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6

7 **UNITED STATES DISTRICT COURT**  
8 **CENTRAL DISTRICT OF CALIFORNIA**

9 **RON WHITE, INC.,**  
*a corporation on behalf of Ron White*

10 Plaintiff,

11 vs.

12  
13 **PANDORA MEDIA, LLC,**  
*a limited liability company*

14 Defendant.  
15  
16  
17

Case Number: 22-cv-00813

**COMPLAINT FOR  
COPYRIGHT  
INFRINGEMENT**

**DEMAND FOR JURY TRIAL**

18 Plaintiff RON WHITE, Inc., on behalf of Ron White, (hereinafter “White,”  
19 “Ron White” or “Mr. White”), by and through its attorneys of record, alleges as  
20 follows:

21 **JURISDICTION**

22 1. This Court has subject matter jurisdiction pursuant to 28 U.S.C. §  
23 1331 as the action arises under the original and exclusive jurisdiction of the federal  
24 court and 28 U.S.C. § 1338(a) as the controversy arises under the Copyright Act of  
25 1976 (17 U.S.C. § 101 *et seq.*).

26 2. This Court has personal jurisdiction over Defendant as discussed fully  
27 below.

1           3.       This Court has general personal jurisdiction over Pandora Media,  
2 LLC (“Pandora”) because Pandora’s principal place of business is in Oakland,  
3 California, while also having a substantial office in Santa Monica, California,  
4 meaning that Pandora is at home in the State of California. Furthermore:

5           a.       Upon information and belief, through February 2, 2022, Pandora was  
6 qualified to do business in California and was registered as a foreign  
7 corporation with the California Secretary of State.

8           b.       Pandora is also registered as a foreign limited liability company with  
9 the California Secretary of State.

10          c.       Pandora’s designated DMCA Copyright Agent identified in its  
11 “Intellectual Property Policy” on its website is located in California at  
12 2100 Franklin Street, 7th Floor, Oakland, California 94612.

13          d.       Pandora has previously admitted in other federal court filings that  
14 California has jurisdiction over it. *See*, Wixen Music Publishing, Inc.  
15 v. Pandora Media, Inc., Case No. 2:19-cv-5278-SVW (C.D. Cal.), Dkt.  
16 15 (Pandora Media, Inc.’s Answer) at ¶¶ 16-17 (“Pandora admits that  
17 [it] has availed itself of California law . . . and venue is proper in the  
18 [Central District of California]”).

19          4.       This Court has specific personal jurisdiction over Pandora because its  
20 suit-related conduct creates a substantial connection with the State of California  
21 and this Judicial District. White is the copyright owner of properly registered  
22 literary works (the “Works” or “White’s Works”) (*see* Exhibit A). Upon  
23 information and belief, Pandora has generated substantial revenue from  
24 exploitation of the Works in California, as further discussed below:

25          a.       Pandora actively and purposely does business in California, as  
26 evidenced by its (i) subscribers and users in California, which Pandora  
27 actively reaches out to through, at a minimum, its website

1 ([www.pandora.com](http://www.pandora.com)) and mobile app; (ii) contracts and other  
2 transactions that it has entered into in California; (iii) revenue  
3 generated from California residents and businesses in connection with  
4 its service; and (iv) advertisements that target California residents.

5 b. Pandora has purposefully availed itself of California law and could  
6 and did reasonably anticipate being brought into this Court because,  
7 among other reasons, Pandora (i) has been engaged and is engaged in  
8 infringing conduct within the State of California and this District,  
9 including by knowingly, intentionally, and repeatedly streaming  
10 sound recordings and the Works over the Internet to California  
11 residents via its services; (ii) knew or should have known that the harm  
12 caused by its repeated unlicensed public performance of the Works  
13 over the Internet was aimed at comedy writers and comedy publishers,  
14 including Plaintiff, who control the Works and are managed and  
15 administered in or near Los Angeles County, California, a global hub  
16 of the entertainment industry; and (iii) knew or should have known  
17 that Plaintiff, an industry leading comedian, actor and comedy writer  
18 for nearly 40 years, would suffer, and in fact did suffer, the brunt of  
19 the harm caused by Pandora's unauthorized acts in California and  
20 around the world.

