

Daily Journal

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TOP 100 LAWYERS IN CALIFORNIA 2017

LITIGATION

KALPANA SRINIVASANA

SUSMAN GODFREY LLP | LOS ANGELES

SPECIALTY: INTELLECTUAL PROPERTY, CLASS ACTIONS

Srinivasan first became interested in copyright and intellectual property rights when she was working as a journalist for the Associated Press. Now a partner at Susman Godfrey, she finds herself doing something very similar: educating herself about new trends and translating technical terms to a broader audience. Except now instead of a readership, she speaks to judges and juries.

“You’re dealing with a real world, dynamic area of the law where things are changing in the business, the delivery mechanism, what people utilize and what companies are developing,” Srinivasan said. “You need to understand the law to make sharp legal arguments but you really need to understand what the trends are and how they interface with the law. I find that to be challenging but also a lot of fun.”

As a patent attorney, Srinivasan’s subject matter runs the gamut from trade secrets to pre-1972 sound recordings. This past year, the fast-evolving digital music space has ignited conflicts between composers and distribution platforms, and Srinivasan has been on the front lines of the battle.

Srinivasan successfully represented two different classes in prominent litigations involving the music industry. In *Flo & Eddie Inc. v. Sirius XM Radio Inc.*, CV13-05693 (C.D. Cal., filed Aug. 6, 2013), the court granted Srinivasan’s clients, a class of musicians with work recorded prior to 1972, a settlement valued at \$73 million. In another suit, Srinivasan secured a \$43.45 million cash fund for her clients after defending their copyrights from an alleged infringement by Spotify USA Inc. *Ferrick et al. v. Spotify USA Inc. et al.*, CV16-08412 (S.D. N.Y. May 26, 2017).

The *Spotify* case in particular, Srinivasan said, exemplified where the law is still catching up to changes in the industry.

“It involved individuals who are entitled to protection, but how do you ensure they’re being compensated?” she said. “It’s an issue that’s changed and evolved as much as the technology for delivering music has evolved.”



— Paula Lehman-Ewing