

THE RECORD

NAVIGATING COPYRIGHT
IN THE AGE OF

STREAMING

P.8

+
Behind the Grammys
with Jerry
Juste ('94).
P.14

+
Are You Still Watching?
Two alums'
experiences
with Lucasfilm
and Netflix.
P.18

EVENTS

Inside this issue:



← LICENSE TO STREAM

New media technologies run into the same old copyright law issues.

8

→ BEHIND THE GRAMMYS

Jerry Juste ('94) on the high notes of 25 years in the entertainment industry.



14

← ARE YOU STILL WATCHING?

Ray Wu ('92) at Lucasfilm, and Sarah Collins ('13) at Netflix.



18

4

ALUMNI COMMENTARY

Tax the moon: Kevin Brown's (JD, LLM'21) novel proposal.

6

A DREAM CONFERRED

Corinne Kirkland-Mercedes (LLM in Taxation'17).

22

EVENTS SPOTLIGHT

BU Law celebrated a safe return to campus and community.

24

CLASS NOTES & IN MEMORIAM

THE RECORD

THE MAGAZINE OF BOSTON UNIVERSITY SCHOOL OF LAW

↓

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● FROM THE DEAN'S DESK

CRITICAL FOR OUR FUTURE

BY ANGELA ONWUACHI-WILLIG →

FOR THE FIRST TIME SINCE BECOMING DEAN OF BU LAW in 2018, this spring I once again stood in front of a classroom, teaching a course to 15 eager students. I admit I felt a little shaky on my first day, but teaching is like riding a bicycle—the familiar rhythms come back quickly.

And yet, the world has changed in fundamental ways since I last taught, and the topic of the course—a colloquium on **CRITICAL RACE THEORY** (CRT)—has become a cornerstone of the culture wars by some in our society who either misunderstand or mischaracterize its purpose.

Prior to September 2020, CRT, which is taught by a relatively small number of legal academics, was virtually unknown to the majority of US residents. By the following June, it had become one of the most widely searched terms on Google in the country. CRT has received considerable negative press in the last two years, as politicians like Florida Governor Ron DeSantis label it “state-sanctioned racism,” falsely claiming that it teaches kids to hate our country, and as local school boards debate banning it from the K–12 curriculum, where it is not taught.

I consider this backlash to be both good news and bad news. Bad news, because it disturbs me to see politicians succeeding in turning people against CRT when it is clear that neither they nor their supporters understand what CRT truly is. Good news, because these scare tactics are a sign that the protests of summer 2020 produced policy reforms and court verdicts that few people would have considered possible just a few years ago.

This burgeoning awareness of CRT, however ill-informed, causes students to approach the colloquium quite differently than when I last taught the subject at **BERKELEY LAW** in 2017. Although I still focused our discussions on the fundamental tenets of CRT, today's students often reflected on the political rhetoric and public debate about CRT as well.

Earlier this year, **BRITTANY MURPHREE**, a white student at the University of Mississippi School of Law who self-identifies as a conservative Republican, enrolled in Professor **YVETTE BUTLER**'s CRT course despite resistance from her family and friends. After only a few class sessions, Murphree made national news when she penned a letter to the 27 members of the Mississippi House Education Committee arguing against a bill aimed at banning schools and universities from discussing CRT. She wrote:

“To date, this course has been the most impactful and enlightening course I have taken throughout my entire undergraduate career and graduate education at the State of Mississippi's flagship university. The prohibition of courses and teachings such as these is taking away the opportunity for people from every



PHOTO BY CONOR DOHERTY

background and race to come together and discuss very important topics which would otherwise go undiscussed. I believe this bill not only undermines the values of the hospitality state but declares that Mississippians are structured in hate and rooted in a great deal of ignorance.”

Brittany Murphree is a clear example of why I believe it is valuable for all law students to consider CRT. I want them to think about the ways in which the law might reify racial disparities, even when racism is not obvious in the language of the law. Racial bias can often be present in our legal doctrines because their authors were primarily white judges who were writing from their own experiences and then wrongfully assuming that those experiences encompass the realities of all people. I also think it is important for students to understand how race is socially constructed and why a color-blind approach to law cannot resolve racial inequities and problems any more than a cancer-blind approach to medicine can cure cancer. Perhaps most importantly, I teach CRT to help students see and understand the law, and the world, through a different lens.

During the semester, I watched students grapple with whether and how to share racial issues and problems that we are often too scared to confront and discuss in our society. I saw students listen to and learn from one another. I saw them relate to peers in ways they never had before. I hope the lesson they learned and will take into their future workplaces is that we can and should talk about and act on issues of race and racism.

This kind of engagement is so critical that I worked with Deans Erwin Chemerinsky and Camille Nelson and Professor Kimberly Norwood in urging law school deans from around the country to advocate that the **AMERICAN BAR ASSOCIATION** require every law school to provide education around bias, cultural competence, and antiracism, new standards the ABA enacted in February. Requiring such training is not about taking away students' or even faculty's choices, but rather about taking away the fear that often prevents students from enrolling in these types of classes, that can and will better prepare them to provide competent representation for a diverse group of clients—which can only in turn result in a more just future for the legal profession and our society. ■

SARAH SHERMAN-STOKES AWARDED METCALF CUP AND PRIZE FOR EXCELLENCE IN TEACHING

BY SARA RIMER



SARAH SHERMAN-STOKES
METCALF CUP
AND PRIZE
WINNER

SARAH SHERMAN-STOKES teaches students how to be immigration lawyers by being immigration lawyers. They represent immigrants in court under her supervision. They visit detained clients in jail. And when there is an immigration crisis, they jump in. In 2018, when migrant children were being forcibly separated from their parents at the US-Mexico border, Sherman-Stokes took her students to Arizona to advise families of their rights. Her students went to Tijuana to help refugees who were traveling in a caravan from Central America and seeking asylum in the US to escape violence, political persecution, and more.

"It's important for students to know that lawyers have to show up when there is something we don't agree with," says Sherman-Stokes, clinical associate professor of law and associate director of the Immigrants' Rights & Human Trafficking Program. "We should be there and we should get in the way and we should bear witness to what's happening and try to do good. A law degree is a very powerful tool. The goal is to use that tool to do good."

Sherman-Stokes' teaching—and action—has helped win national recognition for BU's immigration law program. It is the kind of teaching that students say transforms their lives, inspiring many of them to be public interest lawyers intent on making a difference.

"Sarah shows us that it's always important to see clients as full people," says **SILVIA MAVARES** ('21). "It's the same way she treats students. She always makes time for us to be human. I've never been in another law school class that emphasizes the humanity of clients the way Sarah does. That's why she's so successful and why we love her so much."

It's also part of what led the Faculty Teaching Awards Committee judges to award Sherman-Stokes the 2020 **METCALF CUP AND PRIZE FOR EXCELLENCE IN TEACHING**, the University's highest teaching award. (The prize was awarded at the rescheduled 2020 Commencement

in fall 2021.) Committee members who observed Sherman-Stokes' teaching said they were "in awe." In her letter recommending Sherman-Stokes for the Metcalf, Dean Onwuachi-Willig cited her "grace in intellectually challenging and emotionally grueling immigration work."

"Not only is Sarah an exceptional attorney and an unwavering advocate for immigrants' rights, she is also a beloved mentor to the students in her clinic," Onwuachi-Willig says.

ORNELLA NGOUNOU ('21) helped represent clients from Guatemala and Haiti under Sherman-Stokes' supervision. "I'm an immigrant myself," says Ngounou, whose family is from Cameroon. "As a woman of color, I kind of had this imposter syndrome. Sarah helped me see those things that other people might label as 'different' as strengths that could propel me to becoming the best lawyer I can be. She helped me find my voice as an attorney."

"IT'S IMPORTANT FOR STUDENTS TO KNOW THAT LAWYERS HAVE TO SHOW UP WHEN THERE IS SOMETHING WE DON'T AGREE WITH."

”

Sherman-Stokes plans to use half of her \$10,000 Metcalf honorarium to establish the **IMMIGRANT JUSTICE PUBLIC INTEREST FUND** at the School of Law; she has committed to contributing an additional \$5,000 over five years. The fund, which others are invited to contribute to, will support first-generation law students so they can take unpaid summer internships doing immigrants' rights work through the Public Interest Project.

"I'm so grateful to be able to use this award to pay it forward to first-generation students who, because of financial barriers, would be otherwise unable to devote their incredible talents to public interest law," she says. "In this particular political moment, and especially in the field of immigrants' rights, we need smart, committed, creative lawyers more than ever. I hope to use this fund to support them, advance them, and cheer them on." ■

Adapted from an article originally published in BU Today.



ASPIRE INITIATIVE TO TRAIN THE NEXT GENERATION OF ANTIRACIST LAWYERS

BY LAUREN ECKENROTH



Last summer, **GABRIELA ROSARIO** ('23), **ALEXANDRA STANLEY** ('22), and a handful of other BU Law students had the opportunity to advocate for the right of people who have been falsely accused of crimes to pursue civil rights claims against the police or other government officials.

The team of students conducted research for an amicus brief—coauthored by Dean and Gallo Professor **ANGELA ONWUACHI-WILLIG**, Professor **JASMINE GONZALES ROSE**, and others—that was submitted to the Supreme Court on behalf of the School of Law and **BU'S CENTER FOR ANTIRACIST RESEARCH**.

When the court decided the case this spring, it ruled in favor of the petitioner, whose position the brief supported.

The amicus brief project is just one way BU Law is collaborating with the center to prepare the next generation of antiracist lawyers. The new Antiracist Scholars for Progress, Innovation & Racial Equity (**ASPIRE**) program will provide a full-tuition scholarship for all three years of law school as well as trainings, annual retreats, and work experiences that will give students tools to challenge policies and practices that maintain racial inequities.

ASPIRE was developed under the leadership of Dean Onwuachi-Willig in partnership with Andrew

W. Mellon Professor in the Humanities Ibram X. Kendi, the center's founding director. The initiative will launch with a cohort of students from the Class of 2025, who will begin law school this fall.

In addition to the tuition benefit, students admitted to the ASPIRE program will partner with a faculty mentor, attend antiracist workshops, and work in a paid, one-semester internship with the Center for Antiracist Research. Under the direction of Professor Gonzales Rose, interns will contribute to projects—like amicus briefs submitted to the Supreme Court—designed to create policy innovation and meaningful legal change.

"Law influences every major racial problem and inequity in our society," says Dean Onwuachi-Willig. "For our society to move forward and remedy these issues, the next generation of lawyers not only needs to understand how law has, in some instances, helped create and facilitate those very problems and inequities, but also needs to develop tools and strategies for using the law to correct for them." ■



To support ASPIRE, please contact the Esdaile Alumni Center at 617-353-3118 or lawalum@bu.edu.