21 **VENUE**

22 5. Venue in this judicial district is proper pursuant to 28 U.S.C. § 1391(b),  
23 and § 1400(a), as a substantial part of the events or omissions giving rise to the  
24 claim occurred in this district, including for example, by the maintenance of  
25 Pandora's corporate office in Santa Monica, California. Plaintiff has its principal  
26 place of business in this District and has been injured in this District as a result of  
27 Pandora's infringing conduct.

1 **PARTIES**

2 6. Plaintiff, White, is the owner of intellectual property rights, on behalf  
3 of Ron White who is a comedian, actor, and author who resides in California. Ron  
4 White Inc., is a Georgia corporation with its principal place of business at 75  
5 Washington Street, Unite 1877, Fairburn, Georgia 30213.

6 7. Defendant, Pandora, is a Delaware limited liability company with a  
7 principal place of business at 2100 Franklin Street, Suite 700, Oakland, California  
8 94612. According to its website, Pandora maintains another corporate office in  
9 California, located at 3000 Ocean Park Boulevard, Suite 3050, Santa Monica,  
10 California 90405.

11 **PRELIMINARY STATEMENT**

12 8. Just as there is with music, there are two copyrights involved in the  
13 recorded performance of a literary copyrighted work: a copyright in the sound  
14 recording, and a separate copyright in the underlying spoken word composition  
15 (White’s compositions, as noted, are referred to herein as “the Works” or “White’s  
16 Works”). Pursuant to 17 U.S.C. §§ 106 and 204 of the Copyright Act of 1976,  
17 copyright owners have the exclusive right to, among other things, reproduce,  
18 distribute, license, and publicly perform their works. Anyone wishing to obtain the  
19 right to do so, must get a license from the respective copyright owner in both of  
20 these copyrights, and pay agreed to royalties. The failure to do so constitutes  
21 copyright infringement. As discussed below, Pandora not only did not obtain any  
22 copyright in White’s Works but admitted that it did not do so in Security and  
23 Exchange Commission (SEC) filings, and admitted that it would very likely face  
24 copyright infringement liability as a result. But Pandora did what most goliaths do:  
25 it decided it would infringe now to ensure it had this very valuable intellectual  
26 property on its platform to remain competitive, and deal with the consequences  
27 later. Later is now.

1 **STATEMENT OF FACTS**

2 9. The tradition of storytelling dates back to the very beginnings of  
3 human existence. Through storytelling history has been passed down from  
4 generation to generation, but it also transports the listener to a different place and  
5 time. For some it is a place of escape from their real life and the complexities that  
6 come with that. For others it is a way to appreciate and understand life through a  
7 different filter. However, no matter how busy people may be with their everyday  
8 lives, people are always ready to hear a good story, especially if it makes them  
9 laugh.

10 10. To hear a good story one need look no further than to Ron “Tater Salad”  
11 White. Mr. White dips into his own personal life for inspiration when entertaining  
12 audiences, telling stories about growing up in a small town in Texas, to his  
13 everyday life, to becoming one of the most successful comedians in American  
14 history. Known for his cigar-smoking and scotch-drinking funnyman stage  
15 presence, no one can tell a funny story quite like Ron White.

16 11. For the last thirty-six (36) years, Mr. White has been captivating  
17 audiences with his fantastic tales, landing four (4) of his comedy albums at #1 on  
18 the Billboard Comedy Charts, three Grammy nominations, and as one of the top  
19 three grossing stand-up comedians on tour in America.

