



Legal Eagle Uses Showbiz Ties to Save Lives *Variety's* first Power of Law honoree Kenneth Kleinberg drives kidney research org **By Malina Saval**



IN 1999, PROMINENT Hollywood entertainment attorney Kenneth Kleinberg, founding partner at Kleinberg Lange Cuddy & Carlo, awoke in his hotel room in the South of France, where he was traveling on business, and noticed that his legs were badly swollen.

“I was there for four days and every day it seemed worse,” says Kleinberg, who represents some of the most notable names in the biz, including Jack Nicholson, Mick Jagger and J.K. Rowling.

“I hopped on a plane and went to see my regular doctor at Cedars-Sinai, who then sent me to see a nephrologist. I called someone I knew at Keck Medicine of USC and he said, ‘You have to go see Dr. Campese.’ At that point I think I had 50 pounds of fluid on me. I was like one of those toys where you put the garden hose in and fill it up with water and punch it. Dr. Campese examined me and he said, ‘I don’t care where you go — you can go back to Cedars, you can go here — but you have to be in the hospital today.’”

Diagnosed with a kidney disorder called minimal change disease, Kleinberg, *Variety’s* 2016 Power of Law honoree, spent five weeks at Keck Medicine of USC under the care of Dr. Vito M. Campese, chief of the division of nephrology at Keck School of Medicine. There was no known cause of the disease and treatment — dialysis primarily — was less than ideal.

“They got my kidneys working again and I went about my life and it was all like this horrible dream,” Kleinberg says.

But almost one year later, as often happens with kidney disease, Kleinberg was again stricken, this time with focal segmental glomerulosclerosis, a far more serious malady and a leading cause of renal failure in adults.

“I kept thinking, ‘Oh my God, this is the year 2000 — medicine should have the answer to practically everything,’” says Kleinberg, who spent an additional 13 weeks clinging to life in the hospital and another six on dialysis before receiving a kidney transplant in 2007. “I started to talk to Dr. Campese about the state of research on kidney disease and, to my surprise, I came to learn that there was no significant research center in kidney disease in Los Angeles County.”

According to Campese, about 10% of Americans — up to 26 million individuals — suffer from chronic kidney disease, and most of those people will remain asymptomatic until the disease progresses to the point of kidney failure.

“One out of nine or 10 people in this country that have kidney disease don’t know that they have it,” Campese says.

More alarming, the median survival of a patient on dialysis is approximately five years, which is comparable to the survival rate of patients with metastatic lung cancer.

And yet, despite its prevalence and

DREAM TEAM
Kleinberg and UKRO doctors Nuria M. Pastor-Soler, Kenneth R. Hallows and Vito M. Campese

The Kidney Crisis in America

Kidney disease is a devastating malady that affects roughly 10% of Americans.

26m
Approximate number of Americans stricken with kidney disease

\$80b
Approximate amount the U.S. Government spends on treating individuals with kidney disease

\$3.5m
Amount UKRO has pledged thus far to support the establishment of the USC/UKRO Kidney Research Center

KLEINBERG’S STELLAR CAREER

Kenneth Kleinberg of Kleinberg Lange Cuddy & Carlo is one of the most renowned entertainment attorneys in Hollywood, working with long-time clients such as J.K. Rowling, Jack Nicholson, Mick Jagger, Keith Richards, Toby Keith, legendary animator Glen Keane, Douglas Trumbull and directors Alejandro Amenabar and Claude Lelouch. Following are some of his recent career highlights.

Harry Potter Theme Park Attractions

Together with J.K. Rowling’s London agent Neil Blair, Kleinberg provided advice and counsel to Rowling regarding transactions in which some of the Harry Potter theme park attractions at Universal Studios Orlando were licensed via Warner Bros. for replication at Universal Studios Hollywood and at a new theme park being constructed by Universal in Beijing.

George Orwell’s “1984”

Kleinberg is representing Gina Rosenblum in her deal to produce a remake of George Orwell’s “1984.”

Peter Cetera

Kleinberg has represented singer-songwriter Peter Cetera (former lead singer of Chicago) since 1973, and is handling a variety of active projects for him, including music publishing administration, recording and touring.

Jagged Films

Kleinberg represents Jagged Films, Mick Jagger and Victoria Pearman (producers) and negotiated their deal with HBO and Martin Scorsese for the TV series “Vinyl.”

Thunder Agency

Kleinberg represents Thunder Agency LLC, which is producing a superhero franchise based on the comic series “Thunder.”

“Regression”

Kleinberg represented Alejandro Amenabar and Fernando Bovaira in the development and production of their new independent film “Regression,” a Canadian-Spanish co-production starring Ethan Hawke and Emma Watson that was released in the U.S. by the Weinstein Co. and worldwide through FilmNation.



BEWITCHED Kleinberg repped Rowling in the Harry Potter Universal Studios deal.

HARRY POTTER: MICHAEL BUCKNER/VARIETY/SHUTTERSTOCK



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LEGAL IMPACT HONOREE

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**KLEINBERG LANGE
CUDDY & CARLO** LLP

ENTERTAINMENT LAWYERS

the fact that the American government spends upward of \$80 billion a year to treat kidney disease in patients, only a tiny fraction of that amount is allocated for research.

Unlike high-profile maladies like cancer and AIDS, with celebrity spokespeople and flashy campaigns, kidney disease remains grossly underfunded and underserved in the media.

In 2002, determined to raise awareness of kidney disease and initiate a collective push for renal research, Kleinberg elicited the help of Campese and established University Kidney Research Organization, a nonprofit whose mission is to raise funds to support kidney disease research. In 2012 UKRO and Keck School of Medicine of USC announced their agreement to jointly establish the USC/UKRO Kidney Research Center.

Efforts are underway to raise the estimated \$35 million-\$50 million needed to complete the project (UKRO has made an initial \$3.5 million pledge to support the establishment of the KRC).

“Ken is astonishingly persevering in this endeavor,” Campese says. “I rarely find people that are so persevering in pur-

suing their idea because after one or two years, they get tired. But (Ken) has been a workhorse and he keeps going. The goal is to make this the best center in kidney research on the West Coast.”

President and chairman of UKRO respectively, Kleinberg and Campese have recruited a team of advisers and researchers, including Dr. Kenneth R. Hallows, director, USC/UKRO Kidney Research Center, and chief, division of nephrology and hypertension, USC Keck School of Medicine, and Dr. Nuria M. Pastor-Soler, faculty research, USC/UKRO Kidney Research Center. Until her death in 2015, singer Natalie Cole, who also underwent a kidney transplant, sat on the UKRO board of directors.

Per Kleinberg, in part due to the emphasis that UKRO has placed on research, the number of successful kidney transplants at USC Keck over a roughly nine-year period rose from around 40 to 158 in 2015.

“Having philanthropy and support for the UKRO is critical to make sure the researchers have the freedom to pursue innovative novel ideas that may move the field forward,” Hallows says.

“One of the other great accomplishments of UKRO is that the profile of kidney doctors has risen,” adds Pastor-Soler. “One of the big problems for the general U.S. population is that there’s a shortage of kidney doctors and a shortage of kidney providers. Nobody wants to become a kidney doctor, but with the support of the UKRO that is starting to change.”

For Kleinberg, involved in myriad pro bono activities — for several years he was active in the L.A. chapter of the NAACP Legal Defense and Education Fund and has been a trustee of the California Science Center in Exposition Park since 2014 — his nearly five-decade-long career as a lawyer continues to be “stimulating” and “allow (him) the opportunity to be creative,” but it’s through his work with UKRO that he cultivates deeper meaning.

“I’m very acutely aware of the fact that I am alive because of all this research that preceded me,” says Kleinberg. “Now I want to develop a Hollywood entertainment industry committee in support of kidney disease as a national medical priority so that everybody in the world can live a better life — happier and healthier.”

I’m very acutely aware of the fact that I am alive because of all this research that preceded me.”
Kenneth Kleinberg

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Hollywood Attorneys Guide the Biz

Defending high-profile clients in court, cutting deals for corporate mergers, and shaping multimillion-dollar pre-nups is all in a day's work for these pros



ON A HANDSHAKE
Tom Hanks, right, plays a principled lawyer in "Bridge of Spies."

CORPORATE: INHOUSE ATTORNEYS

KERRY BROCKHAGE

Senior VP; chief counsel, content distribution, NBCUniversal Media

UC HASTINGS COLLEGE OF THE LAW, 1984

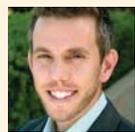


Brockhage crafts the agreements for NBCU's broadcast TV stations to be retransmitted by cable TV, satellite and telco platforms, where battles over pricing have intensified in recent years. "The good news is you're usually able to find an agreement that works for both sides," she says. "So the incentive's there, and the market's working." In addition to retrans for broadcast, Brockhage negotiates cable network carriage transactions, TV Everywhere deals for Rio Olympics coverage and compliance with consent decrees/FCC orders approving earlier Comcast acquisitions.

GABRIEL BRAKIN

Exec VP, business and legal affairs, Participant Media

UCLA, 2005



Brakin is responsible for developing and executing industry strategies for Participant, the socially conscious producer behind this year's best picture Oscar nominee "Bridge of Spies" and "Spotlight" (the latter won). However his biggest deal was not for a project, but for a company: Amblin Partners, co-founded by Steven Spielberg and Participant founder Jeff Skoll, along with Reliance Entertainment and Entertainment One. "At a firm, you deal with some really large transactions for multiple clients," says Brakin, who began his career doing transactional work for O'Melveny & Myers. "But once you're inhouse, you take ownership of everything, from the big to the small."

PETER BRODSKY

Exec VP, business & legal affairs, Sony/ATV Music Publishing

BROOKLYN LAW SCHOOL, 1990



Sony/ATV leads a music-publishing industry drive to convince the Justice Department to allow publishers to negotiate music deals directly while also assigning other transactions to outside performing rights organizations. "The market will set the price in a fair way through direct negotiations," says Brodsky. Sony/ATV did direct deals until an internet music service won a court decision. Brodsky notes that PROs are hamstrung by government consent decrees, so they're not suitable to handle all transactions. His duties include new-media initiatives, content agreements and legislative advocacy. He played a lead role in Sony's EMI Music Publishing acquisition.

SETH KRAUSS

Chief legal officer, WME | IMG

WASHINGTON U. SCHOOL OF LAW, 1995



With WME | IMG mushrooming through acquisitions, the company now has employees in over 25 countries and operates in even more. "The complexities only grow as you get bigger," says Krauss, citing his general counsel duties touching cross-border transactions, achieving tax efficiencies, employment matters, litigation, privacy regulations, and protecting IP across a sprawl of jurisdictions. He focuses on spotting issues, and then marshals legal assets to resolve. Based in New York, Krauss oversees legal affairs, business affairs and risk management as the talent agency diversifies into ownership businesses. He joined in 2014 from vidgamer Take-Two Interactive.