KEVIN BROWN (JD, LL.M. in Taxation '21) has a novel tax proposal—grounded in international law—that would allow humanity to benefit from private development of celestial properties.

A MOON TAX

BY KEVIN BROWN

We live in pretty interesting times as far as space activity goes. We've already seen private citizens become astronauts and entrepreneurs distill whiskey and develop pharmaceuticals in zero gravity. SpaceX and NASA have plans to build Moonbase Alpha, a lunar installation that would facilitate journeys around our solar system and likely house long-term lunar residents.

ILLUSTRATION BY MICHAEL AUSTIN



Yet, many have voiced concern over the exploitation of outer space by private interests. There are, as we all know, crises unfolding planetside that could use our funding and attention, and space whiskey looks indulgent by comparison. That being so, it seems to me that full-scale human development of Earth's orbit, the moon, and—one day—Mars is likely inevitable.

Revenue from a tax on such activity, in particular on lunar occupation, could be used to fund global initiatives confronting challenges too large for any single nation-state to face alone, such as global warming. The tax also suggests an equitable method for regulating activity in an area that, in terms of current international law, no nation-state can own.

The revenue would come from a tax imposed on physical occupation of the lunar surface (i.e., an excise tax). The **US GEOLOGICAL SURVEY** recently mapped the moon's surface, making it easy to split up into a grid of one-square-kilometer plots, or "moon units." If you place a foreign object in a moon unit during the year, then you pay a modest fee for doing so. A few simple satellites regularly orbiting

First, the tax would address environmental concerns by encouraging lunar occupants to conserve lunar territory. Outer space is, ultimately, a finite resource. The development of Earth's orbit has already generated a lot of dangerous debris. The development of lunar territory will likely pose a similar threat. Further, the tax would encourage occupants to remove the objects they place on the moon after exhausting their usefulness. For instance, if a lunar mining facility shuts down but continues to be physically present, then it would deprive others from using the area for something else and potentially harm the lunar environment. Taxing continued lunar occupation would motivate companies to keep the moon clutter-free.

Second, taxing the moon to generate revenue for the benefit of our global population has firm roots in international law, embodied in the "**COMMON HERITAGE OF HUMANKIND**" principle. It shows up most often in treaties. Very generally, the principle acknowledges that, because some places are extremely inhospitable or incredibly far away (think Antarctica, the deep-sea floor, and locations in outer space), no single nation-state can claim sovereignty over them.

"IT IS ONLY RIGHT THAT [THE MOON] SHOULD NOT BECOME THE DOMAIN OF A SELECT FEW TO THE DETRIMENT OF THE MANY..."



—KEVIN BROWN (JD, LL.M. IN TAXATION '21)

This piece was adapted from a proposal originally published in Tax Notes International. The views expressed are solely those of the author and are not intended to represent BU Law or any other entity.

the moon could keep tabs on which moon units are occupied.

A global, nongovernmental authority, created by agreement among nation-states through a proceeding in the United Nations, would administer the tax. A similar entity already exists for managing fees generated under the **UNITED NATIONS CONVENTION** on the Law of the Sea. Even if the tax were only \$20,000 per moon unit, and even if only 2.5 percent of the moon's surface were occupied (about twice the footprint of California), the tax would generate \$18 billion each year. As the moon becomes increasingly occupied, the revenue would multiply accordingly.

Taxing the use of land has long offered a strong policy tool for balancing the competing interests of sustainability and privatization, and taxing use of the moon would be no different.

If you accept, as several widely adopted international accords do, that those places cannot legally belong to any single nation-state, then they must belong instead to all humankind. If so, then their exploitation by private interests should require a mechanism for redistributing a fraction of that extracted value to all people. The moon tax is such a mechanism.

Put another way, it is only fair. There is something floating in the night sky that every person can look up at and appreciate. It's a symbol fundamental to some of the world's oldest religions. It gives light in the dark to all humankind. It is only right that it should not become the domain of a select few to the detriment of the many, or—if it does—that at the very least the benefit those few derive from it may be enjoyed to some small degree by all. ■

A dream CONFERRED

BY TING YU



AFTER BEATING EXTRAORDINARY ODDS TO BECOME A LAWYER, CORINNE KIRKLAND-MERCEDES FINDS HER PASSION AT TV ONE.

During law school at the University of Baltimore, **CORINNE KIRKLAND-MERCEDES** often felt out of place. Her classmates had parents who were lawyers and judges. Kirkland-Mercedes (LLM in Taxation '17) was raised by a single mom and had herself become a mother at 14. At 31, she had already gone through a traumatic marriage and divorce that nearly left her on the streets. Now remarried, she had four young children at home. "I didn't feel like I had the pedigree my classmates had," she says. "Certain parts of me I hid. Don't ask me about me."

Then again, she was no stranger to carving out space for herself in unfamiliar territory. After college, Kirkland-Mercedes worked as a telephone operator at **NATIONAL GEOGRAPHIC** to make ends meet. She had always wanted to study law, but with her family responsibilities, those dreams seemed out of reach. "I thought, well, if I can't be an attorney, let me be a paralegal." With a toddler and newborn at home, she took online courses for more than a year and earned a paralegal certificate from Kaplan University.

In 2003, Kirkland-Mercedes found a position as a bookkeeper and administrative assistant for a D.C. law firm—a move that rekindled her fire to practice law. After two years, the firm's litigation department expanded, and she saw an opening. "I said, 'Hey, is there anything I can help with?' They started giving me little projects, and I did well."

It was the start of a pattern that Kirkland-Mercedes would replicate throughout her professional life: Find ways to learn. Make yourself indispensable.

After several months, the litigation team hired her as a paralegal assistant, and she began learning about false advertising, trademark issues, and trial preparation. In 2008, Kirkland-Mercedes moved back to *National Geographic*, this time as a paralegal for the company's publishing arm.

But she was itching to do more. She decided to go to law school. Kirkland-Mercedes' time in law school—one year at the **UNIVERSITY OF THE DISTRICT OF COLUMBIA** and the rest at the **UNIVERSITY OF BALTIMORE**—was nothing short of grueling. She worked full time as a paralegal during the day and went straight to class in the evenings, often not getting home until midnight. Her husband, David, worked as a receptionist for a newspaper, so her brother moved in to help with childcare.

"I'd drop the kids off at school in the morning and visit them during my lunch break just so they could see me," she says. "I didn't sleep more than three hours for years."

Still, she received promotions at work and passed the bar exam on her first try. Kirkland-Mercedes earned her master's in taxation online from **BU LAW** in 2017. The flexibility of the online program "allowed me to work full time without having to spend my evenings and weekends away from my family," she says. The degree introduced her to a new area of interest: mergers and acquisitions.

In 2016, while attending BU Law, she was tapped to become associate director of business and legal affairs for National Geographic Partners. Within two years, she was promoted to director. It was the kind of validation and prestige Kirkland-Mercedes had long sought. But like many people, during the pandemic, she reconsidered her priorities.

"For years, success was climbing and making sure I had money to take care of my kids," she says. "This year, I put the brakes on and realized that success is about building great relationships and finding fulfillment and purpose."

This past September, Kirkland-Mercedes left *National Geographic* to become director of business and legal affairs for **TV ONE**, a growing cable network serving 59 million households that offers entertainment and news programming for Black audiences. "You can work and grind, but it doesn't necessarily feed who you are," she says.

PHOTO BY JIMMEL GREENE



CORINNE KIRKLAND-MERCEDES
(LLM IN TAXATION '17)

"I wanted to be at a network that told my story and serviced the Black community. It feels like I'm home."

Kirkland-Mercedes is an avid consumer of the network's shows on cooking, style, and mental wellness. "There are so many things I look at and think, 'Yeah, that's me. I gotta get a therapist!'" she says, laughing. "It's like, let me watch this one time for personal growth and a second time for legal review!"

As she reflects on the struggles that brought her here, Kirkland-Mercedes credits her faith and mentors who encouraged her at critical moments. "My whole life, I have been trying not to be a statistic," she says. "I refuse to allow people to dictate where I can go, who I can be, what I can learn. Sometimes, when people say no, you can't accept it. There's purpose and greatness in you, but you have to want it. You just have to take one day at a time and push." ■

"This year, I PUT THE BRAKES ON AND REALIZED THAT SUCCESS IS ABOUT BUILDING GREAT RELATIONSHIPS AND FINDING FULFILLMENT AND PURPOSE."



MORE NEWS

ADVISING A (FICTIONAL) SPOTIFY COMPETITOR

Many law students think they need a science or technology background to become intellectual property attorneys. A new simulation course is challenging that perception by asking students to serve as transactional IP attorneys for a fictional start-up that plans to compete in the on-demand music streaming market.

A DOUBLE DOSE OF GROWTH

As deputy general counsel, **SHAUN RYAN** ('01) helped Massachusetts-based Moderna quickly grow from an early-stage biotech firm to a manufacturer of millions of doses of COVID vaccines.

CHAMPIONING A WHISTLEBLOWER—AND THE INTEGRITY OF SPORT

Through her work with a former Russian official, **AVNI PATEL** ('10) has helped expose large-scale doping schemes in Olympic competitions and pass promising new anti-doping legislation.



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LICENSE

TO

STREAM

BY REBECCA
BEYER
ILLUSTRATION
BY ALDO
CRUSHER

NEW TECHNOLOGIES
HAVE MADE MAKING
AND ENJOYING MUSIC
EASIER THAN EVER,
BUT THEY'RE RUNNING
INTO THE SAME OLD
COMPLICATIONS OF
COPYRIGHT LAW THAT
HAVE ALWAYS ROCKED
THE INDUSTRY.



When

a client trying to launch a new music streaming service wrote to Boston University School of Law student **ROSS CHAPMAN** ('22) with a series of questions about how she could acquire the rights to the songs she wanted to offer on her platform—and how much she would have to pay to do so—Chapman responded in two ways.

First, he and a fellow student offered short answers, designed to provide the requested information simply and succinctly. Then, they offered long answers, in an effort to explain how they arrived at the short ones.

Most of the questions had long answers, and it's no wonder.

Music copyright law is complicated; the 2018 **MUSIC MODERNIZATION ACT** (MMA)—which included a provision that took effect starting in 2021 that changes the way music streaming services acquire certain licenses—almost doubled the number of words in the 1976 Copyright Act it amended.

"If you're not a lawyer, you would expect that there would be very simple answers for basic questions such as 'How much do we need to pay to use this music?'" Chapman says. "But what that required was a very close reading of the federal regulations that have come about as a result of the Music Modernization Act."

