

1 Neville L. Johnson (SBN 66329)  
 2 Daniel B. Lifschitz (SBN 285068)  
 3 Nima Kamali (SBN 294401)  
**JOHNSON & JOHNSON LLP**  
 4 439 North Canon Drive, Suite 200  
 Beverly Hills, California 90210  
 Telephone: (310) 975-1080  
 5 Facsimile: (310) 975-1095  
 6 Email: njohnson@jjllplaw.com  
 dlifschitz@jjllplaw.com  
 7 nkamali@jjllplaw.com

8 *Attorneys for Plaintiff*  
 9 AOM MUSIC, INC

10 **UNITED STATES DISTRICT COURT**  
 11 **CENTRAL DISTRICT OF CALIFORNIA, WESTERN DIVISION**

12 AOM MUSIC, INC., a Florida  
 13 corporation,

14 Plaintiff,

15 vs.

16 BENITO ANTONIO MARTÍNEZ  
 17 OCASIO p/k/a BAD BUNNY, an  
 individual; MARCOS EFRAIN MASIS  
 18 p/k/a TAINY, an individual; RANDY  
 ARIEL ORTIZ ACEVEDO p/k/a  
 19 RANDY, an individual; JOEL MUÑOZ  
 p/k/a JOWELL, an individual; EDWIN  
 20 ROSA p/k/a ÑENGO FLOW, an  
 individual; ORMANI PEREZ  
 21 GONZALES p/k/a DJ ORMA, an  
 individual; RIMAS  
 22 ENTERTAINMENT LLC, a Puerto  
 23 Rican limited liability company; CDA  
 MUSIC GROUP INC. d/b/a DJ  
 24 NEGRO PUBLISHING, a Florida  
 corporation; EMI BLACKWOOD  
 25 MUSIC INC, a Connecticut corporation;  
 26 SONGS OF UNIVERSAL, INC. d/b/a  
 27 RISAMAR PUBLISHING, a California  
 corporation; THE ROYALTY  
 28 NETWORK, INC. d/b/a TEYNOR

CASE NO. 2:21-cv-7691

**COMPLAINT FOR:**

1. **DIRECT COPYRIGHT INFRINGEMENT**
2. **CONTRIBUTORY COPYRIGHT INFRINGEMENT**

**DEMAND FOR JURY TRIAL**

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28

MUSIC, a New York corporation;  
UNIVERSAL SONGS OF  
POLYGRAM INTERNATIONAL  
INC., a Delaware corporation; and  
DOES 1-10, inclusive;  
  
Defendants.

1 Plaintiff AOM Music, Inc. d/b/a BM Records (“BM Records” or “Plaintiff”),  
2 by and through his undersigned attorneys, brings this Complaint against Benito  
3 Antonio Martínez Ocasio p/k/a Bad Bunny (“Ocasio”), Marcos Efrain Masis p/k/a  
4 Tainy (“Masis”), Randy Ariel Ortiz Acevedo p/k/a Randy (“Acevedo”), Joel  
5 Muñoz p/k/a Jowell (“Muñoz”), Edwin Rosa p/k/a Ñengo Flow (“Rosa”), Ormani  
6 Perez Gonzales p/k/a DJ Orma (“Gonzales”), Rimas Entertainment LLC (“Rimas”);  
7 CDA Music Group Inc. dba DJ Negro Publishing (“DNP”), EMI Blackwood  
8 Music, Inc. (“EMI”), Songs of Universal, Inc. dba Risamar Publishing  
9 (“Universal”) The Royalty Network, Inc. dba Teynor Music (“TRNI”), Universal  
10 Songs of Polygram International Inc. (“Polygram”), and Does 1-10 (collectively  
11 “Defendants”) upon knowledge and belief as to himself and as to all other matters  
12 upon information and belief of his undersigned attorneys. With respect to facts  
13 alleged herein on information and belief, Plaintiff and his undersigned attorneys are  
14 informed and believe that those facts are likely to have evidentiary support after a  
15 reasonable opportunity for further investigation or discovery, because, among other  
16 reasons, evidence to support those facts is exclusively in Defendants’ possession.

### **NATURE OF THE ACTION**

17  
18 1. This is an action for copyright infringement arising out of Plaintiffs’  
19 ownership of three copyrighted musical works – “Besa Tu Cuerpo,” “Chocha Con  
20 Bicho,” and “Sigan Bailando” (collectively the “Playero Works”) – and  
21 Defendants’ unauthorized incorporation of the Playero Works into the hit song  
22 “Safaera,” for which no license or authorization was obtained.