ROBERT D. LISTER

Chief legal officer and chief development officer, Imax Corp.

FORDHAM U., 1993



The highlight of Lister's year was a series of deals that laid the groundwork for the successful IPO of subsidiary Imax China, which now has a valuation of \$2.5 billion. It was no easy feat, given regulatory challenges facing a foreign entity doing business in the country. "It's impossible to do it as just a Western company," says Lister, who worked inhouse for a healthcare company before getting into the exhibition biz. "We knew going in we'd have to find the right Chinese partners," in the government, as well as with exhibitors and local studios, "and have a largely Chinese workforce."

GWEN MARCUS

Exec VP, general counsel, Showtime Networks

NYU, 1981



Marcus is Showtime's New York-based chief legal officer, handling everything from distribution agreements and regulatory issues to litigation. In her 32nd year with the network, she's gone from analog to digital with all the enthusiasm of a first-year associate, most recently shepherding the launch of Showtime's OTT service and dealing with piracy issues surround its carriage of the Pacquiao-Mayweather fight. With the latter, "we brought preemptive copyright action against pirate websites and shut them down before the fight," she says. "I'd like to think that sent a message to some of the other pirates out there that they can't be engaging in wholesale stealing of our intellectual property."

TINA PERRY

Exec VP, business and legal affairs, OWN: Oprah Winfrey Network

HARVARD LAW SCHOOL, 1999



Perry has played a key role in shaping Oprah Winfrey's cable network over the last five years and oversees business and legal affairs for OWN, including all scripted and unscripted programming and digital properties, as well as the recently established subsidiary OWN Studios. In the past year, Perry led negotiations for the OWN/Lionsgate deal for the upcoming scripted series "Greenleaf" from writer-producer Craig Wright, which she describes as "a pivotal moment" in her time at OWN. "It's been great for me because there's an entrepreneurial, innovative spirit in this company in particular that I have found incredibly rewarding."



BOXING DAY
Showtime carried the Pacquiao-Mayweather fight.

LISA PONGRACIC

Senior VP, business affairs, HBO

COLUMBIA U., 1988



As co-head of business affairs for HBO's original series programming, Pongracic has crafted co-production and licensing pacts with Warner Bros, NBC/Universal, Fox, Sony and Lionsgate. In December, she helped beat Netflix in a bidding war for David E. Kelley's series "Big Little Lies." She acknowledges that competition for quality TV programming has increased during her 13 years with

HBO but doesn't think it's all due to rise of streaming services. "There's more competition," says Pongracic, "but I don't think it's necessarily different competition."

STEPHEN ZAGER

Senior counsel-finance, Netflix

HASTINGS COLLEGE OF LAW, 1999



Now streaming in more than 190 countries, Netflix has become a pioneer in acquiring global rights to content, which runs contrary to the traditional

territory-by-territory dealmaking of content sellers. "The issue will diminish over time, but current factors we're dealing with include bringing together exclusivity, windows and availability rights for select titles throughout the world," Zager says. "We're looking to program for a global audience, but complications arise when not all content is available in all territories." Zager negotiates, structures, and drafts agreements for original content with producers, banks, hedge funds, equity investors, completion guarantors, and sales agents. He joined in 2014 from Loeb & Loeb.

FIGHT: BPIREX/SHUTTERSTOCK

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RAPPER WINS
Jenner & Block attorneys defended Jay Z in a music-sampling lawsuit.

**LAW FIRMS:
 LITIGATORS**

ANDREW H. BART
Partner and co-chair of content, media and entertainment, Jenner & Block
 COLUMBIA U. LAW SCHOOL, 1978

DANIEL A. ROZANSKY
Partner, Jenner & Block
 LOYOLA LAW SCHOOL, 1992



Edgy lyrics can inflame juries, whom Bart and Rozansky navigated around in a court proceeding representing rapper Jay Z. The strategy led to a quick federal district court dismissal of a music sampling lawsuit in which Jay Z was a defendant. Lyrics were “not relative to the issue being tried and were potentially prejudicial,” says Bart, who reps music and film clients, including Sony Music, Universal Music Group and Warner Bros. Pictures. Rozansky’s practice covers entertainment finance, implied-fact contracts, rights of privacy and publicity, and reality TV. Other clients include the Kardashians, Bunim/Murray Productions and Ryan Seacrest Productions.

JILL BASINGER
Partner, litigation, Glaser Weil Fink Howard Avchen & Shapiro
 U. OF MICHIGAN LAW SCHOOL, 1997



As a key player on her firm’s litigation team, Basinger’s current cases range from repping MGA in a contract dispute over

TV series based on MGA’s Lalaloopsy toy brand and ad sales agreements between MGA and Viacom, to representing Denise Richards in an ongoing dispute with Charlie Sheen. “Although these are business issues, they’re highly personal,” notes Basinger, whose clients include WME, Daniel Chun, Keith Olbermann, Paula Deen and 26 Management. “It’s important to keep in mind that no matter people’s fame or wealth, at the core they’re people who experience events the same way anyone else does.”

IVY KAGAN BIERMAN
Partner, Loeb & Loeb
 NORTHWESTERN U. SCHOOL OF LAW, 1984



Bierman has two rules to resolving thorny Hollywood labor disputes — just make credible assertions and keep the negotiations civil, never personalized. This keeps discussions focused on “the

issues that need to be resolved,” paving the way for both sides to make concessions for a deal, she says. “So we walk all away from the table feeling we got to the best place we could.” A transactional and litigation attorney, Bierman represents film, television and digital media companies, national advertisers and advertising agencies in entertainment and labor matters. In 2015, the Beverly Hills Bar Assn. named her Entertainment Lawyer of the Year.

CHRISOPHER CHATHAM
Founder, Chatham Law Group
 SOUTHWESTERN LAW SCHOOL, 2005



Chatham handles both litigation and transactional work, which is unusual in the entertainment law

community. “I’d rather litigate a dispute over one of my contracts rather than one someone else wrote,” says Chatham, who did a stint as bond trader at Lehman Bros. before law school. He’s representing actress Cynthia Sikes in a dispute with the children of her late husband, “All in the Family” co-creator Bud Yorkin. More than 600 hours of television are generated by his clients, who include Dr. Phil McGraw (“Dr. Phil”), for whom he has also served as an on-air legal analyst.

KENNETH L. DOROSHOW
Partner, Jenner & Block
 CORNELL LAW SCHOOL, 1989

A.J. THOMAS
Partner, Jenner & Block
 HARVARD LAW SCHOOL, 1991



Wealthy technology companies that disclaim responsibility for copyright infringement on their systems create friction with content makers. “We’ve been at this a long time, but rules of responsibility for all the various players in digital space are still being written and fought over,” Doroshow says. “The lines are increasingly blurry” as tech and content businesses often overlap. Washington, D.C.-based Doroshow specializes in intellectual property and content protection. His clients include major trade orgs such as the Entertainment Software Association, the Motion Picture Association of America, the Recording Industry Association of America and some of their members. Specializing in intellectual property litigation, Thomas represents NBCUniversal, Warner Bros. and Fox.



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Carolyn Hunt



Jason Karlov

Bravo!

Our **Entertainment, Media and Sports Practice Group** applauds Carolyn Hunt and Jason Karlov for being recognized by Variety as 2016 Legal Impact Report honorees. You and all the honorees deserve a standing ovation. Congratulations!



Uncommon Value

BONNIE E. ESKENAZI

Partner, Greenberg Glusker

STANFORD, 1985



Eskenazi's recent case load has included the Marley Natural cannabis branding deal for the Bob Marley estate and

the estate of author J.R.R. Tolkien in a rights dispute with Warner Bros. and the Saul Zaentz Co. But her most interesting litigation is an ongoing case regarding whether a competitor can remain anonymous in a court battle over defamatory remarks made about an industry rival anonymously via email. "It pits our longstanding unfair competition laws in the state against the new technologies that allow people to engage in anonymous banter," Eskenazi says.

BRYAN J. FREEDMAN

Founding partner, Freedman+Taitelman

U. OF THE PACIFIC'S MCGEORGE SCHOOL OF LAW, 1990



Personal managers, talent agents and promoters can violate rules imposed by government, unions/

guilds and sports leagues if they stray by providing unauthorized services. Such middlemen "have to be careful to stay on their own side of the street," Freedman says. "If they are not carefully schooled in each particular area, the result can be devastating." The risks are that their client talent may legally void contracts and also sanctions imposed by oversight industry groups and government. Freedman reps UTA over departing agents, Rebel Entertainment's Richard Lawrence seeking packaging fees from syndication's "Judge Judy," and *Variety* owner Penske Media Corp.

PATRICIA (PATTY) GLASER

Litigation department chair and partner, Glaser Weil Fink Howard Avchen & Shapiro

RUTGERS SCHOOL OF LAW, 1973



Glaser's work this year includes serving as lead trial counsel for Morgan Creek Prods. in a dispute concerning a biopic of

rapper and actor Tupac Shakur, advising Boulevard Management in defense of a suit by NBA star Gilbert Arenas, and repping Rysher Entertainment and 2929 Entertainment in a contract-related case against Cox Media Group. "Contracts are conceptually one of the most difficult areas to deal with," says Glaser, whose clients also include WME, New Regency, Roar, El Rey Network, Intrepid Pictures, Bold Films, CBS Entertainment, Disney and Sony. "It's fun and it's a challenge."

THE BENCH *Bryan Freedman took on "Judge Judy" on behalf of Rebel Entertainment.*



DAVID HALBERSTADTER

Partner, Katten Muchin Rosenman

GEORGETOWN U. LAW CENTER, 1982



In February, Halberstadter helped achieve a victory for client Summit Entertainment in a

precedent-setting case in which an Iraq War veteran claimed the 2009 Oscar-winning film "The Hurt Locker" was based on his experience as a bomb disposal expert. "The result has been a fairly strong statement that creators of works like this absolutely have a First Amendment right to tell these stories," he

notes. His other cases this year include defending Cumulus Media in a putative class action and defending director Terry Gilliam in a copyright infringement suit.