Chapman's client wasn't real—her questions came as part of an assignment for a new transactional simulation course designed by **SAMUEL L. TAYLOR** ('12) called IP Counsel for New Music Streaming Service. But there's nothing fictional about the complexities behind the music streaming business.

In 2020, streaming services in the United States brought in \$10.1 billion in revenue—83 percent of the music industry's total. But they also must pay to license the rights to every song they offer on their platforms. They pay to reproduce and distribute musical compositions, to publicly perform musical compositions, to reproduce or distribute sound recordings of musical compositions, and to publicly perform sound recordings. They pay licensing fees to songwriters and publishers, record labels, and performing rights organizations, among others. And that's just scratching the surface.



JESSICA SILBEY,
BU LAW PROFESSOR
AND YANAKAKIS
FACULTY RESEARCH
SCHOLAR



"COPYRIGHT LAW IS A PUBLIC GOOD, MEANT TO PROMOTE PROGRESS... WHEN WE DEBATE... WHO GETS WHICH MONEY, WE'RE LOSING SIGHT OF WHAT COPYRIGHT LAW IS FOR."

The copyright regime for music streaming is so complicated and so uncertain that **SPOTIFY** identified several licensing scenarios as risks when it released its financial results for the second quarter of 2021.

"I love to start off my course by saying, 'Music licensing is a shit show,'" laughs Taylor, who serves as assistant director of the BU/MIT Startup Law Clinic. "That's the baseline, and then we go from there."

Taylor's class couldn't be timelier. In 2020, the **COPYRIGHT ROYALTY BOARD** increased the rates streaming services would be required to pay to songwriters and publishers for the use of their musical works. The services—Spotify, Amazon, Google, and Pandora—then challenged those new rates in court and won on the grounds that they hadn't been given proper notice of the increase. And early in 2021, musicians organized protests at more than 30 Spotify offices around the world, demanding increased transparency in the company's business model and more money per stream.

Battles over royalties are nothing new in the music industry, and neither is the centuries-old balancing act behind them. Article one, section eight of the US Constitution gives Congress the power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

"Copyright law is not just for copyright owners," says BU Law Professor **JESSICA SILBEY**, whose work explores intellectual property in the digital age. "Copyright law is a public good, meant to promote progress. That's what copyright law is supposed to do. When we debate, under the MMA, who gets which money, we're losing sight of what copyright law is for."



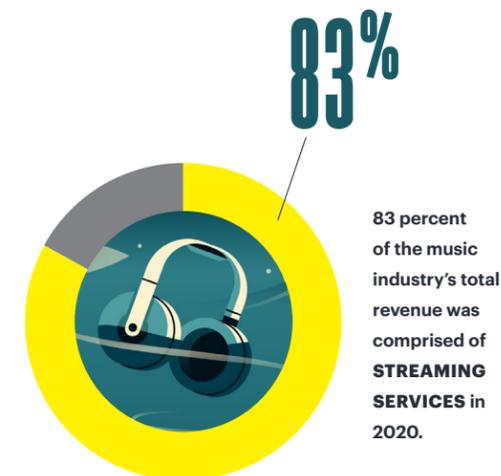
ROSS CHAPMAN
('22)

MEDIA MAKERS

Sumner M. Redstone (Hon.'94)—former faculty member and chair emeritus of both CBS and Viacom, the global mass media company whose networks include MTV, BET, Nickelodeon, Comedy Central, and Paramount Pictures—developed and taught the first entertainment law course at BU Law in 1982. Redstone's class, *Law of the Entertainment Industry*, covered the legal and business dynamics of the field, including antitrust law, federal regulation, and production, distribution, and exhibition agreements.

But even in the 1980s, success in media, entertainment, and related industries was nothing new to those who have walked BU Law's halls. We highlight here just a few alumni who have made their careers in these fields. We look forward to showcasing the stories of these alums and many others as the school celebrates its 150th anniversary throughout the 2022-23 academic year.

• **OWEN YOUNG** (1896, Hon. 1946)
Founder and chair of the Radio Corporation of America (RCA), which created the first nationwide radio network: the National Broadcasting Company (NBC).



THE NAPSTER EFFECT

The MMA passed the US House of Representatives and Senate unanimously in 2018, a testament to the widely acknowledged reality that copyright law had failed to keep up with changes in the way people listen to and share music.

An early—and unwelcome to the traditional music industry—harbinger of that change was **NAPSTER**, a peer-to-peer file sharing service that allowed people to play and exchange music for free online. Beloved by college students DJing parties from their dorm-room desktops, Napster was shut down by a federal judge in 2000 for copyright infringement. But the cat was out of the bag. People had grown accustomed to the idea that they shouldn't have to buy a CD to have access to their favorite music.

Silbey says "breakthrough innovations" like Napster should be celebrated.

"There's something about pushing the envelope and challenging the rules that creates this new marketplace of opportunity that made music much more accessible to us today," she says. "Whatever we think about piracy or hackers, we should be less judge-y about it. There's an ecosystem for challenging existing rules and celebrating loopholes."

In other words, early innovators—even when they're bending or breaking the law—drive the progress component of copyright law.



JAY FIALKOV
(’81)

Services like Spotify emerged to legally fill the void left by Napster but found it cumbersome to negotiate the panoply of licenses required to offer music to their paying and nonpaying subscribers. That’s where the MMA comes in. One of the law’s central features was to streamline that process, making it easier for providers to acquire rights and for rights holders to get paid.

Before the MMA, “there were a lot of gaps in the law,” says **JAY FIALKOV** (’81), deputy general counsel for public media powerhouse GBH in Boston and a professor at Berklee College of Music, where he teaches classes about legal aspects of the music business. Those gaps led to litigation between streaming services and copyright holders, with the latter arguing that the services were building businesses worth many billions of dollars based on their musical works without acquiring the rights to do so. It was a case of the “wine bottle becoming more valuable than the wine,” Fialkov says. “One of the goals of the MMA was to clean that mess up.”

The MMA created a separate entity—the **MECHANICAL LICENSING COLLECTIVE**—which collects a blanket licensing fee from streaming services and then pays royalties out to songwriters and publishers, balancing the competing interests spelled out in the Constitution.

“That compromise—to keep the legacy industries happy but also facilitate new industries—is classic copyright legislation,” Silbey says. “The impulse is absolutely praiseworthy. But it’s super messy.”

MONEY, MONEY, MONEY

Even as the MMA created a new process to facilitate a new technology, the law could not settle a very old complaint in the music industry, which is that people aren’t being paid enough for their work, whatever that work is.

“Songwriters have historically been the winners in copyright,” Silbey says, pointing to the compulsory licenses required for anyone who wants to record someone else’s song. “They’re complaining now because performing artists and sound recording artists are going to get more of the pie.”

The songwriters are fighting it out with streaming platforms before the **COPYRIGHT ROYALTY BOARD**. Meanwhile, the protestors outside Spotify’s offices in 2021 were demonstrating against the company’s so-called pro-rata business model, which pays performers based on their percent of total streams across the platform, a system in which the most popular singers and groups make most of the money. Spotify currently pays out between \$.003 and \$.005 per stream, meaning it would take more than 250 streams to even clear a dollar. That money is then divided among publishers, distributors, and artists. Protestors argue that a user-centric model, like the one French company Deezer uses to pay artists based on their share of each subscriber’s streams, would be fairer.

“The issue that’s potentially becoming the most prominent is that even if you accept [the MMA] as a thoughtful solution that rightfully balances the interests of copyright holders and the public, there are still people who say, ‘It’s not paying enough,’” Fialkov says.

Of course, streaming is just one, relatively new source of revenue for artists. **CORDARO RODRIGUEZ** (’12), a classmate of Taylor’s who is a member of the musical quartet **SONS OF SERENDIP**, says that in 2020, his group had 1.3 million streams on Spotify. More than 350,000 people in 91 different countries listened to their music.



CORDARO RODRIGUEZ
(’12)

MEDIA MAKERS

• **WILLIAM LAURENCE** (1925, Hon. 1946)
A *New York Times* reporter who won two Pulitzer Prizes, one for his coverage of the development and use of the atomic bomb during World War II.

• **RIKKI KLIEMAN** (1975)
Legal analyst for CBS News who served as an anchor and legal analyst for the OJ Simpson trial and later for daytime trial coverage on Court TV (now TruTV).

• **SHARI REDSTONE** (JD 1978, LLM in Taxation 1981)
Chair of ViacomCBS who orchestrated the 2019 merger between the two media giants and oversaw the recent launch of the Paramount+ streaming service.

• **DAVID E. KELLEY** (1983)
Television writer, producer, and showrunner. Responsible for many well-known legal dramas, like *LA Law*, *The Practice*, and *Ally McBeal*, as well as HBO series *Big Little Lies* and *The Undoing*.

• **MICHAEL FRICKLAS** (1984)
Chief legal officer of Advance Publications, which owns media and entertainment companies, including Condé Nast, and is a major shareholder in the Discovery Channel and Reddit.



SAMUEL L. TAYLOR (’12), BU LAW LECTURER AND ASSISTANT DIRECTOR OF THE STARTUP LAW CLINIC



But Rodriguez says his group, which was a finalist on **AMERICA’S GOT TALENT** in the show’s ninth season, doesn’t look at streaming as its “primary vehicle of income.” Instead, most of the group’s revenues come from touring. (Sons of Serendip has opened for John Legend and Jay Leno, among other bookings.) The next biggest chunk is CD sales, and streaming royalties—from Spotify, YouTube, Apple Music, and other platforms—make up the remainder.

Rather than striving to write singles that will generate streams on Spotify, Sons of Serendip is focused on making music that “expresses our artistic creativity,” Rodriguez says. To make up for times when touring is harder to arrange—because of the pandemic, for instance, but also as members start families and need to stay closer to home—the musicians are pursuing television and film deals as well (audiovisual works that incorporate musical compositions or sound recordings are governed by an entirely different set of licenses).

“Streaming isn’t necessarily our main goal,” Rodriguez says. “That money just trickles in without us having to do anything.”

Streaming royalties weren’t even on the table when Fialkov was negotiating contracts for his music clients—including **PHISH** and “**MARKY MARK**” Wahlberg—when he had a private law practice in the 1980s and 1990s.

“That money didn’t even exist when I represented recording artists and record labels,” Fialkov laughs. “Even if the amounts being paid to rights holders aren’t what they really should be, they’re starting to add up.”

