

Howard M. Frumes

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Professional Experience

Howard's practice focuses on client counseling, transactions, and dispute resolution in the entertainment industry, with emphasis on international and independent film financing, distribution, and production, and acquisition of rights of various kinds. He has worked extensively in motion picture financing, production, distribution, and exhibition; representation of writers and directors; literary rights issues; and intellectual property and contractual negotiations of all kinds involving studios, networks, independent production and distribution companies and sales agents, financiers, banks, producers, directors, and writers. He has been lead counsel in numerous entertainment industry lawsuits and arbitration proceedings, and represents film industry clients around the world. In recent years, he has specialized in assisting clients in putting together the financing, production and distribution relationships for independently financed major independent pictures and film investments, many of which involved parties from numerous countries, especially in Chiina. He also serves as an arbitrator in international entertainment disputes.

Howard has been a name partner in this firm since 1998, having formerly been a partner at Manatt, Phelps & Phillips and Pollock, Bloom & Dekom.

Education

Harvard University, J.D, 1974.

Claremont Men's College, B.A., magna cum laude with honors, 1971.

Professional Memberships and Activities

Admitted to practice in the United States District Court, Central District of California. Admitted to practice in California (1974).

Chairman, IFTA Legal Committee (includes responsibility for standard form international distribution contracts).

Independent Film & Television Alliance ("IFTA") arbitrator panel and former pro bono settlement judge (Los Angeles Superior Court).

Former Member, IFTA Arbitration Advisory Committee, AFM Seminars Committee, and AFMA Industry Relations Committee. (Received AFMA Special Merit Award, 1993).

Former Member, Board of Directors, Streelights, a non-profit organization dedicated to diversity in the entertainment industry, 1996-2009.

Instructor, UCLA Extension courses on independent film distribution, production and financing; the art of international negotiations in the entertainment industry; and negotiating international film agreements.

Howard has spoken on or moderated seminars, panels and events at the Cannes Film Festival; UCLA, USC, Southwestern and Whittier law schools; CineAsia in Beijing; ShowBiz Expo; The American Film Market; the first International Artists Rights Symposium, the Hong Kong/Asia Film Financing Forum, bar association events, as well as at other events in Hong Kong, China, Taiwan, Korea, the United States, and elsewhere. As examples, in 2010, at the annual USC-Beverly Hills Bar Association Entertainment Institute, he moderated the seminar entitled "The Rise Of The Asian Film Industry: Doing Business with China and India." He helped organize and moderated two panels during the 1996 American Film Market ("Distributing The Independent Vision" and "Protecting The Independent Vision: Risk Management and Dispute Resolution"). He has presented various seminars and guest lectures with subjects including the art and strategy of international negotiations; legal issues in film production and distribution; international financing and licensing of motion pictures; and international arbitration and dispute resolution in the entertainment industry.

Author

"Developing an Internet and Wireless License Agreement for Motion Pictures and Television Programming," co-author with Susan Cleary and Lorin Brennan, 1 *Journal Of International Media & Entertainment Law* 2, Published by The American Bar Association Forum On Communications Law and The Donald E. Biederman Entertainment And Media Law Institute Of Southwestern Law School, p. 283; (Winter/Spring 2007).

"Symposium: Entertainment Without Borders: Practicing Entertainment Law in a Global Environment," [Panelist, "Not In My Backyard: Navigating Territorial and Cultural Barriers], *Journal of International Media & Entertainment Law*, Published by The American Bar Association Forum On Communications Law And The Donald E. Biederman Entertainment And Media Law Institute Of Southwestern Law School, p. 123 (Summer 2006).

"Motion Pictures," chapter in WIPO Guide on the Licensing of Copyright and Related Rights, World Intellectual Property Organization (2004)

"Surviving Titanic: Independent Production In An Increasingly Centralized Industry," 19 *Loyola of Los Angeles Entertainment Law Journal* 3, p.523 (1999). Reprinted under same title in Entertainment, Publishing and the Arts Handbook, 2000-2001 Edition; West Group (2000).

"Motion Pictures in Russia," 20 *Whittier Law Review* 4, p.839 (1999).

"Distributing Motion Pictures Around the World: The International Nature of the Film Industry," 17 *Whittier Law Review* 2, p. 285 (1995).