NEAL RAYMOND HERSH

Partner, Hersh, Mannis & Bogen

SOUTHWESTERN LAW SCHOOL, 1976

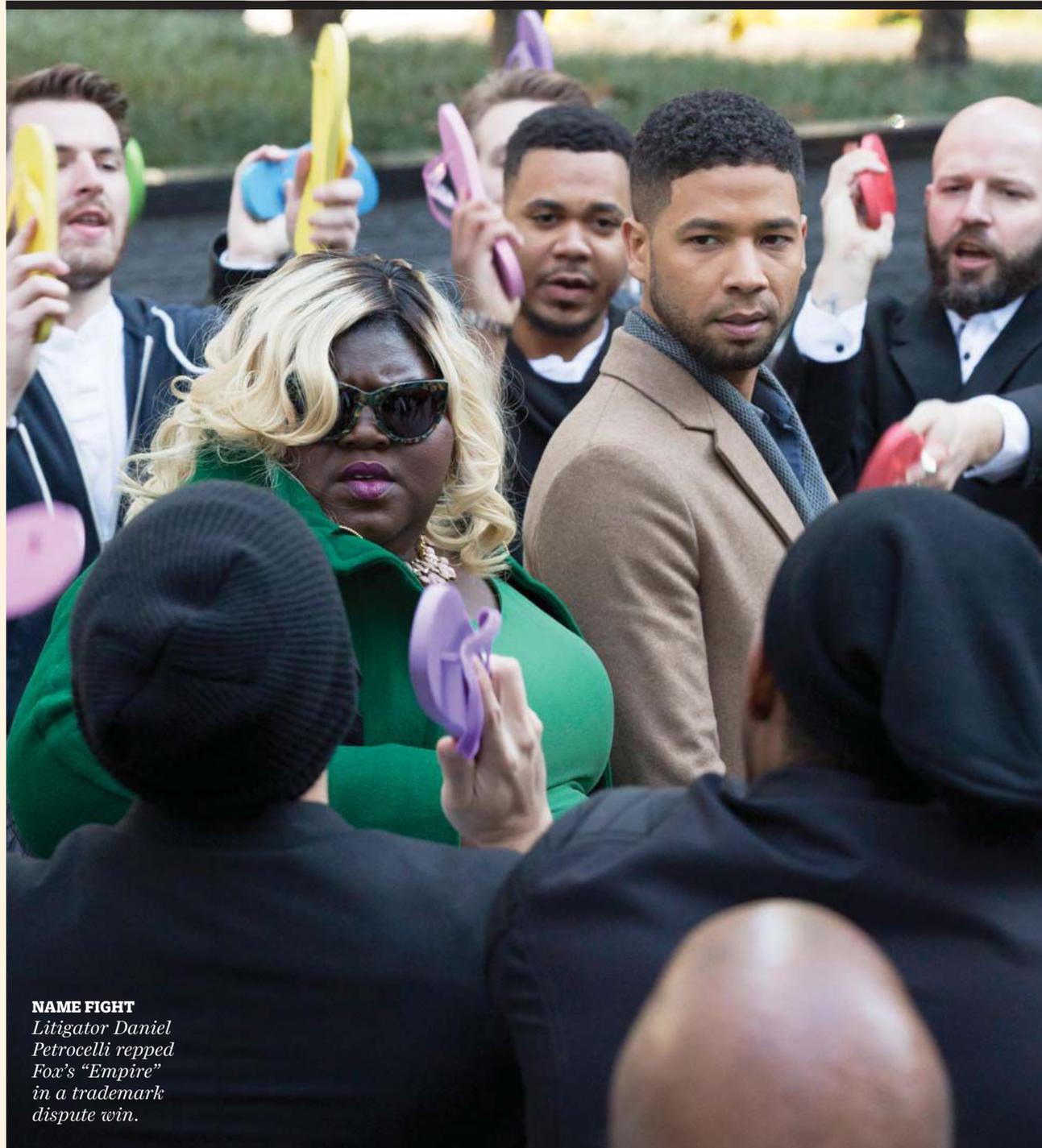
JOSEPH MANNIS

Partner, Hersh, Mannis & Bogen

LOYOLA LAW SCHOOL, 1971



When working at distant locations such as film shoots, a divorced parent faces revising visitation for his or her children and has to deal once again with lawyers of former spouses. "It's becoming a more and more prevalent issue with the world of young celebrities with children," says Hersh. Arrangements can be expensive with logistics, educational tutors and sometimes even paying travel costs for an ex-spouse. Mannis says judges usually accept whatever the parents agree to, but "when you can't get a deal in place, then you end up in court." Hersh and Mannis represent executives, talent and athletes in family law for divorce, pre-nups, child support-visitation-custody and privacy.



NAME FIGHT

Litigator Daniel Petrocelli repped Fox's "Empire" in a trademark dispute win.

SEAN F. KANE

Co-Chair, Interactive Entertainment Group, Frankfurt Kurnit Klein & Selz

FORDHAM U., 1998



At the forefront of interactive entertainment for the past decade, Kane's practice encompasses

some of the leading players in social media and videogames across all platforms, negotiating licenses, publishing agreements, acquisitions, development, distribution and IP rights for the likes of Take-Two Interactive Software, Ubisoft, Square Enix and Bandai Namco Entertainment. "I count my work with Kabam to be one of my biggest accomplishments," says Kane, who's worked with the company on successful titles like "Marvel Contest of Champions," "Star Wars: Uprising" and "Fast & Furious: Legacy." "I am proud to have been a part of such a vibrant and creative team."

MICHAEL KUMP

Founding partner, Kinsella Weitzman Iser Kump & Aldisert

U. OF MICHIGAN LAW SCHOOL, 1981



With the media landscape exploding, Kump finds that the adage "content is king" has never been more

true than it is today. "As a result," he says, "the question of ownership of rights is of critical importance." To future-proof content deals, he says partners must sort out what rights are involved, who controls those rights and how can they be exploited. "Deal with it today because tomorrow might be too late," he adds. A litigator involved in intellectual property and contract disputes, he represents the Kardashian and Jenner sisters in various litigations, "House of Cards" producer Media Rights Capital and WME | IMG in a copyright case.

STEVEN MARENBERG

Partner, head of media and entertainment litigation practice Irell & Manella

U. OF CHICAGO LAW SCHOOL, 1980



Marenberg hears a growing chorus of gripes from plaintiffs now landing in arbitrations from Hollywood

contracts written years ago. "I wouldn't be surprised if, in the next few years, we see court cases alleging that the obligation for arbitration is unfair and the cards are stacked," he says. "But I don't believe that to be true." He supports the dispute-resolution process because the legal experts in charge conduct more efficient proceedings than regular courts and decisions are more predictable than juries of non-pros, who sometimes render real head-scratchers. Marenberg represents UTA, Warner Bros., Walt Disney Studios and other Hollywood clients.

PIERCE O'DONNELL

Of counsel, Greenberg Glusker

GEORGETOWN U., 1972



A top litigator since representing Art Buchwald in his successful suit against Paramount over the

theft of his idea for "Coming to America" in the mid-'80s, O'Donnell was sidelined by a six-month suspension for illegal campaign contributions, but bounced back in 2014, joining Greenberg Glusker. There, his work on behalf of Shelly Sterling forced the sale of the Clippers, and his repping of Sumner Redstone's long-time friend Manuela Herzer helped expedite a changing of the guard at CBS and Viacom. O'Donnell loves his job but laments the increasing lack of civility. "We see too many shrill, nasty (things) in emails and letters," he says. "I try to teach young lawyers that they're not going to get anywhere and judges hate it."

DAN PETROCELLI

Partner, trial practice committee chair, O'Melveny & Myers

SOUTHWESTERN U. SCHOOL OF LAW, 1980



Petrocelli prevailed in bringing a motion to dismiss a lawsuit brought by music producer Dr. Luke, Kasz Money Inc.

and Prescription Songs against his clients Vector Management, pop star Kesha's management company. It was recently reported he'll continue to rep the pop star as the dispute continues. He also won summary judgment for Fox in the "Empire" litigation. In addition, he reps Top Rank Boxing and Manny Pacquiao, and Sirius XM in six landmark lawsuits concerning alleged rights in sound recordings fixed before 1972. "It's a very important issue — probably the most single important issue in the music and broadcast industries," Petrocelli says.

MATHEW ROSENGART

Partner-shareholder Greenberg Traurig

BOSTON COLLEGE LAW SCHOOL, 1987



Movie employers are offering fewer pay-or-play deals, but Rosengart sees more disputes over such guaranteed

paydays. Litigation commences, but court trials don't necessarily follow. "The stakes are high in a trial" he says, because court decisions are typically all-or-nothing to each party. So "there is a general trend of litigation to be resolved amicably as opposed to the parties incurring the time and expense of a protracted trial." Rosengart reps Red Bull Media House, Michael Mann, Mary Tyler Moore for privacy, and Sean Penn in a defamation lawsuit and other matters.



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ORIN SNYDER

Partner and co-chair, media, entertainment and technology practice group, Gibson, Dunn & Crutcher

U. OF PENNSYLVANIA, 1986



Snyder has been called “the deadliest trial lawyer in tech” for his work on behalf of Apple and Facebook. He’s

defending Twitter co-founder Jack Dorsey’s startup Square Inc. in a dispute over its mobile credit card reading tech. “As we’re trying to squeeze a bricks-and-mortar legal structure into a virtual world, sometimes it’s ill-fitting; a lot of my practice deals with creating new rules.”

JOEL R. WEINER

Partner, Katten Muchin Rosenman

BERKELEY, 1988



Weiner’s recent victories include winning a copyright infringement lawsuit over the teddy bear in “Ted” through a

stipulated dismissal for Seth MacFarlane, Universal Pictures and MRC; and prevailing in his motions to dismiss and

strike all claims against filmmaker Robert Rodriguez and his related companies in a suit regarding “Machete” and “Machete Kills.” Weiner says one of his biggest challenges is devising strategies for resolving disputes early. “My clients have the wherewithal to take cases to trial or settle; it’s more satisfying to win the case before it gets to that point.”