Taylor agrees. “Right now, if they buy the right equipment, anyone can record music in their bedroom, and it can sound professional,” he says. “Twenty years ago, to have a proper recording would have cost thousands of dollars in studio time and you probably would have needed to be signed to a label for distribution. That’s all irrelevant now. You don’t have to spend a lot per month to get on Spotify and blow up that way.”

"RIGHT NOW... ANYONE CAN RECORD MUSIC IN THEIR BEDROOM."

THE SHORT ANSWER

Chapman did well in Taylor’s class and on the assignment where he had to explain how much the fictional streaming service owner might have to pay in licensing fees to various rights holders.

But, perhaps more importantly, he also says he has a better sense of the logic behind the concepts he learned about from Taylor and others, including Silbey, with whom he studied copyright law and for whom he later served as a teaching assistant.

Copyright law, says Chapman, a trombone player who majored in music as an undergraduate student at Columbia, doesn’t always make sense “from a musician’s perspective.”

“It makes more sense as a compromise,” he says. “There’s only so much money to go around to all of the constituents. If we want a society with so much music available to us, compromises have to be made.” ■



• **DAVID ZASLAV** (1985)
CEO of Discovery Inc., whose acquisitions of channels like the Food Network and HGTV made Discovery one of the largest providers of nonfiction programming. He is the architect of a \$43 billion merger between Discovery and WarnerMedia, currently in the regulatory approval process.

• **JONATHAN SERBIN** (1994)
Copresident of Warner Music Asia who has overseen the company’s growth in the region through commercial deals, genre-focused imprints, and recruiting new artists in mainland China.

• **KIMBERLY ATKINS STOHR** (COM 1998, LAW 1998)
Senior opinion writer for the *Boston Globe*, MSNBC contributor, and columnist and newsletter editor for the *Emancipator*, an antiracist publication by *Globe Opinion* and the BU Center for Antiracist Research.

BEHIND THE GRAMMYS

BY LAURA ERNDE

JERRY JUSTE CHARTS THE HIGH NOTES OF 25 YEARS IN THE ENTERTAINMENT INDUSTRY.

WHEN JAY-Z WAS RECORDING



one of his biggest hits, “Hard Knock Life (Ghetto Anthem),” it fell to his lawyers to make the rapper’s fresh vision a reality. The song’s novelty hinged on permission to sample the song from the popular 1970s Broadway show *Annie*.

JERRY JUSTE (’94), who was an associate at a boutique entertainment law firm in New York at the time, handled what he described as a difficult negotiation.

“The fact that it was Jay-Z was the only reason [the deal] happened,” Juste says in a Zoom interview from his home office in New York. “High-profile situations sometimes cause things to lean your way.”

During his 25 years as a lawyer in the entertainment industry—including 14 years at behemoth **UNIVERSAL MUSIC GROUP**—Juste has had the opportunity to meet many famous artists. Tricky negotiations and whirlwind deals with many moving parts became his specialty. He also watched the industry transform with the introduction of streaming platforms, which required him to constantly shift tactics and innovate.

ENTRE INTO ENTERTAINMENT

Juste got his first taste of the music industry after his second year at BU Law, working as a summer associate at the small entertainment firm of Jackson, Brown, Powell and St. George in New York. His entre into the firm came through friends he grew up with in Brooklyn. One of his closest friends had hired the firm while managing the reggae music career of another young man who lived down the street, Red Fox.

Right after law school, Juste took a job as a litigation associate at the Boston firm of Mintz Levin. A large corporate law firm with an excellent reputation, it was a dream opportunity for an ambitious new lawyer.

But he soon had second thoughts. While he was waking up at 6 am to go to court—only to find himself essentially holding a briefcase for a senior partner—his friends in New York were flying to Los Angeles to attend the Grammy Awards. “I thought, hey, I worked the hardest. I should be taking trips to the Grammys,” he says with a smile.

After a short time at Mintz, he took a pay cut to go back to Jackson, Brown, Powell and St. George. “My parents thought I was insane,” he says. “It’s probably the best career decision I ever made. Getting back into entertainment, back in the game, being a young, hungry associate—it was the perfect place to be.”



JERRY JUSTE (’94)

PHOTO BY CHRIS SORENSEN

ON THE FRONT LINES OF HIP-HOP

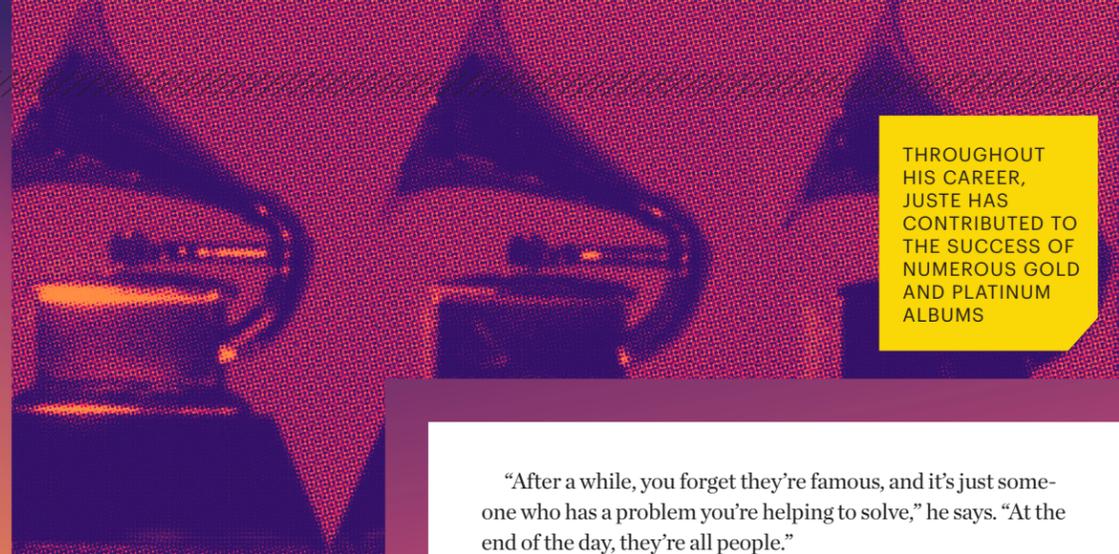
Juste represented many of the artists at the forefront of 1990s music, such as **LL COOL J**, **THE NOTORIOUS B.I.G.**, and **LIL’ KIM**. He worked hard to prove himself, and the firm gave him more and more responsibility. “It put me right on the front line,” he says.

He was tasked with handling the various agreements artists need to make after they are signed. An average album could have 30 to 40 such agreements, including the rights to sample other artists’ music. Sampling was a relatively new phenomenon and popular with many of the law firm’s hip-hop clients. Juste had to navigate the uncertainties of the emerging area of law. He built relationships with sample owners. “I knew what would fly and what wouldn’t fly,” he says. “We’d get in there and roll up our sleeves, clearing and closing.”

KIRK MCKOY/LOS ANGELES TIMES/GETTY IMAGES



PHOTO BY CHRIS SORENSEN



THROUGHOUT HIS CAREER, JUSTE HAS CONTRIBUTED TO THE SUCCESS OF NUMEROUS GOLD AND PLATINUM ALBUMS



SPINNING IN-HOUSE DEALS

Building on that experience, in 1996 he went in-house, joining PolyGram Records as director of business and legal affairs. There, Juste worked with artists signed with the Motown record label. They included **STEVIE WONDER** and **BOYZ II MEN**. That's also when he stopped wearing a tie to work. "The president of the company said, listen, if you want these guys to trust you, you gotta look a little more like they do. I lost the suit jacket."

He started to earn seniority, graduating to more sophisticated deals. In 1999, when PolyGram was bought by Seagram and folded into Universal Music Group, he survived the merger.

That began his long tenure at Universal—which handles about 40 percent of the music business—where he had the opportunity to meet icons like Prince and the **BEE GEES**.

Juste describes Wonder as one of the humblest artists he's ever met—someone who made a point of meeting each staff member during his infrequent visits to the Universal offices and remembering tidbits from their conversations. "A year later, he'd recognize your voice and your name," he says.

But more often, Juste would be one of many people in a meeting with a famous artist and realize, "This person can see me two days later on the street and won't recognize me."

He's seen people's lives change dramatically. He recalls artists like **TAYLOR SWIFT** and **JUSTIN BIEBER** appearing shy and awkward at their first record label meetings where their managers did all the talking. A year later, he'd see them on stage performing confidently and proudly.

One time, he had to clear a sample from an Austrian symphony that was unfamiliar with the concept of sampling and felt it was philosophically wrong. He showed them examples of how it worked out well and his education convinced the symphony to allow it.

He wasn't always successful. For example, many artists wanted to sample **PRINCE** but Juste knew from experience that it was an impossible ask. Prince had never cleared a sample.



It fell to him to break the news to the artist. "You had to strike a balance. You want to show you're going to bat for them, but deep down inside you know Prince is going to reject it, so let's not waste your time and money."

"After a while, you forget they're famous, and it's just someone who has a problem you're helping to solve," he says. "At the end of the day, they're all people."

At Universal, he learned to deal with all kinds of people, including some with large egos and political agendas. "It's interesting in that it's sometimes your job to tell everyone no. You have to be the bad guy but at the same time maintain your relationships within the company so you can do your job. The more senior you got, the more complex it could get."

During his time at Universal Music Group, he worked his way up from senior director to senior vice president, managing the day-to-day work of the 20-person department.

FROM CDS TO STREAMING

The industry was changing dramatically, and with it, the legal issues. In the late 1990s, file-sharing programs like **NAPSTER** presented the biggest worry for record companies concerned with copyright infringement.

The format for music distribution evolved from CDs to digital downloads. When Apple was offering its 99-cent downloads in the 2000s, those in the industry knew it was only a matter of time until streaming services would become the norm. As streaming shrunk revenues, Juste's company eliminated excessive travel and entertainment perks and slashed artists' budgets. "The mantra was 'do more with less.'"

To bring in more revenue, the record companies sought contracts that would pay them royalties if a musician ended up acting in movies or TV or writing a book, as compensation for the companies' part in creating the celebrity. Juste was the principal architect of what came to be known as the 360 deal. Developed in the mid-2000s, it is now widely adopted in the industry.

He and his team wrote the new contract language and worked with financial experts on calculating, tracking, and collecting the revenue. Artists were not keen on the idea. But the record companies felt that it was only fair, especially given the success of MTV, which was able to distribute for free the music videos that had cost the record companies tens of millions.

The rise of **SPOTIFY** and other streaming services brought new questions about how the record companies would be paid and how revenues would be distributed. To aid this transition, he helped create new financial and legal formulas.

It was a demanding job that required him to constantly shift gears to work on priorities set for him by others. At the end of 2012, he decided to take some time off to figure out his next move.



