Capitol Records Nasl	wille, a division of Capitol Records, LLC
	Author Created:	Some Sound Recordi	ngs, Compilation of Photographs
	Work made for hire:	Yes	
	Domiciled in:	United States	
	Anonymous:	No	Pseudonymous: No
Copyrig	jht claimant —		
••• •	Copyright Claimant:	Capitol Records, LLC	2
		C/o EMI Music Norti 10011	h America, 150 Fifth Ave., 11th Floor, New York, NY,
Limitati	ion of copyright	claim ———	·····
		This work contains s	ome preexisting materials (Sound Recording (track 1 - re") and Photographs)
	Previously registered:	No	
New ma	terial included in claim:	Some Sound Recordi	ngs (tracks 2 - 11), Compilation of Photographs
New ma		Some Sound Recordi	ngs (tracks 2 - 11), Compilation of Photographs

Page 1 of 2

Name: Mariel Belanger Date: April 14, 2008



Page 2 of 2



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arybeth Geters

Register of Copyrights, United States of America

Registration Number SR 656-388 Effective date of registration:

April 28, 2008

omole	tion/Publication	"Love Don't Live Here" recorded by Lady Antebellum
	Year of Completion:	
ithor	Date of 1st Publication:	October 2, 2007 Nation of 1st Publication: United States
		Capitol Records Nashville, a division of Capitol Records, LLC
Ţ,	Author Created:	Sound Recording
	Work made for hire:	Yes
•	Domiciled in:	United States
	Anonymous:	No Pseudonymous: No
opyri	ght claimant —-	
		Capitol Records, LLC
		C/o EMI Music North America, 150 Fifth Aye., 11th Floor, New York, NY, 10011

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



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brubeth Geters

Register of Copyrights, United States of America

Registration Number SR 644-543

Effective date of registration: February 22, 2010

Contents Titles:	t: "Need You Now" recorded by Lady Antebellum (#977022) 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	
•	January 26, 2010 Nation of 1st Publication: United States
	Capitol Records Nashville, a division of Capitol Records, LLC sound recording, Compilation of Photographs
Work made for hire: Domicfied in:	Yes 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 d	alm
	: sound recording, Work Contains Some Preexisting Materials (Sound Recordings "American Honey," "Love This Pain," "Our Kind Of Love," "Ready To Love," "Stars Tohight")
New material included in claim:	sound recording, All Other Sound Recordings, Compilation of Photographs
Certification	
Name	Suzame Arrabito
Date	February 18, 2010

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Page 2 of 2



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arubeth Seters

Register of Copyrights, United States of America

Registration Number SR 644-546

Effective date of registration: February 22, 2010

Title of Work:	"Our Kind Of Love" and "Stars Tonight" recorded by Lady Antebellun
Completion/ Publication -	•
Year of Completion:	2010
Date of 1st Publication:	January 19, 2010 Nation of 1st Publication: United State
wthor	<u> </u>
	Capitol Records Nashville, a division of Capitol Records, LLC
Author Created:	sound recording
Work made for hire:	Yes
Domiciled in;	United States
opyright 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



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 Seters

Register of Copyrights, United States of America

Registration Number SR 644-544

Effective date of registration: February 22, 2010

	<u>.</u>	"American Honey" recorded by Lady Antebellum
Completi	ion/ Publication - Year of Completion: Date of 1st Publication:	
Author •	·····	
	 Author: Author Created: 	Capitol Records Nashville, a division of Capitol Records, LLC sound recording
	Work made for bire:	Yes
	Domiciled in:	United States
Copyrigh	it claimant	· · · · · · · · · · · · · · · · · · ·
	Copyright Claimant:	Capitol Records, LLC, dba c/o EMI Music North America
		150 Fifth Ave, New York, NY, 10011, United States
Certificat	tion ———	
	Name:	Suzame Arrabito
	Date:	February 18, 2010



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prybeth Geters

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Register of Copyrights, United States of America

Registration Number SR 644-542

Effective date of registration: February 22, 2010

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
Walana and a fee bloom	
Work made for hire:	
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



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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:								
F	Date of 1st Publication:							
Author —								
/ acrior	Author:	Capitol Records Nashville, a division of Capitol Records, LLC						
	Author Created:	sound recording						
	Work madé for hire:	Yes						
	Domiciled in:	United States						
Copyright		·						
	Copyright Claimant:	Capitol Records, LLC, dba c/o EMI Music North America						
		150 Fifth Ave, New York, NY, 10011, United States						
Certificatio	on <u>—</u> ——							
		Suzame Arrabito						
	Date:	February 18, 2010						
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probeth Geters

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EFFECTIVE DATE OF HEGISTRATION

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"Knock 'Em Out" and "LDN" recorded by Lily Allen 1. 6 经运行的 _÷-÷

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Rev: June 2002-20,000 Web Rev: June 2002 🕤 Printed on recycled paper

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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 fil 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, cip (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.