20 12. Mr. White is a veteran of the United States Navy, and served near the  
21 end of the Vietnam War, but his dream was to be a comedian. Since becoming a  
22 legend in his own right, Mr. White has been a passionate supporter of the U.S.  
23 military troops for more than twenty (20) years. In 2008, he started his Comedy  
24 Benefit, Ron White’s Comedy Salute to the Troops to raise money for the Armed  
25 Forces Foundation to assist injured troops and their families. This outlet has  
26 allowed him to collaborate with many entertainment giants such as Rascal Flatts,  
27

1 Gabriel Iglesias, Lewis Black, Dave Attell, Kathleen Madigan, Ralphie May and  
2 many more.

3 13. However, Mr. White is more than just a comedian on a stage, he's a  
4 unique personality that transcends all walks of life and all mediums of  
5 entertainment. His first one-hour television comedy special *They Call Me Tater*  
6 *Salad* had the highest viewership for a Sunday program in Comedy Central history.  
7 He continued to set the bar for comedy specials with his one-hour special *You Can't*  
8 *Fix Stupid* on Comedy Central, reaching 4.5 million viewers making it the #1 show  
9 on primetime basic cable. The CD of that special stayed at #1 on the Billboard  
10 Comedy Charts for nine (9) consecutive weeks.

11 14. After his success on the Blue Collar Comedy Tour alongside his  
12 friends Jeff Foxworthy, Bill Engvall, and Larry the Cable Guy, Mr. White upped  
13 his game once again becoming a New York Times Best Seller with his first book  
14 *Ron "Tater Salad" White: I Had the Right to Remain Silent...But I Didn't Have*  
15 *the Ability*. But he didn't stop there. Mr. White has made a name for himself as an  
16 actor and producer, starring in the comedy-drama series *Roadies*, and as a  
17 supporting actor in major theatrical films such as *Horrible Bosses* and *Sex in the*  
18 *City 2*, and as a co-Executive Producer of the documentary, *Bridegroom*, winning  
19 the Audience Award for Best Documentary at the NYC Tribeca Film Festival in  
20 2013.

21 15. To say Mr. White is a man of many talents would be putting it mildly,  
22 but one thing is certain, his ability to craft everyday life experiences into hilarious  
23 stories that mesmerize his audiences and make them feel good about their own lives  
24 is remarkable. Everyone deals with struggles and frustrations from the situations  
25 faced throughout their day, but being able to laugh about those frustrations is truly  
26 nature's best medicine, and "Tater Salad" is just a little something for the road to  
27 keep you going.

1           16. According to [www.pandora.com](http://www.pandora.com), Pandora is the largest digital  
2 broadcast and streaming music provider in the U.S. “providing a highly-  
3 personalized listening experience to approximately 70 million listeners and users  
4 each month” through “its mobile app, the web, and integrations with more than  
5 2,000 connected products.”

6           17. One would think that entertainment giants like Pandora would honor  
7 the legacy of such an amazing talent, but instead it has chosen to illegally profit  
8 from the creative mind and literary/comedic works of Mr. White.

9           18. In fact, Defendant has made eighty-six (86) of his works (the  
10 “Works”) available for dissemination to the public via their digital broadcast radio  
11 service knowing full well that it did not possess a valid license to publicly perform  
12 the Works. (*See* Exhibit A). In addition to no license, it also made no royalty  
13 payments for the Works. The Works are contained on the albums, “Drunk in  
14 Public”, “Behavioral Problems”, “You Can’t Fix Stupid”, “A Little Unprofessional”  
15 and the “Blue Comedy Tour”. Plaintiff has duly complied with all required  
16 provisions of the copyright laws of the United States applicable to the Works,  
17 including but not limited to, registering copyrights in and to said Works with the  
18 United States Copyright Office (*see* Exhibit A for applicable copyright registration  
19 numbers) on or about April 16, 2004, August 1, 2006, July 7, 2009, July 21, 2006,  
20 and June 24, 2002 respectively.

21           19. Further, it is required by law, and fully understood, that digital service  
22 providers, like Pandora, must also get a mechanical digital reproduction license  
23 from the owner of the underlying composition in order to make the underlying  
24 composition of a recording available for reproduction and distribution through  
25 interactive streaming. This is true even where the digital service provider has a  
26 license to interactively stream a sound recording. Pandora made all eighty-six (86)  
27 of these Works available via its Pandora Premium interactive streaming service,  
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1 also knowing full well that it did not possess a valid license to not only publicly  
2 perform his works but also no license to distribute and reproduce the Works.  
3 Pandora made no royalty payments for the public performance of the Works and  
4 no royalty payments for the reproduction of the Works. The end result is Pandora  
5 took White's Works, gained listeners, subscribers and market share with full  
6 knowledge it did not have licenses and made no royalty payments for the Works,  
7 to increase its stock price helping it to reorganize its company with Sirius XM  
8 (although the two companies remain to this day completely separate corporations)  
9 for billions all while depriving White of his royalties and the benefits of his ongoing  
10 legacy.