PUTTING THE ARTISTS FIRST

In May 2013, Juste opened a solo practice in New York, gaining clients through relationships he had built over the years within the music industry. He enjoyed the freedom and the ability to work in lockstep with the artists.

But eventually, he grew tired of the administrative burdens of solo practice. During the early days of the COVID-19 pandemic, he joined Atlanta-based Taylor English Duma while working remotely, representing individuals and small-to-mid-size companies in the entertainment industry.

Juste has had an enviable career, says his colleague **SANDRA BROWN**, who recruited him to Taylor English Duma and moved with him to Greenspoon Marder LLP in July 2021.

Brown first met him in April 2006, when she was representing an artist negotiating a record deal with Universal. "He was a tough opposing counsel. Super sharp. I had to stay up all night to really be on my toes," she says. "It's one of my most memorable deals. It was challenging. It was fun."

It was the first of many deals the two worked on together. Now, they are working on the same side, fighting for artists' rights, with Juste serving as outside counsel to entertainment clients.

Since leaving Universal, he's branched out into other areas including film and television, music publishing, merchandising, branding, executive employment, intellectual property disputes, and rights acquisitions.

"I would say I probably had the most fun job," he says. "Seeing all the artists, seeing all the hoopla. There's just always something crazy going on." ■

ARE YOU STILL WATCHING?

▶ Swimming Up Stream

Alumni make waves in the big business of streaming film and television.

BY JUNE D. BELL

RAY WU

(’92) works long hours because viewers want to stream *The Mandalorian* on their phones and in their home theaters. He spends hours in negotiations with talent because *Star Wars* fans are hungry for new installments.

That relentless demand for content—a craving that swung into overdrive during the pandemic, when audiences were stuck at home—keeps Wu focused on hammering out deals. He’s one of the attorneys who makes sure that **LUCASFILM LTD.** has a stable of writers, directors, performers, showrunners, and producers to create live-action content for **DISNEY+**.

Streaming had already been gaining traction before the pandemic, as viewers began accessing content at all hours and on every device. The number of streaming subscriptions in the US leapt by 32 percent between 2019 and 2020, with 55 percent of adults reporting that they streamed more content during the pandemic in 2020, according to the Motion Picture Association. **NETFLIX, AMAZON, HULU**, and other companies ramped up their creation and distribution schedules, generating “high deal flow” conditions for Wu and other entertainment lawyers who negotiate the details of developing, producing, and distributing content.

Wu, who joined Lucasfilm in 2021 as vice president, business affairs & legal counsel, estimates he shepherds a dozen deals at a time. He’s handled thousands of entertainment negotiations during his 20 years in the industry. Yet despite Hollywood’s reputation for indulging outsized egos, Wu is low-key and congenial. He’s also highly adaptable.

“Something always comes up, and it can be anything,” he says. “There’s always the best-laid plans—and then there’s what happens. Really being flexible is a key part of this job. It could be anything from where we’re going to shoot or when we’re going to shoot or how long.” Wu also oversees the legal aspects of production, “so if something comes up on set and there’s a question, I’m often the first point of contact for our producers. I can try to problem-solve or issue-spot those things.”



RAY WU
(’92)

32%

The number of streaming subscriptions in the US grew significantly between 2019 and 2020.

The public's appetite for fresh content has largely ended the cyclical production schedule that used to drive network TV show pilots and summer film releases. "Now, people distribute content all times of year," Wu says. "It's not just spring or fall. Deal flow is constant. It's not limited to the holiday weekends for a film [release]. So you have to build your deals differently."

Take contracts for performers and producers of TV shows. In the past, these agreements typically included contingent compensation—usually a percentage of profits, plus additional bonuses for a show's longevity. "You always looked at the back end, and there was a formula you worked with, and then you negotiated vigorously," Wu says. "Now the back end is very different because we base things on different parameters."

As streaming replaced a discrete TV season, the formula for assessing profitability had to change, too. "If we're not giving you X percent of profits [at the end of a season], how are we going to replace that?" Wu says. "For example, would you give bonuses based on the number of [percentage] points you would have gotten before?"

SOMETHING ALWAYS COMES UP, AND IT CAN BE ANYTHING. THERE'S ALWAYS THE BEST-LAID PLANS— AND THEN THERE'S WHAT HAPPENS."

Crafting and revising these terms is a team effort. "I have colleagues all around the company working in many different areas of the law, and they're experts in their area," Wu says. "I can lean on them and talk to them and get advice. Law is a very collaborative profession."

Before joining Lucasfilm, he was a partner at Business Affairs Inc. in Los Angeles, whose clients included Amazon and producers who made movies for Netflix, Apple, and other streaming services. He landed his first entertainment law role in 2000—a "dream job" for a theater lover—with **DISNEY THEATRICAL GROUP**. A dozen Disney movies, including *The Lion King*, *Beauty and the Beast*, and *Aladdin*, have been adapted for musical theater. He then spent a decade with Warner Bros. Entertainment, negotiating and structuring deals for its Theatre Ventures division.

Lucasfilm, launched by director and producer George Lucas, is renowned for its **STAR WARS** and

Indiana Jones series. It was acquired by Disney in 2012 and is a subsidiary of Walt Disney Studios. The company's business and legal affairs team has about 20 members. The business affairs group negotiates all direct-to-consumer TV series distributed through Disney+, including talent agreements. The legal affairs group then drafts the agreements. Series such as **THE MANDALORIAN** or *Willow* typically involve four negotiators and six legal affairs staffers, Wu says.

Although Wu plays a vital role in day-to-day business operations, he also thinks strategically, pondering how the language in contracts must evolve to reflect new technologies such as augmented reality and the metaverse. In the immersive online world of the metaverse, users can participate in virtual activities and events, buy and sell goods in a digital economy, and "exist" as avatars.

"You start with a very broad, open mind: This new possibility, what is it?" Wu says. "What are we dealing with, and how are we going to create content for that? And how are people going to view it? What is our goal in the deal-making process?"

"That leads to a more narrowed approach of looking at our current deals, paperwork, and our agreements, and saying, 'Does that cover it?' And if it doesn't, how do we need to change it? I could be changing everything or just adapting. More likely, I would say, it's additive. You adapt your current documents to account for it."

He notes that entertainment lawyers modified movie contracts in the 1980s to allow distribution on videocassettes and later, on DVDs. "It's always an adaptation, and that's a good analogy to law, right?" Wu says. "We're hoping laws will stand and maybe be adapted to serve people better as things change and time changes. Same with agreements. I don't think it's necessary to always throw something out and start anew. It's more of, see what you have and how do you adapt it to be more efficient."

Wu's work is often cerebral, but he occasionally bumps elbows with celebrities. He once had lunch with actor **BRUCE WILLIS**, "but I can't say I'm texting him every day." During his theater days, he spent time with William Goldman, who wrote and adapted for the screen *The Princess Bride* and won Oscars for his screenplays of *Butch Cassidy and the Sundance Kid* and *All the President's Men*. "I watched him work and felt blessed to be in a room with him," Wu says.

Wu occasionally receives invitations to Hollywood events but never agonizes about being omitted from wrap parties or premieres. "I didn't realize how hard it was to do an invite list until I got married," he says. "So I told myself, I'll never be insulted if I don't get invited to a wedding. I look at it the same way with red-carpet events." ■

MAKING DEALS AT THE NEXUS OF ART AND LAW

If it weren't for Netflix, **SARAH COLLINS** ('13) and millions of other viewers wouldn't have become hooked on *The Great British Baking Show*. She and roughly 214 million subscribers turn to Netflix for content on demand—and Netflix turns to Collins for negotiating talent deals and drafting contracts for its original series.

She's handled contract negotiations for *When They See Us* as well as *Outer Banks* and *The Society*, which was filmed in several Massachusetts towns including Lexington, Concord, and Lancaster. Netflix, which began as a DVD rental service, expanded to subscription-based video streaming in 2007. It's the most popular video streaming brand in the US, accounting for 34 percent of streamed content, according to 2020 Nielsen data from 1,000 homes. Netflix fed that demand by amping up its offerings last year. It was prepared to debut a new movie every week in 2021 and had queued up more than 500 titles for release that year, according to the *Wall Street Journal*.

Collins says her work is an ideal blend of her legal training and her passion for the arts. "There's no one path that takes you into entertainment," she says, noting that some of her coworkers have backgrounds in litigation and corporate work. "The focus on being an excellent attorney is the common denominator I see in my colleagues."

After studying English and art history at Georgetown University, she enrolled at **BU LAW**, where she took classes in trademark law, contract drafting, and entertainment law. She helped found and lead the Art Law Society and was an extern at Volunteer Lawyers for the Arts in Boston.

When she'd gained transactional experience at a Boston firm, Collins moved to Los Angeles to seek work at the nexus of entertainment and law. She spent several years at **STUDIO 8**, which produced TV shows and feature films for theatrical release. She joined Netflix in 2017 and is a member of the company's business and legal affairs team for dramas.

Her core task is negotiating deals for writers, producers, directors, and actors and overseeing business matters on multimillion-dollar productions. "There are so many people involved, including many who are working behind the cameras and behind the scenes, and if you can't get these deals closed, they can't do their jobs," Collins says. "The closer you get to the start of production, the more people are being hired and the more money is on the line. If you aren't able to close the actor deals, a production might be delayed, which can have significant financial impact."

Despite that pressure, Collins sees negotiations as a collaborative process. "I come at things from an



SARAH COLLINS ('13)

angle of building trust, not only with the talent we work with but also among other attorneys and executives. It's not a huge industry, so we end up crossing paths frequently. Obviously, we work for parties that are at odds, but I view it as working toward a similar goal, which is ultimately getting content onto our service and helping our producers bring their visions to life on the screen."

She's especially enthusiastic about the surge of content available globally. Netflix provides content in more than 30 languages and 190 countries. "It gives us opportunities to hear voices on a scale that didn't necessarily exist before," Collins says. "These great stories can come from anywhere and be loved by people all over the world." ■

214 MILLION

Number of Netflix subscribers.



1

2



3



4



5

1

BU Law welcomed new and returning students to campus at a series of orientation events.

2

The Latin American Law Student Association hosted a heritage dinner at which Sila María González Calderón, a former senator for Puerto Rico, spoke.

3

Alumni, faculty, friends, and family reconnected at the Silver Shingle Awards Gala held over Alumni Weekend.

4

Graduates from the Class of 2020 celebrated their achievements after their Commencement was canceled due to the COVID-19 pandemic.

