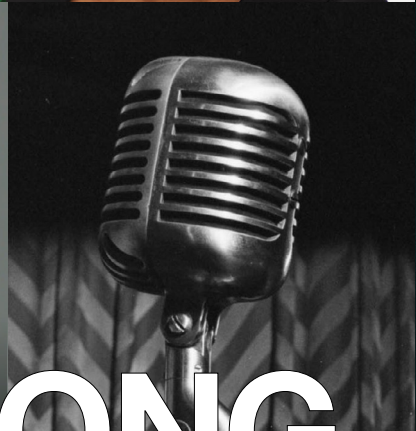
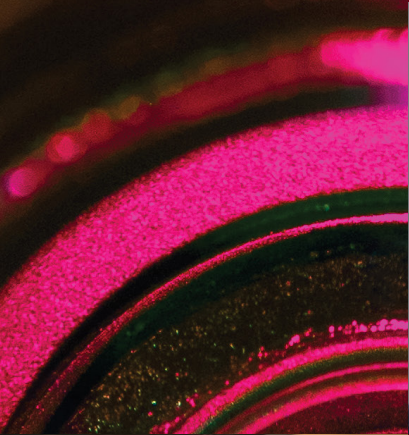


CARDOZO LAW

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WINTER 2021



CARDOZO STRONG



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How Has Learning at Cardozo Changed During the Pandemic?

Cardozo students, faculty, and staff rapidly adjusted to a changed landscape when the COVID-19 pandemic arrived. Cardozo rose to the challenges of the pandemic with enhanced classroom technology and expanded virtual opportunities to connect with faculty members. Our students and faculty have demonstrated resilience and flexibility. We recently interviewed J.D. and LL.M. students about their experiences with online learning during the pandemic. Here is what they said.



NIGEL PURA BRYANT '21

“The school’s transition seemed very seamless. We immediately addressed the outbreak, putting the health concerns of students and faculty first. The faculty also sought student input. I got to sit in on meetings with the education policy committee and personally saw that students were taken seriously and our input mattered. This new virtual world required an adjustment but Cardozo made this very easy. I don’t feel like I lost anything. I gained a little bit more—I developed more personal relationships with my professors. Before, I used to commute from Brooklyn and had to map out and plan my travel. Now I can wake up, roll out of bed and have coffee with my professors.”



GEENA CAPORALE '21

“Cardozo has really done a great job of immediately transitioning to the virtual space after the pandemic started back in March. A lot of the professors reached out with their cell phone numbers. I even had one professor give me his house phone number because he doesn’t use his cell phone too often. I’m an Alexander Fellow this semester and I work full time in chambers with a judge in the Southern District of NY. This program started remotely and my judge was always in contact with me, making sure I understood my assignments, and has been a true resource to me.”



VICTORIA LOWE '22

“The transition to online learning has been quite smooth for me. I’m a mother and I travel about an hour to get to Cardozo so I have to take my studies home. What I’ve been grateful for is that Cardozo has given me so much support. My professors have been open. I recently was on a call with my trademark law professor and I was trying to speak quickly and he said, “Slow down, I have time.” During such a challenging time the professors are continuously making time for us and making sure that we’re learning the material and really investing in our futures as we continue on this journey into the legal profession.”



MADIHA MADIHOUB, LL.M. STUDENT

“In the beginning I thought this would be very hard to do because I came from overseas and this was my first time taking online courses. Then I discovered that this was something very easy with Cardozo. Any time I found myself blocked and needing answers I emailed the Admissions Office and they were very responsive and answered my questions right away. I appreciated this a lot. I’m so happy that I’m going through this beautiful experience. They are making my life easier. I don’t have to take the train to get to school. It’s very flexible.”



MARYL MCNALLY, LL.M. STUDENT

“When I started the LL.M. program in the Fall 2020 semester, the school had already transitioned fully to remote learning. My experience has been really seamless. Dean Myteberi and the rest of the administration were so great about keeping me informed on what I needed to know, especially in regard to orientation. Since I started classes, my professors have been extraordinarily available and very kind. I feel incredibly supported by Cardozo even though I’m across the country and not in New York. I don’t feel like I’m missing out on anything because I’m learning remotely.”



ANDREW WINDSOR '21

“Our students, faculty, and administration have worked together for the last nine months to prepare for remote learning. As president of the student government at Cardozo, I’ve worked hand-in-hand with the administration to make sure our students are ready. The administration is always seeking student feedback to make sure that our professors are well prepared and can improve upon the experiences at Cardozo. And professors take that feedback and put it right back into the lessons and make sure that when we’re in the class on Zoom, we understand what’s going on and that we’re really prepared.”