11 20. As of February 2, 2022, [www.pandora.com](http://www.pandora.com) advertised that Ron White  
12 had 233,000 monthly listeners. If each listener listened to only one (1) available  
13 work per month, that's 2,796,000 broadcasts or/interactive streams per year at a  
14 minimum. In fact, as of 2020, more than four hundred million streams  
15 (400,000,000) of the Works had streamed on Pandora alone. Unfortunately, White  
16 has not received a fraction of a penny for any of these broadcasts or streams of the  
17 Works from Pandora.

18 21. For years therefore Pandora has illegally made reproductions and  
19 digital broadcasts on its servers and provided streaming access to its users without  
20 a proper public performance license and, when applicable, a reproduction right  
21 license. This infringement continues on a daily basis as the Works are broadcast on  
22 Pandora radio and/or remain available for interactive streaming on Pandora  
23 Premium.

24 22. While it is commonplace in the music industry for companies like  
25 Pandora to enter into public performance licensing agreements with performance  
26 rights organizations like BMI and ASCAP for musical compositions, these entities  
27



1 do not license literary works. Therefore, it was the responsibility of Pandora to seek  
2 out the copyright owners and obtain valid licenses.

3 23. Pandora only needed to contact one entity, White, to obtain the  
4 required licenses for the Works. Or Pandora could have chosen not to use White's  
5 Works, particularly since it knew it did not have the required licenses. Instead, it  
6 chose to infringe.

7 24. Mr. White, over the course of his career entered into numerous  
8 agreements for the creation/distribution of sound recordings.

9 25. White however retained all of his exclusive rights in the Works.  
10 Digital Service Providers, like Pandora, had to come to White to secure the  
11 necessary licenses for exploitation of the Works, and they knew it. But they did not.

12 26. Pandora's failure to obtain the necessary licenses for the Works, or  
13 pay any royalties for the Works, but to nonetheless infringe by exploiting the Works,  
14 has been willful. In Pandora's own SEC 10K public filing with the SEC from 2011  
15 to 2017, three quarters of a decade, Pandora admitted in its Risk Factors every year  
16 that it performs spoken-word comedy content "absent a specific license from any  
17 [ ] performing rights organization" and it has never obtained a license for the  
18 underlying literary works for the sound recordings of spoken-word comedy content  
19 that it streams. Pandora further admitted that it "could be subject to significant  
20 liability for copyright infringement and may no longer be able to operate under  
21 [their] existing licensing regime." This admission was only removed, not so  
22 coincidentally, after Pandora's transaction with Sirius XM Radio.

23 27. Pandora nonetheless did not even take the simplest of steps to ask  
24 White or his representatives for a license for the Works. To the contrary, beginning  
25 in or about August of 2020, Word Collections ("WC"), a Spoken Word/Literary  
26 Works Collection Agency contacted Pandora in an effort to negotiate a licensing  
27 agreement for various copyright owners. From that initial contact and on an

1 ongoing basis over the course of the following year, WC made numerous efforts  
2 on behalf of WC's other spoken word/literary works clients, including on behalf of  
3 White beginning in April 2021, to engage Pandora in good faith negotiations, to no  
4 avail.

5 28. While Pandora's counsel wrote on September 14, 2021 to advise that  
6 counsel would respond with Pandora's position about unlicensed spoken word  
7 content appearing on Pandora's platform, no substantive response from Pandora or  
8 its counsel has been sent or received.

9 29. The reality is, Pandora had "the right to remain silent" (in other words,  
10 the right to not publicly perform or reproduce the Works without valid licenses)  
11 but it did not have the right to disregard its obligations in the pursuit of personal  
12 gain at Mr. White's expense.

13 **CAUSE OF ACTION**

14 **(Copyright Infringement – 17 U.S.C. § 501)**

15 30. Plaintiff repeats and re-alleges the foregoing paragraphs as if fully set  
16 forth herein.