### **PLAINTIFF**

23  
24 2. Plaintiff BM Records is a corporation organized under the laws of  
25 Florida with its principal place of business in Pasco County, Florida.

### **DEFENDANTS**

26  
27 3. Defendant Benito Antonio Martínez Ocasio p/k/a Bad Bunny is an  
28 individual domiciled, on information and belief, in San Juan, Puerto Rico.

1           4. Defendant Marcos Efrain Masis p/k/a Tainy is an individual  
2 domiciled, on information and belief, in San Juan, Puerto Rico.

3           5. Defendant Randy Ariel Ortiz Acevedo p/k/a Randy is an individual  
4 domiciled, on information and belief, in San Juan, Puerto Rico.

5           6. Defendant Joel Muñoz p/k/a Jowell is an individual domiciled, on  
6 information and belief, in San Juan, Puerto Rico.

7           7. Defendant Edwin Rosa p/k/a Ñengo Flow is an individual domiciled,  
8 on information and belief, in San Juan, Puerto Rico.

9           8. Defendant Ormani Perez Gonzales p/k/a DJ Orma is an individual  
10 domiciled, on information and belief, in San Juan, Puerto Rico.

11           9. Defendant Rimas Entertainment LLC, on information and belief, is,  
12 and at all relevant times was, a limited liability partnership organized under the  
13 laws of Puerto Rico with its principal place of business in San Juan, Puerto Rico.

14           10. Defendant CDA Music Group Inc. dba DJ Negro Publishing, on  
15 information and belief, is, and at all relevant times was, a corporation organized  
16 under the laws of Florida with its principal place of business in Miami, Florida.

17           11. Defendant EMI Blackwood Music, Inc., on information and belief, is,  
18 and at all relevant times was, a corporation organized under the laws of Connecticut  
19 with its principal place of business in New York, New York.

20           12. Defendant Songs of Universal, Inc. dba Risamar Publishing, on  
21 information and belief, is, and at all relevant times was, a corporation organized  
22 under the laws of California with its principal place of business in Santa Monica,  
23 California.

24           13. Defendant The Royalty Network, Inc. dba Teynor Music, on  
25 information and belief, is, and at all relevant times was, a corporation organized  
26 under the laws of New York with its principal place of business in New York, New  
27 York.

28           14. Defendant Universal Songs of Polygram International Inc., on

1 information and belief, is, and at all relevant times was, a corporation organized  
2 under the laws of Delaware with its principal place of business in Santa Monica,  
3 California.

4 15. Defendants Does 1 through 10 are sued herein by fictitious names for  
5 the reason that their true names are unknown to Plaintiffs. Plaintiffs will seek leave  
6 to amend this complaint to allege the true names and capacities of these Defendants  
7 when the same have been ascertained. Plaintiffs are informed and believes and  
8 based thereon alleges that these fictitiously named Defendants are responsible in  
9 some manner for the actions and damages alleged herein.

10 16. Plaintiffs are further informed and believe and based thereon allege  
11 that Defendants at all times herein alleged were the agents, employees, servants,  
12 joint venturers and/or co-conspirators of each of the other remaining Defendants,  
13 and that in doing the things herein alleged were acting in the course and scope of  
14 such agency, employment, joint venture and/or conspiracy.

15 **JURISDICTION AND VENUE**

16 17. Subject matter jurisdiction is appropriate to this Court under 28 U.S.C.  
17 §§ 1331 and 1338 because this action arises under the Copyright Laws of the  
18 United States (17 U.S.C. §§ 101 et seq.), and this Court has supplemental  
19 jurisdiction over any related state law claims under 28 U.S.C. § 1367.

20 18. Venue is appropriate under 28 U.S.C. §§ 1391 and 1400 because a  
21 substantial part of the events giving rise to the claims for relief occurred in Los  
22 Angeles County, and Defendants' actions caused injury in Los Angeles County.

23 **ALLEGATIONS COMMON TO ALL CAUSES OF ACTION**

24 **BM Records and DJ Playero**

25 19. BM Records was founded in 1978 by Pedro Merced and eventually  
26 became one of the largest and most influential record labels in Puerto Rican history,  
27 selling more than 65 million records across multiple territories.

28 20. BM Records was an early popularizer of the nascent “underground”

1 genre of music, which eventually became more widely known as “reggaeton.” The  
2 genre combined Spanish-language singing and rapping with musical influences  
3 including American hip hop, Latin American, and Caribbean music.