SEE MORE OF WHAT THESE STUDENTS HAD TO SAY: [WATCH THE VIDEO](#)

Pandemic Frontlines

Students from Three Clinics Protect Incarcerated Clients

Cardozo's Civil Rights, Criminal Defense and Immigration Justice Clinic students have worked tirelessly during the pandemic, seeking help for those who are incarcerated and are medically vulnerable. Their exposure to COVID-19 in prisons, jails and immigration detention puts them at great risk.

Civil Rights

The Civil Rights Clinic, along with co-counsel, filed a class action against the warden of Metropolitan Detention Center, Brooklyn (MDC) in late March, seeking the release of medically vulnerable people and asking that officials take steps to mitigate the risk of COVID-19 transmission for the approximately 1,600 people held in the federal detention center.

The federal government fought to prohibit the detainees' expert, Dr. Homer Venters, the former chief medical officer of the New York City jails, from being permitted to inspect the jail. After the court ordered the inspection, Venters found that that MDC was ill-equipped to identify cases of COVID-19 and had not implemented adequate infection control practices. Moreover, he noted that the center's destruction of critical medical records seriously hampered its ability to maintain proper infection control.

Although the court later denied petitioners' request for emergency relief, it nonetheless noted several deficiencies in the MDC's response to the virus. The court found that the MDC had failed to implement certain aspects of the Center for Disease Control and Prevention's own jail guidelines, finding for example that the jail takes days or even weeks to respond to medical requests reporting possible COVID-19 symptoms.

The court concluded that the MDC must act with haste to remediate these problems: "[t]hose shortcomings merit a swift response from MDC officials—the institutional actors charged in the first instance with ensuring that their facilities are managed in accordance with appropriate standards of care."

"People in prisons and jails continue to be among those hardest hit by the COVID-19 pandemic," said Clinic Director and Professor Betsy Ginsberg. "Overcrowding, inadequate medical care, an aging population and lack of resources available for PPE and sanitation, combined with public officials' refusal to take adequate steps and treat these individuals with humanity, have all contributed to the current state of affairs."

Immigration

When the COVID-19 pandemic hit in March, students from the Kathryn O. Greenberg Immigration Justice Clinic immediately jumped into action to ensure that their clients were safe and to seek the release of those who were detained. This work included drafting and litigating multiple habeas petitions in federal district court on behalf of clients who were detained and, as a result, at serious risk of harm due to COVID-19.

Among other things, students developed new theories for release in light of the pandemic and new mechanisms for remotely communicating with and obtaining evidence from their clients, simultaneously advocating for their clients before multiple types of courts. Their quick work to develop habeas petitions, motions for temporary restraining orders, briefs, and other litigation documents just as the pandemic took hold allowed the clinic to share these materials as models for other advocates to use and play an important role in the community effort to protect people from the suddenly increased dangers posed by unjust and unnecessary detention.

Professor Lindsay Nash said, "This semester, students have continued to work to win the release of detained immigrants who remain in danger as the virus resurges. Last month, students represented one such man in a bond hearing before a federal immigration judge, winning his release, and assuring his prompt return to his wife, children, and grandchild."

Criminal Defense

Criminal Defense Clinic students partnered with the Office of the Appellate Defender in May to outline legal strategies to advocate for the release of incarcerated people who are vulnerable to harm from COVID-19.

Contrary to New York Gov. Andrew Cuomo's statements, the students' research concluded that the governor has nearly unlimited power to release these individuals.

Professor Kathryn Miller explained, "Shortly after Cardozo transitioned to remote learning, the clinic reached out to defender organizations to see how we could help. Our students' typical work—representing New Yorkers accused of misdemeanors in Manhattan Criminal Court—had been suspended with the closure of the courts. The students were enthusiastic about joining efforts to argue for the release of people vulnerable to harm from COVID-19. The clinic elected to partner with the Office of the Appellate Defender in researching and evaluating strategies for achieving release of these individuals."

The 17-page memo, which focused on the powers of government executives to release vulnerable prisoners, was circulated to New York City's defender organizations.

Miller said that despite the mayor's and governor's claims that they had released vulnerable people from prison, the majority remain incarcerated. The students' memo demonstrated the power elected officials have to grant clemency and commute sentences.

Miller added, "The students worked around the clock to produce this memo, giving up their nights and weekends. Their work was sophisticated, concise and critical during a time when many organizations were scrambling to determine the best path forward for their clients."

Clinic Director and Professor Jonathan Oberman also acknowledged the students' work with the Legal Aid Society Criminal Defense Practice (LAS), one of the clinic's partners.

Students are continuing to work with LAS to file writs of habeas corpus to secure the immediate release of incarcerated clients. They have filed writs on behalf of individual clients and have contributed to two mass writs filed on behalf of close to 150 people—most of whom are being held in jail only on the basis of being charged with having violated a technical condition of their parole.