17 31. Plaintiff is the legal and beneficial owner of the United States  
18 copyrights in the Works, duly registered with the United States Copyright Office,  
19 (See Exhibit A), as discussed above.

20 32. Defendant has directly, vicariously, and/or contributorily infringed  
21 and/or induced infringement of Plaintiff's copyright in violation of 17 U.S.C. § 501.

22 33. Defendant has publicly performed, broadcasted, and provided its  
23 listeners/users of the Works, as discussed hereinabove.

24 34. Defendant's acts were performed without authorization, license, or  
25 consent. Defendant's unauthorized and unlicensed reproduction, distribution,  
26 public performance and display of the Works infringes Plaintiff's exclusive rights  
27 in violation of the Copyright Act, 17 U.S.C. § 106 *et. seq.*

1 35. Defendant's infringement has been and continues to be, willful,  
2 intentional, purposeful, and with complete disregard to Plaintiff's rights.

3 36. As a direct and proximate result of Defendant's infringement, Plaintiff  
4 has been irreparably harmed.

5 37. Defendant has infringed Plaintiff's copyright interest in the Works by  
6 making reproductions and digital broadcasts on its servers and provided streaming  
7 access to its users without a proper public performance and, when applicable,  
8 reproduction rights license.

9 38. Plaintiff has received no royalties or payments for the Works  
10 embodied in the sound recording of the underlying literary compositions.

11 39. Defendant has continued to market, exploit, reproduce, distribute, and  
12 publicly perform the Works through this day, which violates Plaintiff's copyrights  
13 and are at issue in this lawsuit.

14 40. Defendant had knowledge and has admitted that it did not and does  
15 not possess a valid public performance license for the Works at issue, and with that  
16 knowledge of infringement, continued to infringe upon Plaintiff's copyrights.

17 41. The infringement is continuing as the Works continue to be exploited,  
18 performed, broadcast, and streamed across Defendant's applicable platforms,  
19 and/or their agents.

20 42. As a direct and proximate result of Defendant's infringement,  
21 pursuant to 17 U.S.C. § 504(a)(1) and (b), Plaintiff is entitled to actual damages in  
22 addition to Defendant's profits both domestically and relating to foreign sales of  
23 other exploitation of the Works that were distributed, performed, broadcast, or  
24 otherwise infringed domestically. Further, Plaintiff is entitled to a running royalty  
25 on all future exploitations of the Works following judgement in an amount to be  
26 determined.

1 43. In the alternative to profits and actual damages, pursuant to 17 U.S.C.  
2 § 504(c), Plaintiff is entitled to the maximum amount of statutory damages,  
3 \$150,000 per copyrighted work for each act of copyright infringement, for a total  
4 of \$12,900,000 (\$150,000 times 86 registered Works).

5 44. As a direct and proximate result of Defendant’s infringement, Plaintiff  
6 has incurred attorneys’ fees and costs which are recoverable pursuant to 17 U.S.C.  
7 § 505.

8 45. Defendant’s conduct has caused, is continuing to cause, and will  
9 further cause great damage to Plaintiff, which damages cannot be accurately  
10 measured in monetary terms, and therefore, unless enjoined by the Court, Plaintiff  
11 will suffer irreparable injury, for which Plaintiff is without adequate remedy at all.  
12 Accordingly, Plaintiff is entitled to a permanent injunction pursuant to 17 U.S.C. §  
13 502 following judgment, prohibiting further infringement, reproduction,  
14 distribution, sale public performance, other use, or exploitation of Plaintiff’s  
15 copyright without a proper license.

16 **PRAYER FOR RELIEF**

17 WHEREFORE, Plaintiff prays for judgment and relief, as follows:

18 46. For Judgment in favor of Plaintiff and against Defendant.