HOWARD WEITZMAN

Partner, Kinsella Weitzman Iser Kump & Aldisert

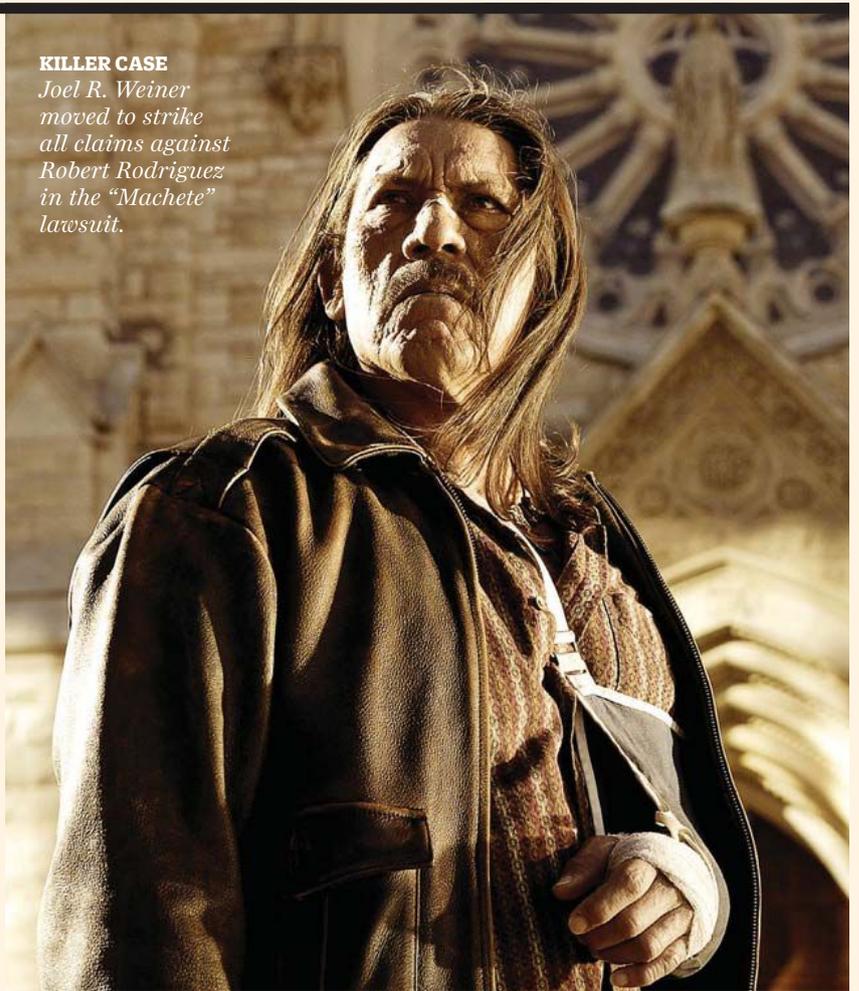
USC LAW CENTER, 1965



The huge court awards to Hulk Hogan and sportscaster Erin Andrews for invasion of privacy heartens

Weitzman. “You can see public sentiment moving toward the celebrity in this area of right of privacy and invasion of people’s personal space by media,” he says. The decisions are by lower courts and Weitzman hopes that “the appeals courts will even the playing field by providing boundaries for misconduct that invades people’s private space.” Litigator, transaction attorney and strategic adviser, Weitzman is also defending the estate of Michael Jackson.

KILLER CASE
Joel R. Weiner moved to strike all claims against Robert Rodriguez in the “Machete” lawsuit.



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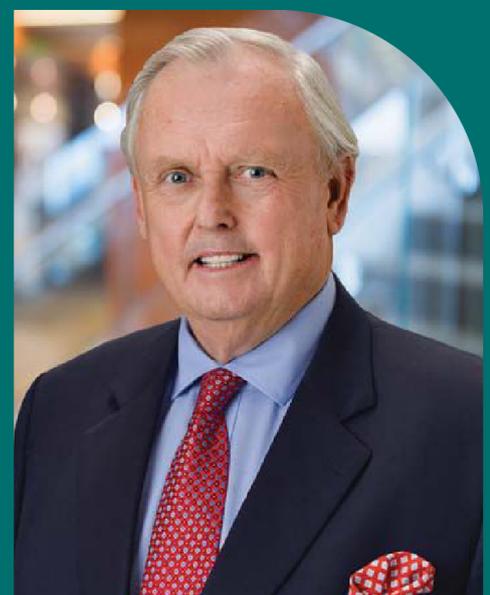
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Bonnie Eskenazi



Pierce O'Donnell

**LAW FIRMS:
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KARL AUSTEN

**Partner, Jackoway Tyerman
Wertheimer Austen
Mandelbaum Morris & Klein**

HARVARD LAW SCHOOL, 1989



Profit-participation and co-ownership deals in the premium pay and digital arenas can have a “significant upside” for

talent, says Austen. “People who weren’t prepared to work in digital TV even five years ago are now happy to do so.”

Austen represents actors Peter Dinklage, Corey Hawkins, Joseph Gordon-Levitt, Jonah Hill, Jude Law, Eddie Redmayne, and Kristen Wiig; writer and “The Martian” producer Simon Kinberg; “Dawn of the Planet of the Apes” director and co-writer Matt Reeves; filmmaking brothers Anthony and Joseph Russo; and “Transparent” TV series creator Jill Soloway.

DANIEL H. BLACK

**Chair, West Coast entertainment and
media practice, Greenberg Traurig**

GEORGE WASHINGTON U'S
NATIONAL LAW CENTER, 1976



Black finds that producers of digital content come in all sizes. Besides the startups that need financing, Black

also reps big non-Hollywood companies wanting to directly inject their intellectual property into digital media. They become producers to “much more closely manage the integration of their messages and product into that content.” Examples include cosmetics giant Revlon and characters house the Pokémon Co. Intl., which Black reps. His practice encompasses both corporate and talent including Conde Nast Entertainment, the BBC over-the-top TV initiative, writer-producer Natalie Krinsky and writer-producer-TV show creator Robert Padnick.

SUSAN BODINE

**Partner, Cowan, DeBaets,
Abrahams & Sheppard**

U. OF NEW HAMPSHIRE SCHOOL OF LAW, 1981



Bodine has advised “Narcos” helmer Jose Padilha and is negotiating a deal with



LIGHTS, CAMERA, ACTION Susan Bodine reps “Narcos” helmer Jose Padilha.

Netflix’s Local Originals Group for him to write, executive-produce and direct a six-part Brazilian series. She also worked on the distribution deals for the A&E movie “Lila & Eve,” starring Jennifer Lopez and Viola Davis, and the international and

domestic production of the upcoming eight-part remake of “Roots,” which will be simulcast across A&E, History and Lifetime. “Being based in New York all this time, my practice is quite diverse,” Bodine says.



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DARING DIVA
Mariah Carey is one of the music personalities repped by John Branca.

JOHN BRANCA

Partner, head of the music Department, Ziffren Brittenham

UCLA LAW SCHOOL, 1975



When Branca helped Michael Jackson buy the original ATV music catalog in 1985, many “thought we overpaid,”

Branca recalls. Jackson put down \$11 million of the \$40 million net purchase. Now selling its remaining stake, the estate reaps a gigantic return from proceeds and dividends. Branca notes that catalog revenue skyrocketed from synchronization rights for commercials, TV and movies, as well as performance rights. Branca also reps Mariah Carey, Julio Iglesias and Authentic Brands.

CHRISTOPHER BREARTON

Managing Partner, Century City office, Latham & Watkins

U. OF VIRGINIA SCHOOL OF LAW, 1998



Brearton has seen joint ventures mushroom in the past two years. That’s because of uncertainty about which

territories and also which release windows will thrive amid digital disruption. “Industry players are putting multiple bets on the table rather than taking 100% of the risk themselves,” he says. He reps TV networks, sports, media technology and financial entities; clients include AMC Networks, International Olympic Committee, MGM, NextVR, Participant Media, Sierra Pictures and Starz Entertainment.

HAROLD BROWN

Partner, Gang, Tyre, Ramer & Brown

UC BERKELEY SCHOOL OF LAW, 1976



Brown believes the notion of powerful lawyers lording it over Hollywood is overblown. “The power is not with

us, but with our clients,” he says. “We just come along to articulate what they want to accomplish.” He adds that celebrated lawyers are merely “wet noodles” when the clients are minor. Brown’s practice includes Michael De Luca, Craig Ferguson, Chris Hemsworth, Dwayne Johnson, Stephen King, Michael Mann, George Miller, Gwyneth Paltrow and Steven Spielberg (with fellow Gang, Tyre attorney Bruce Ramer).



We congratulate our clients, colleagues and friends recognized in

Variety’s 2016 Dealmakers Impact Report including our partners

Ivy Kagan Bierman, Craig Emanuel, Mickey Mayerson and Susan Zuckerman Williams.

We also congratulate **Tal Dickstein** for being recognized on the Up Next List.



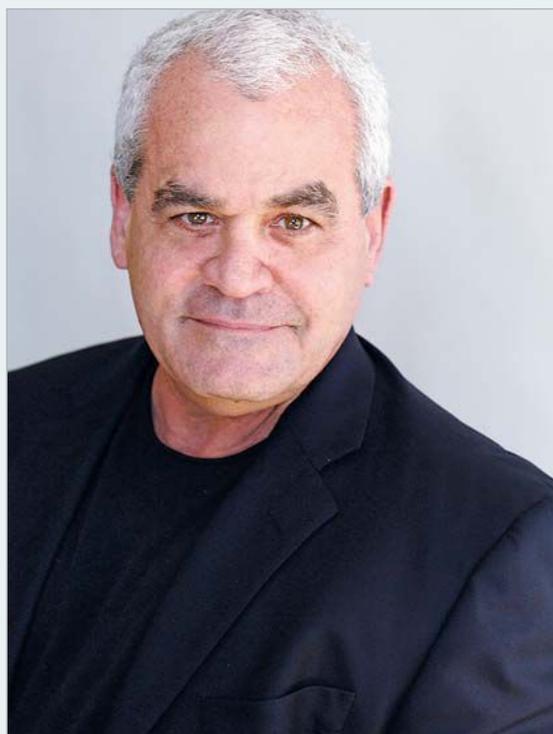
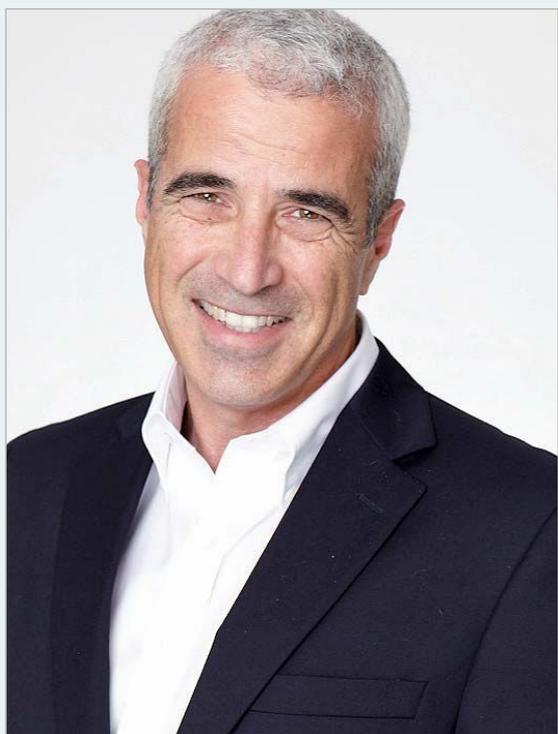
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P. JOHN BURKE
Partner, head of entertainment and media, Akin Gump Strauss Hauer & Feld

SOUTHWESTERN LAW SCHOOL, 1976

MARISSA ROMÁN GRIFFITH

Partner, entertainment and media, Akin Gump Strauss Hauer & Feld

STANFORD LAW SCHOOL, 1993

CHRISTOPHER S. SPICER

Partner, entertainment and media, Akin Gump Strauss Hauer & Feld

GEORGETOWN U. LAW CENTER, 2005



Prints and advertising used to be rare in movie financing, but Griffith says, “now, more and more, we’re seeing P&A

as part of the production financing plan from day one” to assure cinema release. Such marketing financing sounds attractive as usually the first priority is to



COURTPLAY Joe Calabrese advised LeBron James, right, a star in “Trainwreck.”

pay off, though Burke notes that increasingly “pictures are having trouble these days recouping P&A fast enough to justify the investment” by financiers. Spicer adds that, in the past, financiers could predict a floor for the box office “with some certainty based on your P&A spend, but now, with social media, when

there is a bomb, even with a substantial P&A spend, the domestic box office number could be virtually nothing.” The trio handles corporate transactions for financial institutions, sovereign wealth funds, high-net-worth individuals and producers. Bank clients include Bank of America, CIT Bank, Comerica, East West

Bank, MUFG Union Bank and J.P. Morgan Chase. Others include Content Partners, Media Rights Capital and RatPac-Dune Entertainment.

