



Learn more About the Careers of Our Roundtable Participants Below:

Fritz Attaway: Fritz entered the copyright field in January 1976 after being hired by Jack Valenti, the decades-long president of what was then called the Motion Picture Association of America (MPAA) before becoming MPA, because of his communications background rather than any copyright expertise. According to Attaway, “I learned about copyright on the job at MPAA,” where he worked in increasingly senior roles for 36 years.

Jon Baumgarten: Jon became interested in copyright while studying under Professor Walter Derenberg at New York University (NYU) in the late 1960s and early 1970s. According to Baumgarten, “Derenberg was the center of the copyright world at the time.” He also worked at Linden & Deutsch before becoming the General Counsel at the U.S. Copyright Office.

Tim Boggs: Tim joined the House Judiciary Committee staff in 1974 under Representative Robert Kastenmeier, a Democratic Congressman from Wisconsin. According to Boggs, “I walked into Bob Kastenmeier’s office in May of 1974, and was invited to be part of the incredible team he had put together.” Tim later became Time Warner’s Senior Vice President for Public Policy.

Robert (Bob) Garrett: Bob was a young associate at Arnold & Porter in the mid-1970’s and initially practiced communications and FCC law, mainly working for Major League Baseball (MLB). He then became MLB’s Lead Counsel and Lobbyist. According to Garrett, “I had very little copyright experience when I got involved in [the Copyright Act]. And so ... implementation of Section 111 was my first real involvement ... and I stuck with it for many years.”

Robert (Bob) Hadl: Bob Hadl was a copyright and comms attorney working for Wilner & Scheiner and advising the U.S. Copyright Office on federal communications and cable matters. He also worked for the World Intellectual Property Organization’s (WIPO) predecessor, BIRPI, and went on to head up international copyright at the U.S. Copyright Office before joining MCA (Universal’s parent company) as Vice President and General Counsel.

Michael (Mike) Klipper: Mike was a former public defender who came to DC from New York, joining Senator Charles Mathias’ Senate Judiciary Committee staff in 1975. When asked how much he knew about copyright before working on the Act, Klipper said, “Zippo ... [The Copyright Act] was my introduction to copyright. I knew nothing before it, and I learned

a lot very fast.” He went on to represent key industry organizations such as MPA, ASMP, and AAP as he worked in private practice.

Fred Koenigsberg: Fred entered Columbia Law School intending to specialize in copyright law. He worked on Copyright Act legislation from 1972 through its enactment and implementation. When he joined the ASCAP team, where he worked for 18 years, he said he became a “true copyright nerd.” During his career, he became a partner at White & Case and continued to represent ASCAP even after his retirement from the organization. He also became Chair of the American Bar Association’s Section on Intellectual Property, President of the American Intellectual Property Law Association (AIPLA), and represented clients such as Disney, BMG, the Alvin Ailey Dance Company, and many others.

Bruce Lehman: Bruce came to DC and initially worked at the Department of Justice (DOJ) before joining Representative Kastenmeier’s staff. In 1978, he was appointed Chief Counsel of the House Judiciary Subcommittee with jurisdiction over intellectual property issues before undertaking other senior roles in DC, including becoming Assistant Secretary of Commerce for what was then called the Commissioner of Patents and Trademarks (with the role now known as Director of the U.S. Patent and Trademark Office or USPTO).

Arthur (Art) Levine: Art began his career at the U.S. Copyright Office after interviewing with Barbara Ringer, who he described as “the primary reason for accepting the position.” While at the Copyright Office, he became Executive Director of the [National Commission on New Technological Uses of Copyrighted Works \(CONTU\)](#).

Ralph Oman: Ralph Initially planned to become an anti-trust lawyer after his graduation from Georgetown Law School but then joined the Senate staff “almost by accident” after accepting an offer from [Senator Hugh Scott](#). Senator Scott led him to Senator Charles Mathias and the Senate Subcommittee on Patents, Trademarks, and Copyrights. Ralph went on to become the Register of Copyrights from 1985 to 1993.

Carol Risher: Carol was just beginning what would become a decades-long career as one of the leading copyright experts for the publishing industry. She served as the Information Officer for the [National Commission on New Technological Uses of Copyrighted Works \(CONTU\)](#) in 1974. In 1976, Carol joined the Association of American Publishers (AAP) as Vice President for Copyright and Technology, a position she held for nearly 25 years.

Judith Saffer: Judith (Judy) Saffer was also beginning her legal career in the 1970s and went on to spend more than 50 years practicing law for the music industry, holding senior positions at both ASCAP and BMI. She also was President of the Copyright Society from 1996 through 1998 and was the 100th President of the American Intellectual Property Law Association (AIPLA) from 2006-2007.

Cary Sherman: Cary was a young IP attorney at the DC law firm of Arnold & Porter, having joined the firm in 1971 after graduating from Harvard Law School. He said he immersed himself in the industry by “literally [working on] the narrowest of issues and then expanding out to the rest of copyright law,” eventually becoming Chairman and CEO of the Recording Industry Association of America (RIAA) from 2011 to 2018.