5

During Alumni Weekend, an investiture ceremony was held in honor of Dean Angela Onwuachi-Willig, the inaugural Ryan Roth Gallo & Ernest J. Gallo Professor—the nation's first endowed professorship in critical race theory.

EVENTS ARE BACK!

From orientation to student events, lectures, symposia, and Alumni Weekend—including a much-anticipated recognition ceremony for the Class of 2020—**BU Law celebrated a safe return to campus and community.**



Find upcoming BU Law events at bu.edu/law/calendar.

PHOTOS BY KIM MIRAGLIUOLO (1), HANNAH YOSHINAGA (2), JOHN GILLOOLY (3, 5), MICHAEL D. SPENCER (4)

CLASS NOTES



If you would like to submit an update for *The Record*, please visit BU.EDU/LAW/CLASS-NOTES.

JURIS DOCTOR (JD) PROGRAM

1955

LT. COL. ENOCH WOODHOUSE, one of the last surviving members of the Tuskegee Airmen, the first Black military aviators in the US Army Air Corps, was honored at a Veterans Day ceremony in Boston.

1959

.....
CLARENCE B. JONES, civil rights leader and advisor to Dr. Martin Luther King Jr., was honored by the American Bar Association with the 2021 Thurgood Marshall Award.

1968

CHARLES G. DOUGLAS of Bow, New Hampshire, cut back on his law practice, and has become a newspaper publisher after purchasing the local *Bow Times*. It is a monthly paper with a circulation of 4,200, with an online version as well. It won eight New Hampshire Press Association awards in 2021.

1969

HAROLD UNGER (LLM in Taxation'21) can now claim the Class of 2021, since he just received an LLM in Taxation with a concentration in estate planning. It took three years since he's still working full time, but he loved every minute of it. He may be the oldest graduate in the 150-year history of the law school, although he's not sure if that's a plus or a minus.

1971

MICHAEL ROTH retired from his position as executive chairman of Interpublic Group.

1972

.....
WILLIAM A. LEWIS JR. received an Honorary Doctor of Humane Letters from Susquehanna University on May 16, 2021. He was the first Black graduate of the university in 1968 and subsequently served on their board of trustees for 28 years before taking emeritus status. After working in the Philadelphia District Attorney's Office, he went on to a career with the federal government, including as a member of the Senior Executive Service, before his retirement in 2011. He now lives in Chevy Chase, Maryland, with his wife, Paula Ramsey Lewis (Wheelock'70).

1975

F. WALTER BISTLINE has retired from Earlham College in Richmond, Indiana, where he taught photography for 17 years. The Richmond Art Museum celebrated the former attorney's teaching career with a retrospective of his Midwest photography titled *Earthbound*, as part of a two-artist, two-gallery collaboration between Walt and his former student, photographic artist Marcela Pardo Ariza of San Francisco. A catalog of the exhibit is available from the museum.

JAMES SQUERI joined Downey Brand in its San Francisco office.

1976

HON. CHERYL E. CHAMBERS was named Jurist of the Year by the Metropolitan Black Bar Association and was elected vice president of the New York Bar Association.

SEAN COFFEY was named a Rhode Island Go To Lawyer by *Rhode Island Lawyers Weekly*. The list recognizes the top lawyers across the state who are leaders in their field with a long record of success.



ERIC P. ROTHENBERG's daughter will attend BU Law this fall, 48 years after he attended. Having been a tax lawyer for 45 years, he was so happy to see his tax professor, Alan Feld, still teaching. He looks forward to seeing Professor Feld again as soon as his daughter starts school.

HON. MARK S. SWITALSKI stepped down from the Macomb County 16th Judicial Circuit Court in Mt. Clemens, Michigan, after 33 years on the bench.

HON. O. ROGERIEE THOMPSON, of the US Court of Appeals for the First Circuit, announced plans to take semiretired status.

1977

JOEL R. WEISS, of Farrell Fritz, was selected for inclusion in the 2021 New York Metro Super Lawyers list in the area of white-collar criminal defense.

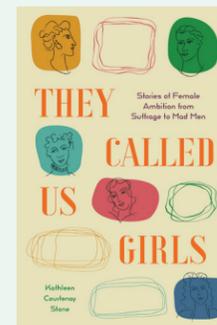
1979

BRUCE T. BLOCK was selected for inclusion in the 2021 Super Lawyers and the 2022 Best Lawyers in America lists in the areas of land use and zoning law, and real estate law.

DONALD GREENOUGH, whose practice focuses on estate planning and administration & business law, joined Glovsky & Glovsky.

1980

KATHLEEN STONE authored *They Called Us Girls: Stories of Female Ambition from Suffrage to Mad Men*, a collective biography of seven women who aspired to professional jobs in the mid-twentieth century.



1981

CARL N. WEINER, of Hamburg, Rubin, Mullin, Maxwell & Lupin, was selected for inclusion in the 2022 Best Lawyers in America. He has been included on this prestigious list since 2016.

1983

ELLEN EPSTEIN COHEN became chair of the Massachusetts State Committee for the American College of Trial Attorneys as of October 2021. In 2020, she was honored as "Defense Lawyer of the Year" by the Massachusetts Defense Lawyers Association, and in 2021, she received the "Industry Defender Award" from the Medical Professional Liability Association. Her practice focuses on the defense and representation of health-care providers in malpractice cases and before their respective licensing boards.

STEVEN KEITH PLATT (LLM in Taxation'86) was recently appointed director of analytics and lecturer of analytics and AI at the Quinlan School of Business, Loyola University Chicago. He is a founding partner of the nonprofit organization Black Kids Predict, which is aimed at getting middle schoolers interested in careers in data science.

STEPHEN W. RIDER, of McGlinchey Stafford, was selected for inclusion in the 2022 Best Lawyers in America list and honored among the "Lawyers of the Year" in the area of commercial litigation.

ALAN S. RUTKIN, a partner at Rivkin Radler LLP, was selected for inclusion in the 2021 New York Metro Super Lawyers and the 2022 Best Lawyers in America lists in the area of insurance law.

JOHN V. VEECH was appointed senior advisor for Morgan Stanley Infrastructure Partners.

1984

DENISE CLEVELAND-LEGGETT was named senior vice president of the Integral Group. She most recently served as the Southeast Region administrator of the US Department of Housing and Urban Development, where she managed more than 840 employees in 12 state and field offices.

LYNNETTE C. FALLON joined the board of directors of ClearPoint Neuro, a global therapy-enabling platform company providing navigation and delivery to the brain.

.....
RACHEL JACOBSON was nominated by President Biden to serve as assistant secretary of the army for installations, energy, and environment.

ANDREW B. O'DONNELL, a partner at Mirick O'Connell, was selected for inclusion in the 2022 Best Lawyers in America list in the field of tax law.

MICHAEL N. UNGAR, chair of Ulmer & Berne's Litigation Department, was named to the 2022 Benchmark Litigation list of the "Top 100 Trial Lawyers in America," the group Benchmark considers to be the most elite trial strategists in their fields, for the eighth year in a row.

1985

ROBERT FINKEL (LLM in Taxation'95), of Moritt Hock & Hamroff, has been selected for inclusion in the 2022 Best Lawyers in America list in the areas of tax litigation and controversy.

SHEILA FORMAN joined the faculty of Pepperdine University teaching law and ethics to master's-level psychology graduate students. Her new book, *TAME Your Appetite: The Art of Mindful Eating*, is available as of spring 2022.

DAVID M. ZASLAV, president and CEO of Discovery Inc., was elected to the board of trustees of Syracuse University.

1986

KEVIN G. CHAPMAN was recognized with a 2021 Kindle Book Review Award in the mystery/thriller category for his third book, *Lethal Voyage (A Mike Stoneman Thriller)*.

JOE HERLIHY retired from full-time work after serving 27 years as general counsel of Boston College. He continues to work on a part-time basis, overseeing real estate matters and permitting, and providing legal advice on BC's master planning efforts with the City of Boston.



If you would like to submit an update for *The Record*, please visit BU.EDU/LAW/CLASS-NOTES.

MITCHELL KATZ, of Barclay Damon, was selected for inclusion in the 2022 Best Lawyers in America list in the areas of commercial, banking and finance, and real estate litigation.

HON. ALVIN YEARWOOD, who had served as an acting justice on the Bronx Supreme Court, was named a new administrative judge for criminal matters in Bronx Supreme Court.

1987

WENDY KIRCHICK (LLM in Banking & Financial Law '89) moved into the residential mortgage industry after 10 years of practice with large Los Angeles and Washington, D.C., law firms. Since then, she has been assisting customers by creating customized financial strategies for purchasing and refinancing residential real estate (primary homes, vacation homes, and investment properties). She specializes in doctor loans, construction loans, and working with the firm's wealth team.

1988

MARGIE JACOBSON joined the board of trustees of the Westport Country Playhouse.

KAREN LING has been appointed to the iRhythm Technologies board of directors.

1989

ANDREW MELNICK was named a managing partner in the New York office of Murphy & McGonigle.

1990

HEMANSHU NIGAM joined Venable LLP as a partner in the ecommerce, privacy, and cybersecurity practice in the Los Angeles office.

1991

JASON HUNTER KORN, an attorney with Dentons Cohen Grigsby, was the recipient of the 2021 Greater Naples Chamber Chairman's Award for his continued support of the chamber's mission.

1992

HON. STEVEN B. GOULD was appointed to the Maryland Court of Appeals by Governor Larry Hogan.

ELIZABETH L.B. GREENE, a partner at Mirick O'Connell, was selected for inclusion in the 2022 Best Lawyers in America list in the area of medical malpractice law. She was also named to the 2021 Massachusetts Super Lawyers list. Greene focuses her practice on advising and advocating for healthcare clinicians, care delivery systems, and digital health companies. She also defends healthcare clients in medical malpractice cases and represents providers before their professional licensure boards.

THOMAS P. LAMBERT launched FLB Law, a full-service law firm based in Westport, Connecticut. He is joined by his longtime partners Eric Bernheim and Stephen P. Fogerty, and a team of talented lawyers and experienced staff. FLB Law's legal services include litigation; real estate transactions, finance, and development; banking and commercial transactions; employment law; family law; and trust and estates. The firm's clients include large corporations, local businesses, and individuals.

MAURA MCCAFFERY has been promoted to vice president and general counsel of EBI Consulting.

1993

TRACY A. CRAIG, a partner at Mirick O'Connell, was selected for inclusion in the 2022 Best Lawyers in America list in the fields of trusts & estates and litigation. She was also named to the 2021 Massachusetts Super Lawyers list. Craig focuses her practice in estate planning, estate administration, prenuptial agreements, tax-exempt organizations, guardianships and conservatorships, and elder law.