4 21. Prior to BM Records’ investment in the genre, reggaeton music was  
5 largely spread by independent disc jockeys (“DJs”), who would curate and produce  
6 music for young Puerto Rican artists, then distribute said music via cassette tapes  
7 sold in the streets, public schools, “caserios,” “barrios,” and public residences.

8 22. One of the more influential reggaeton DJs was Pedro Gerardo  
9 Torruellas Brito p/k/a DJ Playero (“DJ Playero”). His “Playero” mixtapes in  
10 particular served to jumpstart the careers of numerous highly influential Latin  
11 artists, including Ramón Luis Ayala Rodríguez p/k/a Daddy Yankee.

12 23. In 1991, Pedro Merced approached DJ Playero on behalf of BM  
13 Records, and the parties entered into a distribution deal. In 1992, BM Records  
14 released “Playero 37 Underground,” featuring “Besa Tu Cuerpo” and “Chocha Con  
15 Bicho.” The release was wildly successful, quickly selling tens of thousands of  
16 copies in Puerto Rico and achieving platinum status within eight months.

17 24. Over the following years, Pedro Merced would help shape the  
18 burgeoning musical genre by working with the artists on BM Records’ roster to  
19 give their output greater commercial appeal. “Playero Street Mix Vol. 1,” released  
20 by BM Records in 1995, became the first underground record to gain significant  
21 promotion by top Puerto Rican radio stations, ultimately selling more copies during  
22 the holiday period of 1995 in Puerto Rico than any other record. This was followed  
23 by “Playero Street Mix Vol. 2” in 1996, featuring “Sigan Bailando.”

24 25. “Playero 37: Underground” (Registration No. SR0000253493) and  
25 “Playero Greatest Hits: Street Mix 2” (Registration No. SR0000251271) were  
26 registered with the United States Copyright Office on June 3, 1998, each listing DJ  
27 Playero as sole author and BM Records d/b/a. Latin Music Dist., Inc, Inc.as  
28 copyright claimant. On July 1, 2020, the Playero Works were transferred from Latin

1 Music Dist., Inc. to Plaintiff by written copyright assignment.

2 26. Owing to the success of these and other releases, BM Records struck a  
3 partnership with a Latin music distributor in New York City, which helped to boost  
4 the popularity of reggaeton beyond Puerto Rico and the United States generally. DJ  
5 Playero's music was played on the biggest Latin radio station in New York, gained  
6 shelf space in numerous American retailers (such as Tower Records, Musicland,  
7 Sam Goody's, and Specs), and was licensed and distributed in various countries  
8 including the Dominican Republic, Venezuela, Colombia, Panama, and Mexico.

9 27. The influence of the music released by BM Records, and DJ Playero's  
10 mixtapes in particular, can be readily identified in the work of later multi-platinum  
11 Latin recording artists such as J. Balvin, Ozuna, Shakira, Maluma, and Becky G.  
12 Many of these artists would go on to collaborate with pop artists in America such as  
13 Katy Perry, Beyonce, Justin Bieber, Nicki Minaj, DJ Snake, Diplo, and Enrique  
14 Iglesias, further spreading the fame and influence of reggaeton music.

### 15 **Bad Bunny and "Safaera"**

16 28. Ocasio is a Puerto Rican reggaeton artist who achieved chart-topping  
17 success with his second studio album, "YHLQMDLG," becoming the best-selling  
18 Latin album in the United States of 2020, Spotify's most streamed album globally  
19 of 2020, and winner of Best Latin Pop or Urban Album at the 63rd Annual  
20 Grammy Awards, which was held on March 14, 2021. The album's breakout single,  
21 "Safaera," has been described as "a five-minute tribute to DJ Playero's genre-  
22 defining mixtapes of the 1990s"<sup>1</sup> and "a journey through DJ Playero style  
23 underground—complete with cut-and-paste sampling[.]"<sup>2</sup>

24  
25 <sup>1</sup> Matthew Ismael Ruiz, "Bad Bunny: LAS QUE NO IBAN A SALIR Album  
26 Review," *Pitchfork* (May 16, 2020), <https://pitchfork.com/reviews/albums/bad-bunny-las-que-no-iban-a-salir/> (last accessed December 7, 2020).

27 <sup>2</sup> Eduardo Cepeda, "On 'YHLQMDLG,' Bad Bunny Breaks the Urbano Mold From  
28 Within," *Remezcla* (March 3, 2020), <https://remezcla.com/releases/music/bad-bunny-yhlqmdlg-album-review/> (last accessed December 7, 2020).