JOSEPH CALABRESE

Global chair of entertainment, sports and media practice, Latham & Watkins

CORNELL LAW SCHOOL, 1981



Hollywood entertainment and global sports continue to have worldwide appeal and increasingly

intersect, Calabrese says. An example is his work for Qatar-based sports TV outfit beIN Media’s purchase of Hollywood library Miramax. “There is a confluence between sports and scripted entertainment,” Calabrese says. He sees an appeal for international buyers, who perceive that it’s “increasingly easy to exploit that content via new digital and over-the-top platforms” around the world. He advised Legendary Pictures in its \$3.5 billion sale, Warner Bros. buying OTT video outfit DramaFever, Warner Bros. for its tie-up with LeBron James, and Kobe Bryant in his alliance with China’s Alibaba Group.

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Lindsay Conner

on being recognized by *Variety* as a 2016 Legal Impact Report honoree.

Manatt, Phelps & Phillips, LLP manatt.com

SHAUN CLARK

Partner, transactional entertainment, technology and advertising practice group, Sheppard Mullin

LOYOLA MARYMOUNT U., 1996



Clark reps Activision Publishing and virtual reality pioneers Oculus VR in licensing deals and creation of their production studios, and Snapchat in the launch of its Discover in-app content platform. "Every brand out there is now a content producer and distributor," says Clark, who did bank financing in his first years of practice, including film deals. "And the complexity of where content is going to be run and what goals are going to be accomplishing is changing daily as new distribution platforms pop up."

LINDSAY CONNER

Partner & co-chair, entertainment and media practice, Manatt, Phelps & Phillips

HARVARD LAW SCHOOL, 1980



With an established specialty in pacts for financing, production and distribution of studio

and independent film and television slates. Conner recently represented Sony Pictures Entertainment in two deals equaling more than \$1 billion. He also repped Beijing's Perfect World Pictures in a five-year, 50-film co-finance deal with Universal Pictures. "It's exciting to work on the cutting edge of the emerging China-Hollywood partnership," he says. "The deal — at a reported value of \$500 million — was the first direct investment by a Chinese company in the film slate of one of the six major studios." Other major clients include Imax and newly combined AT&T/DirectTV.

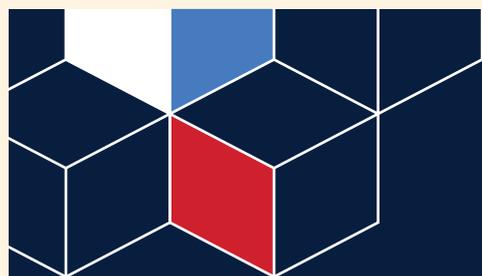
CHRISTINE CUDDY

Partner, Kleinberg Lange Cuddy & Carlo

STANFORD LAW SCHOOL



Some foreign intellectual property that falls into the public domain gets its U.S. copyright restored automatically under certain circumstances, though Cuddy says this isn't widely recognized. "It's a little obscure because it only applies to U.S. copyrights for foreign works," she says. Movies, stage plays and books can benefit. Cuddy recently



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OVER THE MOON
Craig Emanuel's clients include live-performance giant Cirque du Soleil

advised the estate of D.H. Lawrence that the copyright for “Lady Chatterley’s Lover” qualified as restored. Her practice includes Hollywood writers such as Scott Alexander and Larry Karaszewski (“The People vs. O.J. Simpson”) and book authors such as George R.R. Martin and Anne Rice. She also handles corporate work, including copyright counsel for chain-of-title reviews for Alcon Entertainment.

LISA E. DAVIS

**Partner, entertainment group
 Frankfurt Kurnit Klein & Selz**

NYU SCHOOL OF LAW, 1985



Davis’ New York practice focuses on documentary and feature film, live theater, unscripted television, sports and branded entertainment, and advising clients on publishing, endorsements, merchandising and ancillary markets. “I’m proud to have helped many wonderful creative clients launch important works that changed the world — including my work as counsel on the documentary films ‘Free Angela,’ ‘The Blacklist,’ and ‘9/11,’” says Davis, who is also a noted public speaker. Other clients she salutes

for their work include Spike Lee, whom she repped on “Malcolm X” and “Jungle Fever,” author Terry McMillan, the late Pulitzer Prize-winning biographer Manning Marable and playwright Anna Deavere Smith.

CRAIG EMANUEL

**Managing partner,
 Los Angeles Office; chair,
 entertainment department
 Loeb & Loeb**

MONASH U. (MELBOURNE), 1981



There’s a tendency to position digital media as a monolith, but Emanuel encounters differences. In content deals with

Hollywood talent, Netflix seeks early windows, limited theatrical release and talent bonuses that are hard to structure because of the lack of viewership data. On the other hand, Amazon supports a more traditional theatrical release and “if there’s success, there’s the potential for an upside backend,” he says. A transactional attorney, Emanuel reps talent and production companies in TV and movies. Clients include Cirque du Soleil, Daniel Day-Lewis, Ryan Murphy and Robert Rodriguez.

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ALAN J. EPSTEIN

Partner, Venable

UCLA SCHOOL OF LAW, 1987



Epstein handles transactional and tax matters for talent (Tyra Banks, Cameron Diaz, Kate Hudson), companies

(Imagine Entertainment, Bad Robot, Illumination Entertainment) and execs (Amy Pascal, Marc Shmuger). That often means shepherding deals that span entertainment, tech and commerce, as he did with the launch of Banks' direct-sales cosmetics business and Hudson's line of athletic wear. "There's an increasing willingness of talent to go transactional, stepping out of their traditional roles ... and pursuing entrepreneurial activities," says Epstein.

GREGG GELLMAN

Partner, Morris Yorn

Barnes Levine Krintzman

Rubenstein Kohner & Gellman

LOYOLA LAW SCHOOL, 1992



The conventional wisdom is that overall studio deals are fast becoming a thing of the

past for writers, but they're common among Gellman's clients, who include show creators Kenya Barris ("Black-ish"), Adam Reed ("Archer"), I. Marlene King ("Pretty Little Liars") and Dave Erickson ("Fear the Walking Dead"). "The evolution of our business has understandably created concern for a lot of people, but it's also created opportunities," says Gellman, who began his career with a one-year stint as a litigator. "A big part of our value to our clients is helping them to discover those opportunities and ultimately take advantage of them."

MICHAEL GENDLER

Partner, Gendler & Kelly

UCLA SCHOOL OF LAW, 1980

KEVIN KELLY

Partner, Gendler & Kelly

UCLA SCHOOL OF LAW, 1989



With the boom in TV series from digital streamers, Gendler avoids deals that lock down his creative-talent clients, allowing them the freedom to pounce on multiple



TV HIT Gregg Gellman reps "Black-ish" creator Kenya Barris.

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CALLING FOR HELP *Lev Ginsburg reps the creatives behind "Jurassic World."*

opportunities. TV series orders these days can involve just six or 10 episodes, less than in the past, "so you want clients to have the ability to produce more than one series in a year," he says. Four clients each have four active TV series. Gendler and Kelly's law firm represents Meryl Streep, David Chase, Howard Gordon, David E. Kelley, Alex Kurtzman, Rob Marshall, Steve Martin, Roberto Orci, Chris Pine and Shonda Rhimes.

CLIFF GILBERT-LURIE

Senior partner, Ziffren Brittenham

UC BERKELEY SCHOOL OF LAW, 1979



TV program transaction models, which used to be stable, change constantly in the digital revolution.

"I'll work for weeks or months on a deal involving a digital service, and when the next one comes along I have to revisit the entire template," Gilbert-Lurie says. What's in flux are windows, hold-backs from certain media or competitors, co-ownership vs. work-for-hire, geographic territories, stacking rights, time frames and exclusivity vs. non-exclusivity on fifth year of production. A transactional

lawyer, Gilbert-Lurie advised Imagine Entertainment on receiving an investment infusion and procedural TV juggernaut Dick Wolf Entertainment on renewing its NBCU alliance through 2020.

LEV GINSBURG

Co-founding partner, Ginsburg Daniels

UCLA SCHOOL OF LAW, 2002



Ginsburg has structured multiple complex talent deals over the past year for clients who include Rachel Bloom, Danny

Glover, Nikki Glaser and Jaimie Alexander. For Colin Trevorrow and Derek Connolly he closed multifaceted writing and directing pacts for "Star Wars: The Force Awakens" and the "Jurassic World" sequel. Ginsburg also demonstrates his passion for animal rescue — including at the office. "After learning about the appalling conditions in Los Angeles' high-kill shelters, some of my colleagues and I got involved with local rescue organizations like NKLA Pet Adoption and the Forgotten Dog Foundation," he says. "My two rescue dogs come to work every day as our resident 'Attorneys at Paw,' and our office is better for it."

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JUST SAY NO
Alan Grodin
reps the writers
of comic actioner
"Ride Along 2."

JOSHUA GRODE

Partner, co-chair transactions group, Irell & Manella

LOYOLA LAW SCHOOL



Grode sees virtual reality today where Internet digital stood 15 years ago — a new wrinkle about which Hollywood is unsure. For example, should content buyers get the right to edit to enhance the VR viewing experience? "There are a lot of deals percolating" to create VR content and infrastructure, he says. His clients include Wanda Group, including its \$3.5 billion acquisition of Legendary Entertainment, the Motion Picture Academy for its \$341 million "Oscar bonds" financing, Miramax in its sale and distributor A24.