19 47. For a declaration and finding that Defendant has willfully infringed  
20 Plaintiff’s copyrighted work in violation of the Copyright Act;

21 48. For declaration and finding that Defendant is directly, vicariously,  
22 and/or contributorily liable for copyright infringement pursuant to 17 U.S.C. §  
23 504(a)(1) and (b), including a finding that Defendant is liable for actual damages,  
24 as well as for Defendant’s profits;

25 49. For an accounting of all profits, income, receipts, or other benefits  
26 derived by Defendant from the production, copying, display, promotion,  
27 distribution, broadcast, public performance, or sale of products and services or

1 other media, either now known or hereafter devised, that improperly or unlawfully  
2 infringe Plaintiff's copyright pursuant to 17 U.S.C. § 504(a)(1) and (b);

3 50. For statutory damages, upon election prior to final judgment in the  
4 alternative to actual damages and profits, for willful copyright infringement  
5 pursuant to 17 U.S.C. § 504(c);

6 51. For costs of suit herein, including an award of attorneys' fees pursuant  
7 to 17 U.S.C. § 505;

8 52. For pre-judgment and post-judgment interest;

9 53. For a running royalty and/or ownership share in the Infringing Work  
10 following judgment in an amount to be proven at trial, or in the alternative, for the  
11 entry of an injunction requiring Defendants, their officers, agents, servants,  
12 employees, representatives, successors, licensees, partners, attorneys, and assigns,  
13 and all persons acting in concert or participation with each or any one of them to  
14 be permanently enjoined from directly or indirectly infringing, reproducing,  
15 displaying, promoting, advertising, distributing, or selling any work that infringes,  
16 contributorily infringes, or vicariously infringes Plaintiff's rights in the work  
17 protected by the Copyright Act;

18 54. For such other and further relief as the Court may deem just and proper.

19 **DEMAND FOR JURY TRIAL**

20 Pursuant to Federal Rule of Civil Procedure 38(b), and otherwise, Plaintiff  
21 respectfully demands a jury trial on all issues raised in this complaint.  
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23 PURSUANT TO FEDERAL RULE OF CIVIL PROCEDURE 38(b), AND  
24 OTHERWISE, PLAINTIFF DEMANDS A JURY TRIAL ON ALL ISSUES  
25 RAISED IN THIS COMPLAINT.  
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1 Dated: February 7, 2022

Respectfully submitted,

2 By: /s/ Richard S. Busch

3 Richard S. Busch

4 Attorney for Plaintiff

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**EXHIBIT A**

|           | <b>Literary Work Name</b>     | <b>Copyright Registration #</b> | <b>Copyright Registration Date</b> | <b>Release Name</b>  |
|-----------|-------------------------------|---------------------------------|------------------------------------|----------------------|
| <b>1</b>  | Intro                         | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>2</b>  | Seeing Old Friends            | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>3</b>  | Landscaper                    | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>4</b>  | Touring On The Bus            | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>5</b>  | Cheesewheel                   | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>6</b>  | Michael Jackson               | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>7</b>  | Petticoat Junction            | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>8</b>  | Ft. Polk                      | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>9</b>  | The Globe                     | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>10</b> | A Flipper                     | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>11</b> | Bachelorette Party            | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>12</b> | Refill                        | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>13</b> | You Can't Fix Stupid          | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>14</b> | Squirrel Man                  | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>15</b> | Chocolate                     | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>16</b> | Highway Delight               | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>17</b> | Mile High Club                | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>18</b> | Work Ethic                    | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>19</b> | High School                   | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>20</b> | Grandma in Texas              | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>21</b> | Cousin Ray                    | PA0001334606                    | 07/21/2006                         | You Can't Fix Stupid |
| <b>22</b> | Oscillate                     | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>23</b> | No Dogs Allowed               | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>24</b> | Intro                         | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>25</b> | Baby Shakings                 | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>26</b> | Got' In A Little Trouble      | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>27</b> | Lawyers and Dentists          | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>28</b> | Tater Tot Goes To Europe      | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>29</b> | Breast Implants               | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>30</b> | It's A Busy Couch             | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>31</b> | The Town Stinks               | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>32</b> | I Love This Country           | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>33</b> | UFO Tour                      | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>34</b> | He Called You A Pussy         | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>35</b> | To The Troops                 | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>36</b> | Heightened State Of Awareness | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>37</b> | I Have A Great Idea           | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>38</b> | The List                      | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>39</b> | Monogamy                      | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |
| <b>40</b> | The Lazy Dog                  | SR0000641213                    | 07/07/2009                         | Behavioral Problems  |