1           29. “Safaera” includes samples of various third-party compositions and  
2 sound recordings, as described by Isabella Herrera of Pitchfork:

3           The five-minute track ventures through at least eight beat changes, five  
4 different rap flows, and 10+ years of references. A selected catalog of some  
5 of its citations: the one-stringed tumbi sample from Missy Elliott’s “Get Ur  
6 Freak On”; the bassline from Bob Marley’s “Could You Be Loved”; the  
7 siren-like synths from DJ Nelson and DJ Goldy’s *Xtassy Reggae* tape; the  
8 opening hook from Cosculluela’s “Pa’ La Pared” featuring Jowell & Randy;  
9 the *Jaws* sample from Alexis y Fido’s “El Tiburón”—the list goes on.  
10 Producers Tainy and DJ Orma select riddims and references that, for many of  
11 us, will evoke memories of denim stains on basement walls, transferred  
12 via *contra-la-pared perreo*, or maybe humid summers spent dancing  
13 at *marquesina* parties when visiting our families back home.<sup>3</sup>

14           30. On information and belief, Defendants were well aware of the need to  
15 “clear” the various third-party works sampled on “Safaera” by obtaining licenses to  
16 each, as demonstrated by the fact that, for example, Melissa Elliott p/k/a Missy  
17 Elliot is credited as a writer on “Safaera” due to its sampling of her hit song “Get  
18 Ur Freak On.” Indeed, “Safaera” was briefly removed from the music streaming  
19 service Spotify on May 14, 2020 due to Defendants’ failure to clear a sample on the  
20 track and was later restored upon obtaining such clearance.<sup>4</sup> However, at no point  
21 did Defendants ever “clear” the Playero Works for use on “Safaera.”

22           31. “Safaera” was an instant success for Defendants, having been streamed  
23 over one billion times between YouTube<sup>5</sup> and Spotify alone.<sup>6</sup> On November 12,

24 <sup>3</sup> Isabella Herrera, “‘Safaera’ by Bad Bunny Review,” *Pitchfork* (Mar. 4, 2020),  
25 <https://pitchfork.com/reviews/tracks/bad-bunny-safaera-ft-jowell-and-randy-and-nengo-flow/> (last accessed December 7, 2020).

26 <sup>4</sup> See Spotify Mexico, *Twitter* (May 15, 2020),  
27 <https://twitter.com/SpotifyMexico/status/1261478552157007879>.

28 <sup>5</sup> Bad Bunny, “Safaera - Bad Bunny x Jowell & Randy x Ñengo Flow | YHLQMDLG,” *YouTube* (Feb. 28, 2020), [https://youtu.be/jCQ\\_6XbATPc](https://youtu.be/jCQ_6XbATPc) (313,503,826 views as of September 24, 2021); Bad Bunny, “Safaera,” *YouTube* (Feb. 29, 2020), <https://youtu.be/PZ6CgcC2uEs> (151,394,814 views as of September 24, 2021); Keller Lokomotion, “Safaera (LETRA) - Bad Bunny x Jowell & Randy x Nengo Flow,” *YouTube* (Mar. 10, 2020), <https://youtu.be/tuQVkiVYJr0> (32,130,359 views as of September 24, 2021).



2020, it was certified Gold, Platinum, and 21x Multi-Platinum for sales of 1.26 million units by the Recording Industry Association of America.<sup>7</sup>

32. Defendants Ocasio, Masis, Acevedo, Muñoz, Rosa, and Gonzales are each credited as writers of “Safaera,” which is commercially distributed by Rimas and for which DNP, EMI, Universal, TRNI, and Polygram serve as publishers.

**Infringement of Plaintiff’s Works on “Safaera”**

33. Of importance to the instant action, “Safaera” includes at least four distinct uncleared samples of the Playero Works. The following chart illustrates the lyrics taken from the Playero Works as they appear in “Safaera”:

Playero Works	Safaera
<b>A</b> <u>Chocha Con Bicho 0:00-0:10</u>	<u>Safaera 1:43-1:50</u>
Chocha con bicho, bicho con nalgas Cho-Chocha con bicho, bicho con nalgas Cho-Chocha con bicho, chocha con bicho Chocha con bicho, bicho con nalgas	Chocha con bicho, bicho con nalga Cho-Chocha con bicho, bicho con nalga, sí  Chocha con bicho, bicho con nalga
<b>B</b> <u>Besa Tu Cuerpo 1:11 - 1:13</u>	<u>Safaera 1:50-1:53</u>
Te-ta rozando mis tetilla’	Te-ta rozando mi tetilla
<b>C</b> <u>Sigan Bailando 1:06 - 1:08</u>	<u>Safaera 1:53-1:56</u>
Este año no quiero putilla	Este año no quiero putilla
<b>D</b> <u>Sigan Bailando 1:15 - 1:33</u>	<u>Safaera 1:56-2:13</u>
Te ven con mucho macho y te quieren pegar Te ven empericao y te quieren pegar Y los que fuman pasto se quieren pegar	Te ven con mucha' prenda' y se quieren pegar Te ven bien activa'o y se quieren pegar
Porque está bien buena, porque está bien buena Nalgas bien grande como Iris Chacón Teta bien grande como Lourdes Chacón La chocha no se porque no la he visto Pero vamos pa'la cama a divertirse	Porque está bien buena, porque está bien buena Teta bien grande como Lourdes Chacón Las nalga' bien grande como Iris Chacón La chocha no sé porque no la he visto Pero vamo' pa' la cama a clavarte en panty

34. Similarly, a side-by-side transcription of these four segments, attached

<sup>6</sup> Bad Bunny, Jowell & Randy, Nengo Flow, “Safaera,” *Spotify*, <https://open.spotify.com/track/2DEZmgHKAvm41k4J3R2E9Y> (546,904,358 streams as of September 24, 2021).

<sup>7</sup> “Gold & Platinum,” Recording Industry Association of America, [https://www.riaa.com/gold-platinum/?tab\\_active=default-award&ar=Bad+Bunny%2C+Jowell+%26+Randy%2C+%C3%91engo+Flow&ti=Safaera](https://www.riaa.com/gold-platinum/?tab_active=default-award&ar=Bad+Bunny%2C+Jowell+%26+Randy%2C+%C3%91engo+Flow&ti=Safaera)

1 hereto as **Exhibit 1**, reveals a quantitatively and qualitatively substantial amount of  
2 similarity between protectable aspects of the works, including shared pitches (i.e.,  
3 selection of musical notes), rhythms (i.e., patterns of sound and silence), and  
4 syllables shared between the works' vocal melodies.

5 35. At no point in time did any of the Defendants obtain a valid license to  
6 sample Plaintiff's Works as part of "Safaera." As such, the continuing exploitation  
7 of "Safaera" infringes the copyrights to the Playero Works owned by Plaintiff.

8 **FIRST CAUSE OF ACTION**

9 **DIRECT COPYRIGHT INFRINGEMENT**

10 **(Against All Defendants)**

11 36. Plaintiff hereby incorporates the allegations set forth above in  
12 paragraphs 1 through 35 above, as though fully set forth herein.

13 37. Without Plaintiff's authorization, license, or consent, Defendants  
14 prepared "Safaera" as a derivative work based upon the Playero Works, then  
15 reproduced, prepared derivative works based upon, distributed, and publicly  
16 performed "Safaera," thereby infringing Plaintiff's exclusive rights of copyright in  
17 the Playero Works under the Copyright Act, 17 U.S.C. §§ 106(1)-(4), 501.

18 38. On information and belief, Defendants have authorized and continue to  
19 authorize the reproduction, adaptation, distribution, and/or public performance of  
20 "Safaera" in physical CDs, records, digital downloads, and digital streams.

21 39. Each unauthorized reproduction, preparation of a derivative work,  
22 distribution, and/or public performance of the Playero Works constitutes a separate  
23 and distinct act of copyright infringement.

24 40. Defendants' conduct has been and continues to be intentional, willful  
25 and with full knowledge of Plaintiff's copyrights in the Playero Works and the  
26 direct infringement thereof.

27 41. Pursuant to 17 U.S.C. § 504(b), as a direct and proximate result of  
28 Defendants' direct infringement of Plaintiff's copyrights, Plaintiff is entitled to

1 recover his actual damages, including Defendants’ profits from infringement, as  
2 will be proven at trial. Alternatively, at Plaintiff’s election, pursuant to 17 U.S.C. §  
3 504(c), Plaintiff is entitled to recover up to \$150,000 in statutory damages for each  
4 infringed work.

5 42. Plaintiff is also entitled to recover its attorneys’ fees and costs pursuant  
6 to 17 U.S.C. § 505, and prejudgment interest according to law.

