

DAILY VARIETY

TUESDAY
DECEMBER 6, 2011

Reed Business Information, (RBI)

2011 DEALMAKERS IMPACT REPORT

NEIL BLAIR · CHRIS BREARTON · JOE CALABRESE · SIMON CALVER
OLIVIER COURSON · JEAN-LUC DE FANTI · DAVID C. FRIEDMAN · MATT GALSOR
DAVID GLASSER · MARC GRABOFF · GUOQING GU · WILLIAM HAGEMAN
ROBERT HAYMER · MARTHA HENDERSON · MICHAEL HOBEL · KEN HOWARD
DOMINIC IANNO · JOEL A. KATZ · WAYNE KAZAN · ANDREW KRAMER · IRA KURGAN
ANDREW MATOSICH · CHRIS MCGURK · JOE MINTON · SCHUYLER MOORE
TOM ORTENBERG · KEN PARKS · ROBERTA REARDON · JEFF SAGANSKY
STEPHEN SCHARF · DAVID SHAHEEN · GREGORY SHAMO · MITCH SINGER
JASON SKLAR · HARRY SLOAN · LEE SOLOMON · MATTHEW THOMPSON
DANIEL TIMMONS · BRYAN WOLF · JORDAN YOSPE

\$3.50 NEWSPAPER



Advertisement

DEALMAKERS IMPACT REPORT: EXECES



"Life in a Day"

CHRIS MCGURK

Chairman and CEO, Cinedigm Digital Cinema Corp.

In less than a year, McGurk has transformed Cinedigm by cutting deals that divested the company of its screen advertising and digital delivery systems so it could focus on leading the markets for distribution software for studios and exhibs, and digital content distribution for theaters.

Those deals — with Screenvision and Technicolor, respectively — both raised cash and turned former competitors into allies and helped position Cinedigm centrally in a growing global market. "We sold two non-core businesses and

we cut deals that are hopefully going to accelerate our growth in both software and content," he says.



KEY DEALS: Sold Cinedigm's pre-show advertising business, Unique-Screen Media, to Screenvision and its digital delivery

assets to Technicolor. Both deals included long-term partnerships for Cinedigm to provide software and content. Also made deals for

distribution software with Warner Bros. on the studio side, and AMC and Marcus Theaters on the exhib side. Content deals include an eight-pic deal with Arc Entertainment, a pact to show four live UFC bouts in 3D, a deal with YouTube and National Geographic for the documentary "Life in a Day," and the distribution to more than 375 digital theaters of the latest full-length Pokemon feature this holiday season.

SPARE TIME: Tennis

TOP CAUSE: The Help Group

KEN PARKS

Chief content officer and managing director of North American operations, Spotify

"Our aim is ubiquity," Ken Parks told *Variety* this summer, when asked of Spotify's long-term ambitions, and following the music streaming company's launch in the U.S. last summer, it appears well on its way toward that goal. Parks has only been with the company for a little over a year, having worked as EMI's VP of strategy and business development until June 2010, yet that was ultimately plenty of time to help orchestrate one of the biggest music industry deals of the past year.



KEY DEAL: Opened the Swedish company's first offices in the U.S. and headed up negotiations with the four major record labels, indie groups and performance rights orgs to secure licenses to stream on-demand music to users for free — a provision they had never agreed to before in the U.S. Since it launched its freemium model Stateside, Spotify's lead has been followed by existing streaming services such as Rdio and MOG, and the service's subscriber numbers jumped following a well publicized integration with Facebook's Open Graph platform. After only three months of U.S. operation the company boasted more than 2 million U.S. users in October, with around a quarter of a million paid subscribers. Hollywood has shown interest as well, and recently Relativity Media turned to the service for a marketing partnership in advance of the release of "Immortals."

GREGORY SHAMO

Executive VP of corporate affairs/general counsel, Relativity

There's never a dull moment at Relativity. Though the company inked a flurry of pacts in 2010, this past year wasn't exactly a breather, says Shamo. As head of Relativity's legal department, the former Loeb & Loeb attorney hammered out a key homevid distribution deal with 20th Century Fox.



"Negotiating against a major studio always requires patience and persistence," he says. "It involves good listening skills and being inventive to find creative solutions to deal with restrictive internal studio policies and protocols, (which are) necessitated as a result of their size. In the end it also requires careful prioritization of open issues to make sure we get enough of our asks to close a deal that properly protects the company."

KEY DEALS: Shamo's fingerprints could be found on deals involving video on demand, electronic sell-through and pay per view — as well as Relativity's exclusive vendor pacts with Cinram and Technicolor. "The attorney for Technicolor, John Oliphant, and I developed a very good working relationship to amicably close the deal on fair terms to both parties," says Shamo.

SPARE TIME: Family; tennis

TOP CAUSES: St. James the Less Catholic Church, Children Intl., Anti-Defamation League.

MITCH SINGER

Chief technology officer and exec VP of new media and technology, Sony Pictures Entertainment; president of Digital Entertainment Content Ecosystem

Aside from his duties at Sony, Singer has spent the past three years leading industry consortium Dece in developing standards for UltraViolet, a new service that allows consumers to register content they buy and watch and share on the digital platform of their choice. Singer, who's been involved in the fight against piracy for years, says the org and UltraViolet had the difficult task of corralling a wide range of companies from the technology and creative industries to building something "that's better than free."



KEY DEAL: The UltraViolet deal involved more than 75 companies and included developing technical specs, licensing agreements and branding for the service among companies that often had competing interests. The final deal was far from easy to navigate. "In any cross-industry negotiations, the interests of the content provider to protect the content is not always in the interest of the other industries that want to sell devices that play content," he says.

SPARE TIME: Political junkie; restoring older homes.

TOP CAUSE: CoachArt

JOE MINTON

President, Digital Development Management

Minton co-founded DDM in 2005 to help represent videogame development studios and to act as a strategic adviser for Hollywood licensors.

The company has clients in the U.S. and Europe and is in the midst of helping Red Stallion set up a development studio in Qatar.

Lately, Minton has been working with Hollywood directors who want to retain the videogame rights to their films, allowing them to continue to grow the properties in a new medium.

KEY DEALS: Structured collaboration between Ascension CrossMedia and the Hoerber brothers ("Whiteout," "Red," "Battle-ship") on an original IP for game, comic and film.

Secured deal for Zombie Studios' game "Blacklight" to appear on Perfect World distribution channel.

Worked with Verve talent and literary agency to secure David Elliot and Paul Lovett (writers of "G.I. Joe," "Four Brothers") to write for an upcoming game-based on a top transmedia IP.

SPARE TIME: Board games, his children

TOP CAUSE: Union of Concerned Scientists, local battered women's shelters