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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:

- 'ITTLE: (Give the Hile as given under the heading "Title of this Work" in Space 1 of the basic form.) NORAH JONES/COME AWAY WITH ME

Identification of

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. NAMB(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

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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 I on any of the Short Forms PA. TX, or VA.



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U.S. Government Priviling Office: 2000-461-113/20.021

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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.

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Acting Register of Copyrights, United States of America

Registration Number SR 671-434

Effective date of registration: February 22, 2011

	"Windows Are Rolled Down" recorded by Amos Lee Windows Are Rolled Down
Completion/Publication - Year of Completion:	
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



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

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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 sound recording, Sound recordings, Compilation of Photographs/Artwork, Textual Author Created: 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



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Certificate of Registration

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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.

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Register of Copyrights, United States of America

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Register of Copyrights, United States of America

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CONTINUATION SHEET FOR APPLICATION FORMS

- This Continuation Sheet is used in consumption with Forms CA, PA, SE, SH, TX, and VA, only Indicate which basic form you are continuing in the space in the upper right-hend corner If at all possible, by to fit the information called for into the spaces provided on the basic form
- If you do not have enough space for all the origination you need to give on the basis form, use this Continuation Sheet and submit it with the basic form
- If you submit this Continuation Sheet, dip (do not tape or steple) if to the basic form and fold the two together before submitting them
- Space A of this shoet is intended to identify the basic application
- Space B is a continuation of Space 2 on the basic application. Space B (a not applicable to Short Forma Space C (on the reverse ande of this sheet) is for the continuation of Spaces 1, 4, or 5 on

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EFFECTIVE DATE OF REGISTRATION

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IDENTIFICATION OF CONTINUATION SHEET The dest as continuation of the application for orpynght registration on the basic form submitted for the following work

- . TITLE (Give the title as given under the heading "File of this Work" in Space 1 of the basic form)
 - "The Soul Sessions" recorded by Joss Stone (# 422342)

 NAME(5) AND ADDRESS(ES) OF COPYRIGHT CLABANT(5) (Correthenause and address of al least one copyright claument as given identification m Space 4 of the base form or Space 2 of any of the Short Forms PA, TX, or VA)

of Application

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

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Marybeth Geters

Register of Copyrights, United States of America



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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.

Sitemap	Manage	About ReDigi ¹⁴	Follow Us	What Is ReDigi
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Page 2	2 of 2
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Buy Music Sell Music My Music Terms	Buy Credits Sottings Profile	Contact Send Feedback DMCA Contact Artist/Label Contact	Twittor	music. Its gonius 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 resalo 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



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



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

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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), 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 ReDgi'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 self—digital music. To become part of the ReDigi revolution, visit www.ReDigi.com.

Media Contact

Jaclyn Inglis ReDigi Jaclyn@ReDigi.com 718.541.0402

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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



Readers' Comments

Readers shared their thoughts on this article. Read All Comments (19) »
Jodi Hitton for The Bon York Times later. John Ossenmacher, the chief

executive of RBDQL. 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 <u>iPod</u> 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





http://www.nytimes.com/2011/11/15/business/media/reselling-of-music-files-is-contested.... 1/18/2012

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EXHIBIT 6

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EXHIBIT 7

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November 10, 2011

Via E-Mail and Overnight Mail

John Ossenmacher ReDigi, Inc. Cambridge Innovation Ctr, 14th Floor 1 Broadway Cambridge, MA 02142 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 posses 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.

John Ossenmacher November 10, 2011 Page Two

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.¹ 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.

¹ See Mirage Editions, Inc. v. Albuquerque A.R.T. Co., 856 F.2d 1341, 1344 (9th 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 (6th 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. 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,

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 DIST SOUTHERN DISTRICT			
CAPITOL RECORDS, I	LLC,	X :	12 Civ. 0095 (RJS)
	Plaintiff,	:	
-against-		:	DECLARATION OF <u>RICHARD S. MANDEL, ESQ.</u>
REDIGI INC.,		:	
	Defendant.	:	

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 premotion 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 $\underline{/9}$, 2012 AT NEW YORK, NEW YORK.

RICHARD S. MANDEL