ALAN GRODIN

Partner, Weintraub Tobin Chediak Coleman Grodin

NYU SCHOOL OF LAW, 1967



Grode finds that new media requires a new roadmap for talent deals. For transactions with digital streamers, the

dearth of viewing data makes calculating any profit participation difficult, so he emphasizes guaranteed money. For virtual reality productions, talent needs protections since VR technology has uncertainties in production. "Many believe that VR is the Next Big Thing," Grodin adds. He reps director Doug Liman, producer Anant Singh, "Ride Along 2" writers Matt Manfredi and Phil Hay, and Stephen Chow, who is the creative force behind the \$500 million China box office grosser "The Mermaid."

JUSTIN G. HAMILL

Partner, deputy chair-media and entertainment group, Paul, Weiss, Rifkind, Wharton & Garrison

BOSTON COLLEGE LAW SCHOOL, 2003



Hamill crafts transactions for companies and media platforms to buy content entities that produce, distribute, provide services or control events. "The art of the deal is aligning the incentives of the buyers, and the sellers and founders," he says. Often that involves providing earn-outs and potential equity to key executives to keep them onboard. Specializing in mergers and acquisitions

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and in private equity, he repped WME | IMG in its Miss Universe, Dixon Talent and Professional Bull Riders acquisitions; Vice Media for its Viceland joint venture; and digital/commerce startup Thrillist Media Group receiving a \$54 million infusion.

DAVID M. HERNAND

Partner, mergers and acquisitions practice, Paul Hastings

GEORGETOWN U. LAW CENTER, 1992



Specializing in M&A and venture capital, Hernand's been instrumental in forging large international

entertainment deals, including Fosun Group's acquisition of Cirque du Soleil and China Media Capital's joint venture with Warner Bros. and Universal's Beijing theme park. He also repped DreamWorks Animation and AwesomenessTV in the acquisition by Verizon of a 24.5% stake in the latter. "With cutting-edge work at the intersection of technology and entertainment such as Collective Digital Studio's acquisition by ProSieben, Hearst's earlier investment in AwesomenessTV, and Viacom's investment in DigiTour Media, Paul Hastings has been on a tear," he says.

KENNETH HERTZ

Senior partner, Hertz Lichtenstein & Young

UCLA SCHOOL OF LAW, 1984

SETH LICHTENSTEIN

Managing partner, Hertz Lichtenstein & Young

HOWARD U. SCHOOL OF LAW, 1984



Hertz and Lichtenstein have an abundance of overlapping duties with each other and fellow partner Jamie Young, servicing a client list that includes Will and Jada Pinkett Smith, No Doubt, Gwen Stefani, Idris Elba, will.i.am, Celine Dion, Melissa Etheridge, Herbie Hancock, Jason Mraz, Keith Richards, Britney Spears, David Blaine and Jamie Oliver. "A lot of our time is spent helping our clients figure out how to migrate into other industries where they can leverage their popularity," Hertz says. Recent highlights include brand deals for Ariana Grande (MAC, Coach, Lipsy, UMG) and structuring a UBS partnership for photographer Annie Leibovitz.



ON STAGE *Melissa Etheridge is among the clients repped by Hertz Lichtenstein.*



Andy Bart



Ken Doroshow



Dan Rozansky



A.J. Thomas

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CAROLYN HUNT

**Partner, entertainment, media and sports practice group
Barnes & Thornburg**

GEORGETOWN U. LAW CENTER, 1996



Much of Hunt's work in the past year involved structuring finance and production deals for film and TV, including repping East West Bank in its co-financing deal for the film "Hollywood Adventures" and other banks in connection with the production loan for the first two seasons of the Netflix series "Marco Polo." "Netflix is a new entity, so they do have their own requirements," Hunt says. "They're an excellent partner for a lot of producers, and financiers are really happy to work with them. They're a great addition to the marketplace."

ANDREW P. HURWITZ

**Partner, entertainment group
Frankfurt Kurnit Klein & Selz**

GEORGETOWN U. LAW CENTER, 1988



Huge Disney tentpoles kept Hurwitz busy this past year as he closed deals for Jennifer Lee on

"Frozen 2" and a "Frozen" musical. "They firmly establish Ms. Lee as one of the biggest woman writer-directors in Hollywood," he says. "I also closed the deal for James Gunn to write and direct 'Guardians of the Galaxy 2.'" Other clients include Tom McCarthy, Phil Johnston ("Zootopia"), the Roald Dahl estate and Hasbro. Along with development, production, distribution and digital rights agreements, he advises on corporate acquisitions, joint ventures and employment for senior media execs. Before moving to L.A., he chaired the board for New York-based nonprofit Services for the UnderServed.

JIM JACKOWAY

**Managing partner
Jackoway Tyerman Wertheimer
Austen Mandelbaum Morris & Klein**

YALE LAW SCHOOL, 1977



Jackoway sees major producers not affiliated with TV channels as de facto truth squads setting true market prices for talent as channels increasingly acquire from corporate siblings. Unaffiliated producers "aggressively make deals with A-plus talent in order to have



EAST MEET WEST
Carolyn Hunt helped with the production loan for "Marco Polo."

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Dan Petrocelli
Chair, O'Melveny Trial Practice Committee

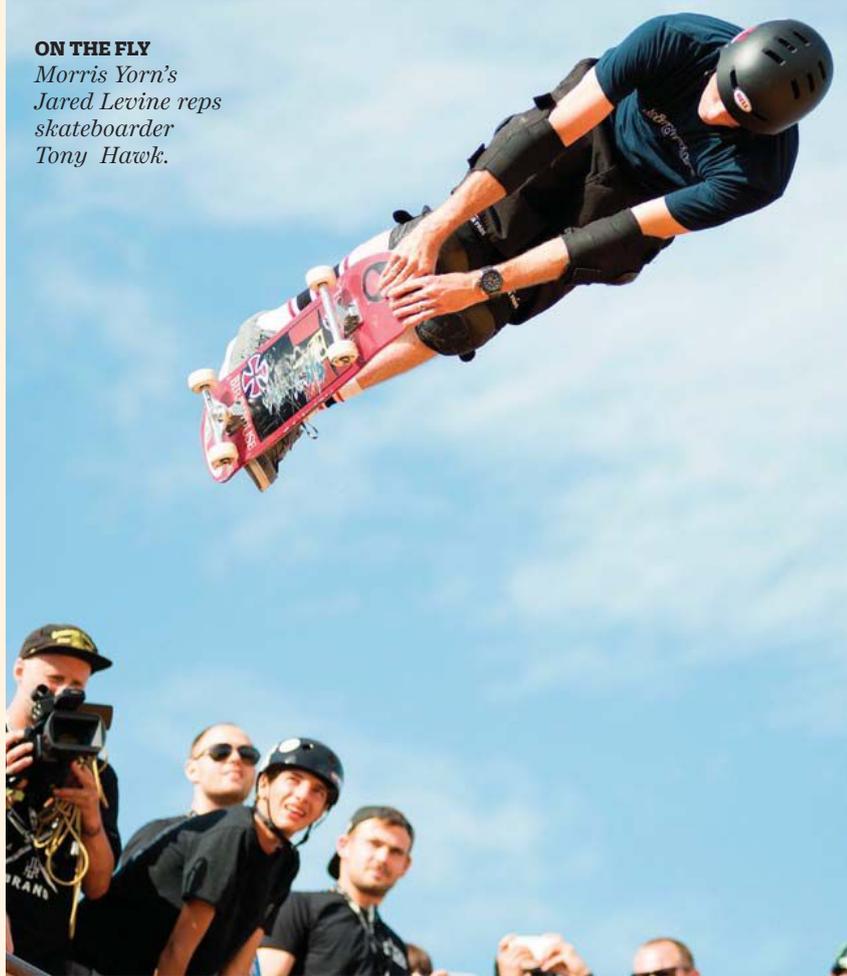
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ON THE FLY
Morris Yorn's
Jared Levine reps
skateboarder
Tony Hawk.



the leverage to do business with vertically integrated (TV) buyers," he says. A new wrinkle is digital streamers pacting directly with talent, without traditional producing companies involved, leaving talent to "balance creative opportunities with what could be a more limited economic upside." Jackoway's practice covers talent and production companies, and he reps filmmakers J. J. Abrams, Mitch Hurwitz and Seth MacFarlane.

JASON KARLOV

**Partner, chair of the entertainment, music, media and sports group
Barnes & Thornburg**

UCLA SCHOOL OF LAW, 1995



Karlov's impressive client roster includes musicians Bob Dylan, Stevie Wonder, John Fogerty and T Bone Burnett as well as brands like the NFL, Yahoo!, Funny or Die and Beachbody. This year, he handled all the outside legal work for the NFL's 50th anniversary edition of the Super Bowl, including the star-studded halftime show, and negotiated numerous contracts related to Dylan's two international tours, in addition to

working on day-to-day legal activities for the singer-songwriter. "You never know what he's going to do," Karlov says of Dylan. "He always makes the right decision; he's a trailblazer and has been for many decades."

JARED LEVINE

**Partner, Morris Yorn Barnes Levine
Krintzman Rubenstein Kohner &
Gellman**

HARVARD LAW SCHOOL, 1981



The tilt of Levine's client list from feature writers to TV writers in recent years is reflective of larger changes in the industry. "The TV business has exploded from four U.S. platforms to 61 today, and the mainstream feature business is really contracting," says Levine, who briefly worked as an entertainment litigator before becoming a sports agent in the late '80s. Today, he reps TV show creators such as Bill Lawrence ("Scrubs," "Undateable"), Graham Yost ("Justified") and Carter Bays & Craig Thomas ("How I Met Your Mother"), along with actors (Zach Galifianakis, Aziz Ansari) and sportscasters and athletes (Skip Bayless, Tony Hawk).