"People in prisons and jails continue to be among those hardest hit by the COVID-19 pandemic. Overcrowding, inadequate medical care, an aging population and lack of resources available for PPE and sanitation, combined with public officials' refusal to take adequate steps and treat these individuals with humanity, have all contributed to the current state of affairs."

—PROFESSOR BETSY GINSBERG

CARDOZO FACULTY: SELECTED MEDIA



DEBORAH PEARLSTEIN, IN *THE ATLANTIC*

➡ [HOW THE GOVERNMENT LOST ITS MIND](#)

“For as much blame as the president himself deserves for the country’s current dire condition—and his malign incompetence is breathtaking—the federal government’s failure here is not the president’s alone.”



EKOW YANKAH, IN *THE DAILY NEWS*

➡ [TRUMP’S RACISM IS BAD FOR WHITE PEOPLE, TOO](#)

“What Trump doesn’t want his supporters to know—or perhaps what he himself ignores—is that his presidency is bad for white voters, too.”

REBEKAH DILLER AND
LESLIE SALZMAN, IN *THE DAILY NEWS*

➡ [CORONAVIRUS OR NO, WHY DO WE HAVE SO MANY PEOPLE IN NURSING HOMES?](#)

“But as this crisis makes us reexamine many things we long took for granted, so too should it prompt us to also ask why so many older adults are left with little choice but to reside in these facilities in the first place.”



KATE SHAW AND MICHAEL HERZ,
IN *THE ATLANTIC*

➡ [THE TRANSITION IS ALREADY HAPPENING \(AND IT’S GOING FINE SO FAR\)](#)

“A defeated & vindictive Trump could well find ways to make the time between the election’s resolution and the inauguration a national nightmare. But the real threats will be out in the open.”



KATE SHAW, IN *THE NEW YORK TIMES*

➡ [WHY TRUMP’S LAWYERS SHOULD TALK LIKE LAWYERS](#)

“But his lawyers can instead proceed as officers of *some* sort of court, subject to duties of candor, good faith and fair representation—and for the good of the Constitution and the country, that’s the path they should choose.”



JESSICA ROTH, IN *THE ATLANTIC*

➡ [THE CONSTITUTION IS ON PAUSE IN AMERICA’S COURTROOMS](#)

“Since the start of the COVID-19 crisis in the United States, [judicial] processes have mostly been on hold—and with them, the constitutional rights of these defendants, and the possibility of justice for the crimes at issue.”

Billie Holiday's Legacy Walks the Halls of 55 Fifth

BY PROFESSOR KYRON HUIGENS

One of the lost pleasures for my generation of music lovers is the “liner notes” to an album.

The cover for a 12-inch vinyl record leaves a lot of space for art—another lost pleasure—and information about the musicians and music on the disk. Classical and jazz albums’ liner notes were often written by critics or musicologists who delved into the history, structure, and interpretation of the music.

Like any good music nerd, I love to read the liner notes. So one evening, while listening to a Columbia Records Billie Holiday compilation, I read liner notes written by John Hammond, the man who is usually credited with “discovering” Holiday.

Hammond wrote:

“I first stumbled upon Billie Holiday when she was singing at Monette Moore’s speakeasy on West 133rd Street ... Before Monette’s place folded a couple of weeks later, I had brought Benny Goodman and various other music business friends to hear this extraordinary girl who sounded like an instrument and who had a style utterly unlike anyone else’s ... Late in 1933, I was able to persuade Benny to use Billie Holiday on a recording date for Columbia. The studios at that time were at 55 Fifth Avenue. This was the very first recording Billie ever made and the two tunes she did on the session were ‘Riffin’ the Scotch’ and ‘Your Mother’s Son-In-Law.’”

PHOTO: WILLIAM GOTTLIEB/REDFERNS VIA GETTY IMAGES



I read **“55 Fifth Avenue”** several times before it really registered. **Billie Holiday** recorded for the first time in the home of the **Benjamin N. Cardozo School of Law.**

I sent an email to Melanie Leslie, then the associate dean, who found this as exciting as I did. I did some poking around the Internet to verify Hammond's recollection. I attempted, unsuccessfully, to get in touch with Columbia Records to learn more. Other than that, however, I didn't do much with this discovery beyond mentioning it occasionally to colleagues and friends when the subject of jazz cropped up in a conversation.

Last year, I was talking about Cardozo's place in jazz history with fellow faculty member Chuck Yablon. I told him about my half-hearted attempts to contact someone at Columbia. Like everyone else, Chuck was intrigued by the information. As a serious jazz fan, though, he insisted that we had to do more. After all, Cardozo is the home of our FAME Center for Fashion, Art, Media & Entertainment Law.

On my next trip to the 10th floor, I picked up the FAME brochure. I wanted to find out if any of the alumni or adjuncts involved with FAME had any connection to Columbia Records or Sony Music, the present-day owner of Columbia.