COMPLAINT FOR COPYRIGHT INFRINGEMENT  
EXHIBIT A

**EXHIBIT A**

|           |                             |                               |                           |                     |
|-----------|-----------------------------|-------------------------------|---------------------------|---------------------|
| <b>41</b> | Not A Lot Of People Know    | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>42</b> | Pedicure                    | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>43</b> | All Things Scotch           | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>44</b> | Take Me To The Liquor Store | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>45</b> | Tourette's                  | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>46</b> | Secret Pleasure Zone        | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>47</b> | Anal                        | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>48</b> | Piercing                    | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>49</b> | Whistling Blow Job          | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>50</b> | Nasa Research               | SR0000641213                  | 07/07/2009                | Behavioral Problems |
| <b>51</b> | Sunglasses                  | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>52</b> | Truth in Advertising        | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>53</b> | Plane Crash                 | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>54</b> | Cincinatti Chili            | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>55</b> | Hurricane George            | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>56</b> | I Drink Too Much            | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>57</b> | Ten Days In Los Angeles     | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>58</b> | Outlaw Video Games          | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>59</b> | Cousin Ray                  | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>60</b> | Married A Wealthy Woman     | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>61</b> | Cheating In Columbus        | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>62</b> | Osama Bin Laden             | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>63</b> | Lug Nut Day                 | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>64</b> | Car Salesmen                | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |
| <b>65</b> | They Call Me "Tater Salad"  | SR0000351405,<br>SR0000393197 | 04/16/2004,<br>08/01/2006 | Drunk In Public     |



**EXHIBIT A**

|           |   |              |            |                                      |
|-----------|---|--------------|------------|--------------------------------------|
| <b>66</b> | THEY CALL ME<br>'TATER SALAD'                             | PA0001103733 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>67</b> | NOBODY HAD TO PEE   | PA0001103732 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>68</b> | ROLEX DOESN'T<br>MAKE A RADIO                             | PA0001103730 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>69</b> | PEOPLE LEARN<br>THINGS WHEN I<br>DRINK                    | PA0001103729 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>70</b> | HALF THE SPEED OF<br>SMELL                                | PA0001103728 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>71</b> | GREAT TO BE BACK IN<br>TEXAS                              | PA0001103727 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>72</b> | INTRODUCTION  | PA0001103725 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>73</b> | Wake Up Call  | PA0001103731 | 06/24/2002 | BLUE COLLAR<br>COMEDY TOUR<br>(LIVE) |
| <b>74</b> | Good to Be in<br>Austin/Airport<br>Security/Broke Tooth   | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>75</b> | Fly to Vegas  | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>76</b> | Love  | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>77</b> | Tiger   | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>78</b> | Get in Shape/All Dogs Go<br>to Heaven/Bin<br>Laden/Pearl  | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>79</b> | Pot Bust 2/Run over by<br>Bus/Killer Whale/Whale<br>Sushi | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>80</b> | Roller Coaster/Ok to Be<br>Gay/Pornucopia/Gay Exec        | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |
| <b>81</b> | L.A. Beautiful/You're<br>Beautiful/The Yellow Blur        | PA0001854228 | 07/23/2013 | A Little<br>Unprofessional           |

**EXHIBIT A**

|           |  |              |            |                         |
|-----------|--|--------------|------------|-------------------------|
| <b>82</b> | Tater Tot/Peed in My Face/Busted with Porn/Sex Talk  | PA0001854228 | 07/23/2013 | A Little Unprofessional |
| <b>83</b> | Library/Steal Music                                  | PA0001854228 | 07/23/2013 | A Little Unprofessional |
| <b>84</b> | Race to Get Married/Suck Dick and Cook/69/Look at Me | PA0001854228 | 07/23/2013 | A Little Unprofessional |
| <b>85</b> | Great at Sex/Ted's Head                              | PA0001854228 | 07/23/2013 | A Little Unprofessional |
| <b>86</b> | Dr. Phil Story                                       | PA0001854228 | 07/23/2013 | A Little Unprofessional |