7 43. Defendants are causing, and unless enjoined by the Court, will  
8 continue to cause, Plaintiff irreparable harm for which Plaintiff has no adequate  
9 remedy at law. Plaintiff is entitled to an injunction under 17 U.S.C. § 502,  
10 prohibiting the continued infringement of the Playero Works and an order under 17  
11 U.S.C. § 503 directing the impoundment, destruction or other reasonable  
12 disposition of all infringing works.

13 **SECOND CAUSE OF ACTION**

14 **CONTRIBUTORY COPYRIGHT INFRINGEMENT**

15 **(Against All Defendants)**

16 44. Plaintiffs hereby incorporate the allegations set forth above in  
17 paragraphs 1 through 43 above, as though fully set forth herein.

18 45. Through its conduct alleged herein, Defendants knowingly and  
19 systematically induced, caused, materially contributed to and participated in  
20 infringing distribution by third parties of the Playero Works and derivative works  
21 thereof, including, without limitation, by way of reproduction and distribution of  
22 digital and physical copies, and by public performance via web streaming.  
23 Specifically, by licensing to third parties the right to distribute and/or publicly  
24 perform “Safaera,” both physically and digitally, the Defendants induced and  
25 encouraged these third parties to directly infringe Plaintiff’s copyright in the  
26 Playero Works.

27 46. Defendants’ conduct has been and continues to be intentional, willful  
28 and with full knowledge of Plaintiff’s copyright in the Playero Works, and the

1 contributory infringement thereof.

2 47. Pursuant to 17 U.S.C. § 504(b), as a direct and proximate result of  
3 Defendants' contributory infringement of Plaintiff's copyright, Plaintiff is entitled  
4 to recover his actual damages, including Defendants' profits from infringement, as  
5 will be proven at trial. Alternatively, at Plaintiff's election, pursuant to 17 U.S.C. §  
6 504(c), Plaintiffs are entitled to recover up to \$150,000 in statutory damages for  
7 each infringed work.

8 48. Plaintiff is also entitled to recover his attorneys' fees and costs  
9 pursuant to 17 U.S.C. § 505, and prejudgment interest according to law.

10 49. Defendants are causing, and unless enjoined by the Court, will  
11 continue to cause, Plaintiff irreparable harm for which Plaintiff has no adequate  
12 remedy at law. Plaintiff is entitled to an injunction under 17 U.S.C. § 502  
13 prohibiting the continued contributory infringement of the Playero Works, and an  
14 order under 17 U.S.C. § 503 directing the impoundment, destruction or other  
15 reasonable disposition of all infringing works.

16 **PRAYER FOR RELIEF**

17 WHEREFORE, Plaintiffs pray for Judgment as follows:

18 **On the First Claim for Direct Copyright Infringement:**

- 19 1. For an award of damages, including actual damages and the disgorgement of  
20 any and all gains, profits and advantages obtained by Defendants, as a result  
21 of their acts of infringement in an amount according to proof at trial, or,  
22 alternatively, for an award of statutory damages in an amount of up to  
23 \$150,000 for each infringing work, according to proof at the time of trial;
- 24 2. For a temporary, preliminary and permanent injunction, prohibiting the  
25 continued infringement of the Playero Works during the term of copyright;  
26 and
- 27 3. For Plaintiff's attorneys' fees and costs.

28 \\\

1 **On the Second Claim for Contributory Copyright Infringement:**

- 2 1. For an award of damages, including actual damages and the disgorgement of  
3 any and all gains, profits and advantages obtained by Defendants, as a result  
4 of their acts of contributory infringement in an amount according to proof at  
5 trial, or, alternatively, for an award of statutory damages in an amount of up  
6 to \$150,000 for each infringing work, according to proof at the time of trial;
- 7 2. For a temporary, preliminary and permanent injunction, prohibiting the  
8 continued infringement of the Playero Works during the term of copyright;  
9 and
- 10 3. For Plaintiff's attorneys' fees and costs.

11 **On All Claims For Relief:**

- 12 1. For costs of suit and attorneys' fees incurred herein;
- 13 2. For prejudgment interest at the legal rate; and
- 14 3. For such other and further relief as the Court deems just and proper.

15 Dated: September 27, 2021

**JOHNSON & JOHNSON LLP**

17 By /s Neville Johnson  
18 Neville L. Johnson  
19 *Attorneys for Plaintiffs*

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28

**DEMAND FOR JURY TRIAL**

Plaintiff hereby demands a trial by jury.

Dated: September 27, 2021

**JOHNSON & JOHNSON LLP**

By /s Neville Johnson  
Neville L. Johnson  
*Attorneys for Plaintiffs*