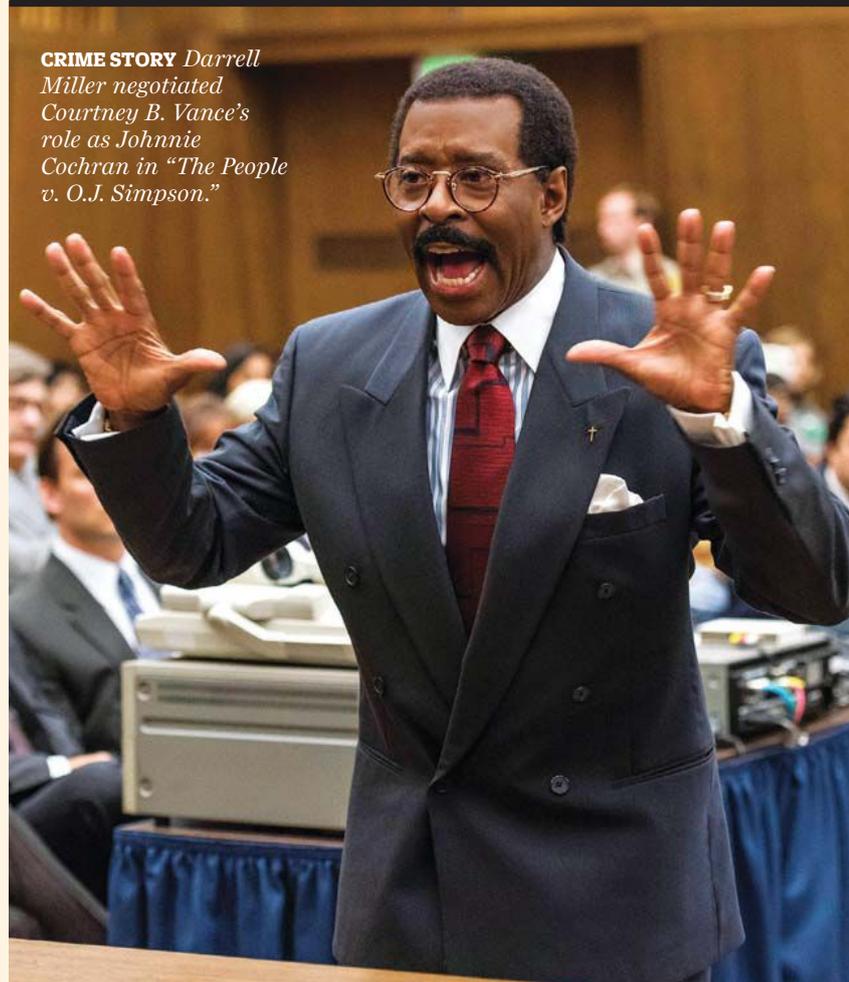
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CRIME STORY Darrell Miller negotiated Courtney B. Vance's role as Johnnie Cochran in "The People v. O.J. Simpson."

MICKEY MAYERSON

Deputy chair, Loeb & Loeb

COLUMBIA U. LAW SCHOOL, 1981

SUSAN ZUCKERMAN WILLIAMS

Partner, Loeb & Loeb

USC GOULD SCHOOL OF LAW, 1986



With studios focused on event films and shrinking elsewhere, Mayerson sees an "enormous vacuum for movies that the public is craving, but which won't come from the majors. That creates a huge opportunity for producers and financiers." Money pours in from China and elsewhere. Deals are for film slates, distribution and corporate buyouts or partnerships, though theatrical distribution is a bottleneck. Mayerson and Williams handle companies, financial institutions, hedge funds and high-net-worth individuals. Clients include Bank of America, Warren Beatty, Union Patriot Capital, Vendian Entertainment, Vine Alternative Investments and Netflix original productions.

DARRELL D. MILLER

Chair, entertainment law department; managing partner, Los Angeles office Fox Rothschild

GEORGETOWN LAW CENTER, 1990



Miller negotiated Angela Bassett's deals to direct Lifetime's Whitney Houston biopic and star in Spike Lee's "Chi-Raq"

and secured Courtney B. Vance's role as Johnnie Cochran in FX's "American Crime Story: The People v. O.J. Simpson." Miller also negotiated a talkshow agreement for T.D. Jakes. "How we have put his talk show together is analogous to how Netflix came onto the scene," he says. "If this model works, they're going to change the paradigm of syndicated TV."

JONATHAN D. MOONVES

Partner, Del Shaw Moonves Tanaka Finkelstein & Lezcano

U. OF VIRGINIA, 1985

NINA L. SHAW

Partner, Del Shaw Moonves Tanaka Finkelstein & Lezcano

COLUMBIA U. LAW SCHOOL, 1979



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BRYAN J. FREEDMAN



The digital revolution is disruptive to traditional Hollywood, but also a catalyst for broader inclusion, say Shaw and Moonves. Clients Lele Pons and Bethany Mota control large online followings. “The power is not all in the hands of institutions anymore,” Shaw says. “Disruption plus new platforms equals great opportunities for newcomers,” Moonves says. Shaw reps Misty Copeland, F. Gary Gray for “Fast 8,” and Lupita Nyong’o. Moonves handles Apple in content projects, Robert and Michelle King, Ray Romano and Nia Vardalos.

SCHUYLER MOORE
Partner, corporate entertainment department, Stroock & Lavan

UCLA LAW SCHOOL, 1981



After repping China’s Hunan TV in its record-setting \$1.5 billion film slate investment with Lionsgate, Moore predicts that China will continue to be a

formidable presence in Hollywood. “It is my goal in life, within the next two years, to represent a Chinese company buying a U.S. studio,” he says. When advising clients like Oliver Stone and Moritz Borman on the complex international financing for their film “Snowden,” Moore says he continues to rely on his tax background. “I am a closet tax lawyer.”

MICHELE M. MULROONEY

Partner, Venable

USC GOULD SCHOOL OF LAW, 1985



Mulrooney provides estate planning and family law counsel to some of the most recognized names in the

industry, including movie stars, Rock & Roll Hall of Fame members and sports franchise owners. But because of the sensitive and personal nature of the pre-marital agreements, wills and divorces that she handles, she can’t discuss their names. “A lot of the times, I’m the quarterback, handling everything that isn’t entertainment-specific,” says Mulrooney. “I might be involved in their investment adviser meetings or their litigation.”



GREEK BEARING GIFTS *Nia Vardalos is one of Jon Moonves’ many clients.*

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ORIN SNYDER
STEPHEN TSONEFF

FOR THEIR CONTRIBUTIONS AND INCLUSION IN THE

VARIETY
2016 LEGAL IMPACT REPORT

GIBSON DUNN

LAWRENCE ROSE

Partner, Gang Tyre

USC, GOULD SCHOOL OF LAW, 1984



Rose feels profit participations for Hollywood talent are softening. On the feature side, he says the top talent that used to command so-called dollar-one deals now get pushed back to “an after-cash breakeven deal,” which means the financier first recoups a raft of costs. For pay TV, profit participations are defeated by buyers increasingly keeping content on inhouse channels. Not distributing content to outsiders that pay a market rate “makes the ability of achieving profits nonexistent,” Rose says. Clients include Stephen King, Ben Stiller and Steve Zaillian.

BOBBY ROSENBLIOM

Shareholder and co-chairman, Atlanta entertainment and media practice Greenberg Traurig

HARVARD LAW SCHOOL, 1994



Rosenblom sees digital ventures in the pipeline that will plug music into non-music platforms,

and often by big companies not previously in the tune biz. “Music will be integrated with a wide variety of other products and services, including social networks, products in the gaming space and hardware devices,” he says. In the past, ventures made music a centerpiece. Rosenblom also sees new entrants piecing together their own music solutions, finding off-the-shelf options not suitable to simply plug into mobile, automotive and social networks. His clients include AwesomenessTV, Dick Clark Prods., Deezer, GoPro, Microsoft, the Recording Academy and SoundCloud.

BARBARA RUBIN

Partner, entertainment department chair, Glaser Weil Fink Howard Avchen & Shapiro

LOYOLA LAW SCHOOL (LOS ANGELES), 1978



With one foot in the legal space and the other in education, inspiring students to join her profession,

Rubin has continued to balance her high-profile transactional work at Glaser Weil with her role as executive director of Loyola Law School’s Entertainment Law Practicum. She serves as outside



BACK IN THE ‘60S Lawrence Rose reps Stephen King, who wrote “11.22.63”

counsel for Anonymous Content and represents digital content network Machinima, as well as talent such as Martin Sheen. Rubin also repped showrunner Jeff Melvoin (“Army Wives”) and his team in a recent deal with Amazon. On the academic side, Rubin oversees Loyola’s internship program and focuses on helping students find the right opportunities. “The No. 1 lesson I’ve taught is that all business is personal,” she says.

MATTHEW THOMPSON

Partner; co-head, media and entertainment, Sidley Austin

UC HASTINGS COLLEGE OF THE LAW, 1991



Thompson recently reached the final step in a major multi-year representation as he advised Mark Burnett, Roma Downey and Hearst Entertainment in the \$233 million disposition of their

Bethany, you have officially graduated from “best kept secret” status.

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SITTING WITH POTUS Kevin Yorn reps Ellen DeGeneres in multiple areas.

remaining interest in United Artists Media Group to MGM, and worked with Burnett in his elevation to president of television at MGM. “I always try to remember that at the end of the day these are strategic relationships, or partnerships,” he says. Thompson also repped eOne in several transactions this year, including its equity investment in and formation of Amblin Partners, Steven Spielberg’s new venture with Participant Media, Reliance Entertainment and eOne.

STEPHEN TSONEFF
Partner, media, entertainment and technology practice group, Gibson, Dunn & Crutcher

COLUMBIA LAW SCHOOL, 2000



Tsoneff has repped Paramount in the extension of its co-financing arrangement with Skydance Prods.; Universal in multi-year

pacts with Amblin Partners, Blumhouse and Perfect World Pictures; and 20th Century Fox in partnerships to develop a Fox-branded theme park/resort in Dubai, and to create a touring “Avatar” Cirque du Soleil show. “The studios have been looking to extend their film businesses and their brands internationally through theme parks, videogames and live arena shows,” Tsoneff says.

ALAN S. WERTHEIMER
Partner, Jackoway Tyerman Wertheimer Austen Mandelbaum Morris & Klein

STANFORD LAW SCHOOL, 1972



Wertheimer sees a residuals imbalance heating up industry labor-guild contract negotiations next year. “When the current agreements were entered into, no one foresaw Netflix and Amazon financing and distributing movies,” he says. Today, talent seeks guaranteed salaries to offset the lower downstream residuals paid by dot-com streamers. “This is what we as lawyers and negotiators have to factor in when we make these deals,” he adds. Wertheimer reps actors Timothy Hutton,

Nicole Kidman, Kyle MacLachlan and Sigourney Weaver — as well as J. J. Abrams, Wes Anderson, James Foley for “Fifty Shades of Grey” sequels, Jason Reitman, Gary Ross and Danny Strong.

KEVIN YORN

Managing partner, Morris Yorn Barnes Levine Krintzman Rubenstein Kohner & Gellman

TULANE LAW SCHOOL, 1990



Yorn’s work for Ellen DeGeneres is a job unto itself. In the past year, he’s helped negotiate a contract extension for her self-titled talk show through 2020 and a deal with Netflix and Warner Bros. to produce a series adaptation of Dr. Seuss’ “Green Eggs and Ham,” while handling everything from her ED by Ellen line of clothing and lifestyle products to tech investments and charities. “All of these things play off of each other in a multi-platform structure,” says Yorn, whose other clients include Scarlett Johansson, Laura Linney and Zoe Saldana. It’s a long way from his days working as deputy district attorney for L.A.’s Hardcore Gang Investigations Unit in the early ‘90s.

Katten

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Katten proudly congratulates
David Halberstadter and Joel R. Weiner
 on being named to *Variety’s* 2016 Legal Impact Report
 and
Gloria Franke Shaw
 for her recognition in the “Up Next” category.