.....
HEATHER BENEDICT TERRELL (Marie Benedict) and coauthor Victoria Christopher Murray published *The Personal Librarian*, a historical novel about Belle da Costa Greene, a Black woman who passed as white and became a prominent curator of rare books and manuscripts for JP Morgan's world-renowned personal library.

1994

JOHN P. BARRY joined Weil, Gotshal & Manges LLP as head of the employment litigation practice, based in Weil's New York office.

JOHNNIE C. LARRIE has been honored by the North Carolina Bar Association with the Deborah Greenblatt Outstanding Legal Services Attorney Award.

.....
JONATHAN SERBIN was named copresident of Warner Music Asia.

ANDREA SPALLA became New Jersey assistant state treasurer after serving as director of legislative affairs and constituent relations since 2018.

LAWRENCE VERNAGLIA, OLIVIA KING ('19), **STEPHANIE SCHWARTZ** ('20), and **ALEXANDRA MAULDEN** ('22) authored a chapter on United States healthcare law for *The Healthcare Law*

Review, which includes chapters on the healthcare economies and legal frameworks in 13 countries.

HARPREET WALIA was named the inaugural emerging companies & venture capital chair at Michelman & Robinson.

BONNIE YOUN, a legal recruiting manager with The RMN Agency, was named to the board of trustees of ArtsATL.

1995

PAMELA WHEELER was named diversity and inclusion officer at insurance broker and consultant NFP.

1996

RICHARD BRIANSKY has been named a partner in the Boston office of Peckar & Abramson. He practices in the construction & infrastructure and commercial litigation & dispute resolution practices. His extensive experience includes representing general contractors and other parties litigating and trying complex construction, real estate, and general commercial disputes. For many clients, Richard also serves as in-house counsel, advising GC/CMs and other businesses in order to achieve their strategic business goals.

JON GLAZER (LLM in Taxation '02) was named an advisor to American Repertory Theater at Harvard University.

LYNETTE HERSCHA was named chief legal officer at Senda Biosciences Inc., a biotechnology company harnessing the molecular interactions between humans, plants, and bacteria to enable new types of medicines.

MOORARI K. SHAH joined Sheppard, Mullin, Richter & Hampton LLP as a partner in the finance & bankruptcy practice group and as a member of the fintech industry team. Shah, who will be located in Los Angeles and San Francisco, was most recently a partner at Buckley LLP.

1997

JOY M. NAPIER-JOYCE has been recognized in 2021 Chambers USA: America's Leading Lawyers for Business, an annual guide ranking the leading law firms and attorneys in the US. She is a principal in the Baltimore, Maryland, office of Jackson Lewis PC and leads the firm's employee benefits practice group.

WILLIAM H. TOBIN was selected for inclusion in the 2022 Best Lawyers in America list in the area of employee benefits (ERISA) law.

JOAN REED WILSON was named president-elect of the Connecticut chapter of the National Academy of Elder Law Attorneys.

1998

.....
GRACE BACON GARCIA has been named president-elect of the Massachusetts Bar Association for the 2021–22 year. She will serve as a member of the MBA's leadership team alongside incoming President Thomas M. Bond, who will focus his term on strengthening the bar's role as a partner to members of the legal profession, with a focus on diversity and inclusion.

STEPHANIE SARANTOPOULOS, shareholder in the Minneapolis office of Littler, is now overseeing legal operations of the firm's online platform for answering companies' workplace legal questions as program director of Littler onDemand.

1999

CAROL HORVITZ and her husband, Jeffrey, were recognized by the Joslin Diabetes Center for their work on behalf of the organization.

DOUGLAS MARRANO was promoted to assistant vice president of financial lines claims at Zurich American Insurance Company.

DAVID MORRIS started a new role, after more than 12 years at TripAdvisor, as the first general counsel at the sports and entertainment ticketing e-commerce marketplace Vivid Seats. Morris led the deal team that helped take Vivid Seats public in October 2021.

2002

DAN GOLD joined the litigation practice at Shearman & Sterling as a partner.

2004

LOURDES GERMÁN joined the board of directors of the Lincoln Institute of Land Policy.

2005

ERICA HAN relies on a combination of trademark and transactional experience to help clients across industries with licensing, collaborations, IP securitizations, bankruptcy/restructuring, supply chain transactions, M&A, rights of publicity in fashion and cosmetics, and more. She has served as senior intellectual property counsel at a leading global sports apparel and footwear company. She is a thought leader on IP issues and has played a leadership role in the IP Section of the Boston Bar Association.

2006

TERENCE ROZIER-BYRD joined Akin Gump as a partner in its investment management practice in New York.

JOSHUA H. SOLOWAY joined Moses & Singer as a partner in its corporate practice group.

2007

.....
JUSTIN NAHAMA was appointed to grow the Chopra Foundation's US and global mental health and veteran initiatives.



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ABHAY PATEL joined Lafayette Square as managing director, focusing on origination for the firm's credit strategy in the Gulf region of the United States.

AMY WESTON joined Carney Badley Spellman, a downtown Seattle law firm. Her practice focuses on commercial contracts, privacy, and supporting clients as their general corporate legal counsel.

2008

ANDREA C.L. RICKA joined the estate planning team of Ivins, Phillips & Barker.

KERRY SPINDLER was selected for the Leadership Council on Legal Diversity 2021 Fellows Program, which recognizes talented, mid-career attorneys who have exceptional leadership capabilities.

SHANTA TRIVEDI rejoined the University of Baltimore as an assistant professor of law and the director of the Sayra and Neil Meyerhoff Center for Family, Children, and the Courts. Trivedi previously completed a clinical teaching fellowship in the Family Law Clinic at the University of Baltimore and spent a year in the Domestic Violence Clinic at Georgetown University Law Center as a clinical teaching fellow.

2009

RYAN EVANS left his position as Qdoba's sole in-house counsel to become general counsel of Spreetail, an e-commerce company in Omaha, Nebraska.

KAJ ROZGA joined Davis Wright Tremaine as counsel in its antitrust practice.

2010

J. JEKKIE KIM has been elected a partner at Latham & Watkins LLP. Based in the Bay Area of California, she is a member of the healthcare & life sciences practice and focuses on intellectual property and technology-related transactional matters. She primarily advises pharmaceutical, biotech, digital health, agricultural technology, and medical device companies and their investors, and she has experience assisting clients with cross-border transactions that involve markets such as China.

TREVOR ROZIER-BYRD launched Stackwell, a mobile application that delivers automated investment tools and education to help build Black wealth.

2011

MICHELLE W. CHAN has been promoted to partner at Perkins Coie. Chan is a member of the real estate and land use practice. She focuses on land use entitlements, environmental compliance, and real estate transactions, representing developers, landowners, and public agencies in all stages of the development process for mixed-use, commercial, and residential development projects.

AMANDA GRINER, of Rivkin Radler, was selected for inclusion in the 2022 Best Lawyers in America: Ones to Watch list and in the 2021 New York Metro Rising Stars in the area of professional liability: defense.

ALYSSA KOLLMAYER focuses her practice on interpreting the tax code for private equity firms and global investors and devising tax-efficient strategies. Working for some of the world's most elite private equity investors, Kollmeyer has identified tax considerations in complex deals that have turned good investments into great ones.

JOSEPH MCVICKER was promoted to member at Frost Brown Todd, one of Cincinnati's largest law firms.

2012



VALERIE MOORE, a land-use and environmental associate at Nutter McClennen and Fish, was recognized as an "Up and Coming Lawyer" by *Massachusetts Lawyers Weekly* for 2021 and received the *Pro Bono Detention Award* from the Political Asylum/Immigration Representation (PAIR) Project.

2013

MATT SFERRAZZA joined Baker-Hostetler as a senior business associate handling securities, corporate governance, capital markets, M&A, and related matters, and was named to the firm's diversity & inclusion committee.

JUSTIN SNYDER joined Pierce Atwood's Boston office as an associate in its real estate lending practice.

2014

EMILY CRIM, an associate at Mirick O'Connell, was selected for inclusion in the 2022 Best Lawyers in America: Ones to Watch list for the area of trusts and estates.

SPENCER HOLLAND, an associate at Mirick O'Connell, was selected for inclusion in the 2021 Massachusetts Rising Stars list. Holland's practice is focused on representing clients buying, selling, financing, and leasing commercial real estate. He also has experience advising

clients on a broad range of land-use matters, including zoning, permitting, and title issues.

KARIN LIEBER was named a partner with SBSB Law.

TIMOTHY H. KISTNER joined the US Attorney's Office in Boston as an assistant US attorney in the National Security Unit.

2016

DREW EYMAN joined the Portland office of Snell & Wilmer as an associate in its commercial litigation practice group.

2018

KATHERINE E. SHEFFIELD joined Reed Smith as an associate in the global commercial disputes practice group.

2019

JONATHAN ALLEN was named the inaugural innovator in residence at Innovate@BU, a University-wide incubator designed to enable all BU students to become drivers of innovation in their own lives, careers, and communities.

WYNDHAM A. HUBBARD joined Bourland, Wall & Wenzel. His practice focuses primarily on business planning and transactions.

2020



ELAINE ORTYL and **ZACH MISSAN** ('19) got married on August 22, 2021. **MADLINE PELAGALLI** ('21) officiated the ceremony.

2021

GEORGIA BOLDUC joined Pierce Atwood LLP as an associate in the firm's environmental practice group.

HAYLEIGH A. SAWYER joined Williams Parker as an associate working on a variety of real estate transactions, including residential purchases, investment acquisitions, and commercial projects.

LLM IN BANKING & FINANCIAL LAW

1990

TODD STARR was appointed Mesa County attorney by the Mesa County Board of Commissioners.

1998

JACQUELINE PARKER was honored with the American Bar Association's Jean Allard Glass Cutter Award, which is presented annually to an exceptional woman business lawyer who has made significant contributions to the profession and to the Business Law Section.

2008

BRIAN WOLDOW joined Betterment as chief compliance officer.

2009

CYRO GOLDSTEIN TROPER is chief compliance officer and data protection officer at Loggi, the Brazilian developer of an online shipping logistics platform. He is also one of the founding partners of Ortovalor, a Brazilian medical services start-up. He lives in São Paulo, Brazil, with his wife, Helena, and daughters, Lia Yael and Rachel.

LLM IN TAXATION

1990

HON. GREGORY SHANNON has been appointed to Calgary Civil Division of the Provincial Court of Alberta.

1991

GREGORY MCKENZIE joined Fisher-Broyles as a partner in the firm's New York office.

1998

JOHN HUGHES joined the board of directors at Granite United Way.