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**LEGAL IMPACT:
UP NEXT**

TAL DICKSTEIN

Partner, Loeb & Loeb

BENJAMIN N. CARDOZO SCHOOL
OF LAW, YESHIVA U., 2004



Dickstein reps music publishers and record labels in copyright infringement and royalty disputes, defends media

companies in trademark infringement actions, and advises studios and film producers on copyright issues. In 2015 Dickstein secured a major trial victory on behalf of clients Sony Corp. of America, Sony Music Entertainment and Sony/ATV Music Publishing, obtaining dismissal of copyright infringement claims brought by Mayimba Music involving Shakira's song "Loca." "As someone who appreciates good music, but can't sing a lick, defending the rights of artists, songwriters and publishers is my way of supporting the creative process."

JAMES FINNEY

Partner, Hertz Lichtenstein & Young

U. OF NOTRE DAME, 2004



Finney joined the firm in 2014 to oversee the film, TV and new media division. The former NBCUniversal exec was

instrumental in the deal for Sony's upcoming "Molly's Game" with Aaron Sorkin making his feature directorial debut. He also negotiated the deal for Idris Elba to lead in "Dark Tower," put Keke Palmer and Ariana Grande in "Scream Queens" and Palmer in "Grease Live," as well as actress-singer Christina Milian in Fox's "Rocky Horror" reboot. Other deals include the Bix Pix Animation pact with Amazon for "Tumble Leaf." "It's an exciting time to work with talent, creators and ventures in a rapidly changing media landscape."

PUPPY PLAY

Philip M. Kelly resolved copyright infringement for "Paw Patrol."



BETHANY HAYNES

Partner, Sloss Eckhouse LawCo

U. OF CHICAGO LAW SCHOOL, 2004



Haynes recently repped financier VisionChaos on deals with distributor A24, helped negotiate an Amazon deal for a Todd

Haynes-helmed project based on Brian Selznick's book "Wonderstruck," repped Animal Kingdom and advised on a first-look deal with Focus. She also repped Beachside Films in its German co-production deal for Sundance hit "Morris From America" and negotiated financing, production and distribution deals for HBO doc "Jim," spearheading a virtual reality initiative. "Serving as legal counsel goes beyond drafting documents and closing deals — it's also forging connections among clients and advising on evolving models for creating, financing and distributing content."

PHILIP M. KELLY

Partner,

Kendall Brill & Kelly

UCLA LAW SCHOOL, 2000



Kelly reps high-profile clients, including Paramount Pictures, NBCUniversal, and composer Hans Zimmer.

He acted as lead counsel for Viacom and Nickelodeon in defending and resolving the "Paw Patrol" copyright infringement case, and for Viacom Media Networks in the "Love & Hip Hop" copyright infringement lawsuit. Kelly ran day-to-day defense for Paramount in a lawsuit in which plaintiffs sought up to \$40 million plus punitive damages, winning on appeal in December. "Amid all the industry changes, it's extremely satisfying to have built long-term relationships with clients and provide lasting legal solutions."

SAM KOZHAYA

Counsel, Irell & Manella

SOUTHWESTERN LAW SCHOOL, 2001



Kozhaya was on the Irell team that repped Wanda Group's \$3.5 billion acquisition of Legendary Entertainment —

heralded as China's largest cross-border cultural acquisition to date. He also served as corporate counsel for the \$341 million "Oscar Bonds" deal, one of the largest tax-exempt bond offerings for a cultural institution in the past decade; and repped Guggenheim Securities as initial purchaser in connection with a \$340 million whole business securitization transaction involving Dick Clark Prods. "As cross-border transactions become the new norm, we need to be cognizant of cultural differences, and help bridge them to facilitate a smooth closing," he says.

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ADAM PHILIP LIPSIC

Partner, Hersh, Mannis & Bogen

PEPPERDINE U. SCHOOL OF LAW, 2005



Groomed by family law courtroom legends Joseph Mannis and Neal Raymond Hersh, the rising star and family law specialist was named partner at age 34. Lipsic recently negotiated a multimillion-dollar royalty and asset deal for an A-list musical legend, negotiated a premarital agreement to protect the intellectual property rights of a tech titan and litigated business valuation issues for an advertising guru. "Sugarcoating is not the solution. Clients want honesty and integrity and their privacy safeguarded as much as possible."

RICK OFFSAY

Associate, entertainment, sports & media practice, Latham & Watkins

HARVARD LAW SCHOOL, 2009



Offsay's multiple tasks have recently included representation of Participant Media in the formation, capitalization and operation of Amblin Partners;

Metro-Goldwyn-Mayer Studios in the acquisition of the outstanding equity interests of United Artists Media Group from Hearst Productions and Mark Burnett; Legendary Entertainment in a wide range of production, distribution, joint venture, acquisition and financing transactions; and Univision Communications Inc. in numerous transactions, including its negotiations with Grupo Televisa. Offsay calls the Participant deal "the final exam, as it required creative thinking and brought together so many aspects of our broad entertainment practice."

CHRISTOPHER PEREZ

Partner, Donaldson + Callif

USC GOULD SCHOOL OF LAW, 2009



Perez reps independent film, television and web-based content producers with emphasis on all clearance matters.

Last year he successfully appealed to the U.S. Copyright Office for a Digital Millennium Copyright Act exemption. His work sometimes connects him with unusual projects, such as "Tickled," the 2016 Sundance documentary that explored the underground world of

professional tickling competitions, for which he secured insurance. He also worked on clearance and fair use for "Cartel Land," the Bafta- and Oscar-nominated drug documentary. "The line between narrative and documentary is increasingly blurred, so it's an exciting time in our field, and great to see how our work in fair use and the First Amendment helps our clients."

GLORIA FRANKE SHAW

Partner, Katten Muchin Rosenman

USC GOULD SCHOOL OF LAW, 2006



Shaw handles complex entertainment, intellectual property, as well as copyright and trademark infringement litigation for industry clients that include Universal Pictures, NBCUniversal and DirecTV. Recent wins include the dismissal of a copyright infringement suit against Seth MacFarlane; defending DirecTV's creation of fantasy football channel Fantasy Zone, in which an anti-SLAPP motion was partially granted; and a trademark infringement trial for the producers of NBC's "The Biggest Loser," set for 2017. "Technology is constantly evolving and raising new legal issues,

which challenges me to think creatively and find innovative solutions."

ASHLEY R. YEARGAN

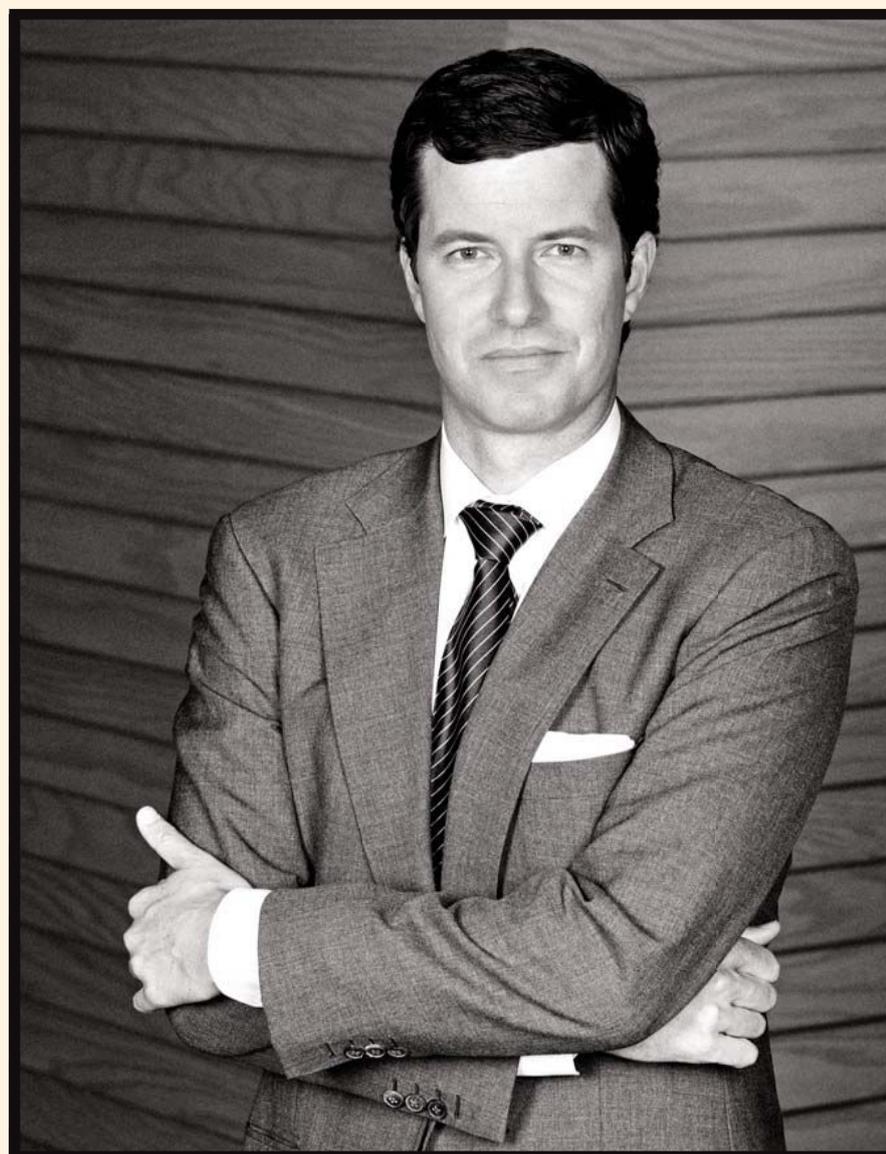
Associate, entertainment litigation, Liner

STANFORD LAW SCHOOL, 2008



Yeargan began her career on a cutting-edge format protection case, and focuses on copyright and trademark infringement, defamation, breach of contract, and rights of privacy, working closely with department head Stanton Stein. She was co-lead counsel with Stein on such high-profile cases as the Blake Shelton/Bauer Publishing defamation case, and the Aubrey Graham p/k/a Drake case (Yeargan obtained dismissal of a trade libel case against the rapper); and is defending Camille Grammer in a defamation and malicious prosecution action brought by her former boyfriend in federal court in Dallas. "It's an exciting time to be an entertainment litigator."

Profiles by Hillary Atkin, Iain Blair, Todd Longwell, Robert Marich and Andrea Seikaly



HEARTFELT CONGRATULATIONS TO CHRISTOPHER CHATHAM

FOR HIS WELL-EARNED RECOGNITION IN

VARIETY'S 2016

LEGAL IMPACT REPORT

AS ONE OF THE GAME-CHANGING ATTORNEYS

IN THE ENTERTAINMENT BUSINESS.

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