2002

CHRISTINA PEARSALL, a partner at Schell Bray, was appointed chair of the real property section of the North Carolina Bar Association.

2004

DAVID ANGUS brought his captive insurance and transactional practice from the Angus Firm to Paul Frank + Collins PC.



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2005

GARRETT WINSLOW was named general counsel of Galecto, a biotechnology company focused on the development of novel treatments for fibrosis and cancer.

2014

CASEY O'FLYNN joined McGlinchey Stafford's national corporate and M&A practice in its New Orleans office as an associate.

2015

DAVID OH joined Fiduciary Trust International as trust counsel serving clients in Northern California.

2017

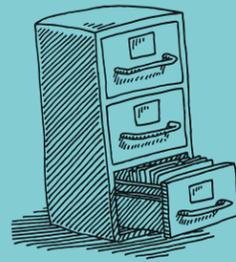
JOHNATHAN WHIDBEE launched the Tax Professor Business Course, an online course designed to provide aspiring entrepreneurs with the needed resources to succeed in their ventures.

IN MEMORIAM

Carl O. Anderson ('68)
 F. Lee Bailey ('60)
 Craig W. Barry Jr. ('70)
 Jerrold H. Blair ('86)
 Kenneth T. Bowden ('75)
 Norman F. Burke ('56)
 Barbara J. Byrne ('78)
 Ralph F. Cahill ('60)
 Rolland J. Castleman (CAS'61, LAW'64)
 Frank Ceraso ('88)
 Albert C. Cornelio ('57)
 John A. Cotter ('68)
 Hon. Robert P. Cronin ('76)

James T. Devine ('48)
 Hon. Carmine R. Dipetrillo (Questrom'50, LAW'52)
 Samuel M. Fineman (JD'72, LLM'87)
 Frank N. Fleischer ('65)
 Lucien P. Gauthier (Questrom'65, JD'68, LLM'69)
 Robert M. Gilligan ('78)
 Peter M. Green (Questrom'92, LAW'92)
 Michael Greenberg ('92)
 George L. Greenfield ('51)
 Robert E. Hanke ('52)
 Hon. Ernest S. Hayeck (GRS'50, LAW'55)
 Hon. William C. Hillman (LLB'57, LLM'68)
 Robert W. Holmes Jr. ('70)
 F. Harvey Howalt Jr. (CAS'48, LAW'51)
 Philip A. Jones ('93)
 Ronald M. Lawrence (JD'82, LLM'83)
 Daniel J. Leonard (LLB'53, LLM'82)
 Henry S. Levin (Questrom'58, LAW'60)
 Arnold H. Loewy (Questrom'61, LAW'63)
 Paul F. McLaughlin Jr. (DGE'49, LAW'52)
 Eugene D. Micci ('70)
 Charles S. Nierman ('84)
 Ronald A. Offret ('74)
 Anthony V. Orlandella (CAS'61, LAW'65)
 David C. Pettig ('76)
 Bettina B. Plevan ('70)
 Helen M. Poon ('85)
 Augustus K. Pratt Jr. ('73)
 Robert H. Ratcliffe ('74)
 Joshua P. Richards ('18)
 Lincoln K. Richards ('84)
 Edward S. Ronan ('64)
 Peter K. Rosedale (DGE'51, LAW'54)
 Joel D. Sharrow ('71)
 Donald T. Shire (Questrom'51, LAW'53)
 Ruth H. Silman ('94)
 Bonnie Spaccarelli Hannon ('80)
 Robert A. Thomas ('52)
 Allan P. Weeks ('69)
 Suzanne Wells Sabath ('75)
 Elzbieta K. Welz ('85)
 Hon. Lewis L. Whitman ('59)
 Stephen C. Yablonski ('71)

In Memoriam list reflects community members who passed between May 1 and November 30, 2021.



FROM THE ARCHIVES

ACROSS BOSTON AND BEYOND IN (ALMOST) 150 YEARS

The Downtown Crossing location of BU Law's first home, at **36 BROMFIELD STREET**, was ideal: it was close to law libraries, the state house, and state and federal courts, where students could attend hearings. In addition to an administrative office, one lecture hall was set aside for the 65 students enrolled in the first class.

It's a far cry from the 17 floors—with 5 floors of seminar rooms and lecture halls (the largest of which holds 130 students), 15 group study lounges, and 3 moot courtrooms—that current students enjoy at the BU Law complex.

We're proud of how far Boston University School of Law has come in the (almost) 150 years since it opened its doors on October 2, 1872. We hope you'll join us as we celebrate the school's anniversary throughout the 2022–23 academic year!

➔ Visit bu.edu/law/150 for more information.



1872

36 BROMFIELD STREET, ORIGINAL HOME OF BU LAW

DID YOU KNOW...



WILFORD H. SMITH (1883) tried several cases at the US Supreme Court, including one with fellow alum Emanuel Hewlett (1877).



For more than five decades, Professor Emerita **FRAN MILLER** (1965) has shaped how BU Law students explored the rapidly evolving health law landscape.



When the School of Law moved into **765 COMMONWEALTH AVENUE** in 1964, it occupied only the first eight floors.

That Boston University School of Law created the three-year program of courses now standard in legal education? Or that Class of 1883 alum Wilford H. Smith's litigation paved the way for increased voting rights for Black Americans, and that F. Bradford Morse (LLM Class of 1949) led the United Nations Development Programme for 12 years?

As the 150th anniversary of BU Law's founding draws near, we are hard at work on a commemorative book—forthcoming in fall 2022—that will feature 150 profiles of peo-

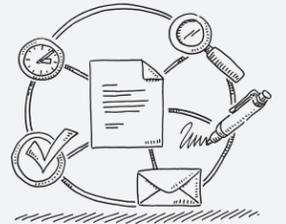
ple, places, and events that have shaped the school and the world. We look forward to sharing this work with you as we celebrate our community's history and set a course for the next 150 years of excellence in legal education at BU Law.

↓
Reserve your copy by making a \$150 gift to the School of Law 150th Anniversary Fund. Visit bu.edu/lawgiving or contact the Esdaile Alumni Center at 617-353-3118 or lawalum@bu.edu.

KEEP IN TOUCH.

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 Learn the many ways to stay connected with BU Law and its alumni at bu.edu/law/stay-connected.

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 Email lawalum@bu.edu to receive *The Record Monthly*, our newsletter for alumni.

↓
 To submit a class note, please visit bu.edu/law/class-notes.

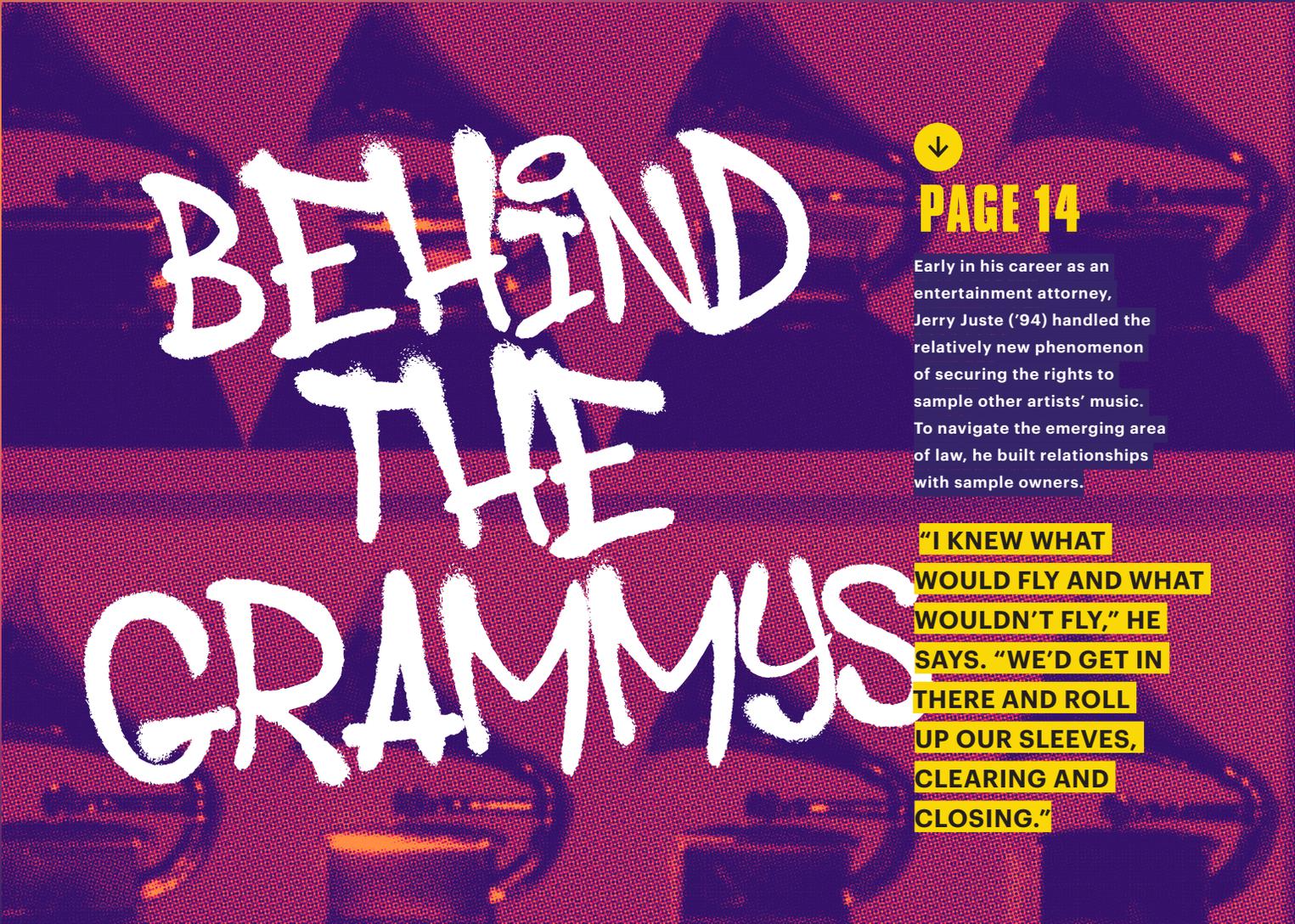




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BEHIND THE GRAMMYS



PAGE 14

Early in his career as an entertainment attorney, Jerry Juste ('94) handled the relatively new phenomenon of securing the rights to sample other artists' music. To navigate the emerging area of law, he built relationships with sample owners.

"I KNEW WHAT WOULD FLY AND WHAT WOULDN'T FLY," HE SAYS. "WE'D GET IN THERE AND ROLL UP OUR SLEEVES, CLEARING AND CLOSING."