Well, yes. Julie Swidler, Cardozo Class of '82, just happens to be executive vice president and general counsel (global) of Sony Music Entertainment. Variety has described her as “a fair but fearsome negotiator, helping to keep acts from Bruce Springsteen to Beyonce in the fold. A proven diplomat, in recent years she has overseen the company's negotiations with streaming services and the extension of its agreement with the Michael Jackson estate.”

She is also a recipient of the Grammy Foundation's Entertainment Law Initiative Service Award.

Armed with this information, I emailed Barbara Kolsun, FAME's director. In no time, we had a meeting scheduled with Richard Story, the president of Sony's Commercial Music Group, and other Sony executives and archivists.

Barbara has contacts everywhere, and she is very, very good at this kind of thing.

When Barbara, Chuck, and I entered the meeting room at Sony's headquarters, we noticed a metal disk sitting on a table. Tom Tierney, Sony's head archivist, satisfied our curiosity right away. In 1933, music wasn't recorded to magnetic tape. It was etched directly onto a metal plate that served as the master disc for pressing records in shellac. (Vinyl wasn't widely used until the 1950s.) This was the master of “Your *Mother's Son-In-Law,” Billie's first recording. He had requested it from Columbia's archives in Pennsylvania, especially for our meeting. Confronting history in tangible form is often a moving experience, and this was certainly one of those.

Hammond's recollection of Holiday's 55 Fifth recordings was not quite accurate. The two songs were recorded on two dates about three weeks apart: “Your Mother's Son-In-Law” on Nov. 27, 1933 and “Riffin' the Scotch” on Dec. 18.

Not surprisingly, her first recording was not her finest. She was “nervous about working with a group of white musicians she did not know and [was] facing a microphone for the first time.” The song itself was “a novelty tune ... with a busy arrangement that was too fast and in a key that pitched her voice so high that it forced her to virtually shout over the band.” * (136)

The significance of Holiday's recordings at 55 Fifth, of course, is due to her subsequent career. Unfortunately, that career has been overshadowed by her difficult childhood, her drug addiction, her persecution by federal and state law enforcement, and her early death at age 44. Much of that notoriety is due to her own autobiography, *Lady Sings the Blues*, which focused on those facts. But that book was written under financial pressure and was heavily edited by its publisher. It was about her life, not her music. Her life and her music were different things.

To begin with, her publishers chose the name for her autobiography over her objection. Billie Holiday was a jazz singer, not a blues singer. This is significant for two reasons. First, it understates the sophistication of the music Billie sang. A blues song has a very simple structure consisting of

dominant seventh chords rooted in the first, fourth and fifth tones of the scale, played in a set order over twelve bars. The basic structure of a jazz song consists of four eight-bar sections cycling over chords rooted in the first, fourth, second, and fifth tones of the scale, in a wide variety of chord structures: major, minor, major seventh, dominant seventh, diminished, half diminished, and so on. This no doubt sounds like advanced math to non-musicians, but that's the point. The color and nuance of Holiday's voice were in part the product of her working within, against, and occasionally outside this complex sonic framework.

The second reason to recognize Holiday's sophistication as a jazz singer is based in race. When White culture began to absorb Black music, the musicians were usually described as “natural,” “instinctive,” or “intuitive.” This was never true. The blues is descended from the rich, deep musical traditions of western Africa: the kora played by the griot (the African counterparts to the European harp and bard, respectively), the vocal melisma (the nasal, “wavy” sound heard in Islamic calls to prayer), and the akonting—the lute of the Jola people of Senegal and Gambia that evolved into the banjo. Yet even as the blues evolved into jazz, the myth of the instinctive Black musician persisted.

The drama of Holiday's life had the effect of perpetuating these stereotypes by embodying them in her. If her music is sad, then it must be because she was sad. If her music is angry, then it must be because she was angry. A blues singer has the blues, Billie Holiday had the blues, therefore Billie Holiday was a blues singer.

This is nonsense. She had no formal musical education, but she knew what she was doing. Holiday produced brilliant music with pianist Teddy Wilson, who had majored in music theory at Talladega College and who was known for his impeccable technique and elegant improvisations. Wilson called Holiday “a musician's singer” who did her best work when ““he was in the company of soloists who were on a par with herself.” (137)

Cafe Society was the first fully integrated club in New York. It opened just off Sheridan Square in 1937, with Billie Holiday as the star attraction. The owner, Barney Josephson, remembered that “Billie was meticulous about her work ... If Frankie Newton played a note that disturbed her while she was singing, he heard about it. If the pianist was one note behind or too fast, she picked it up.” Josephson said that, with the musicians, “it was always Lady Day, and when they said ‘Lady,’ it was like Lady Montgomery of Great Britain.” (156–157)

Miles Davis said, “A lot of singers try to sing like Billie, but just the act of playing behind the beat doesn't make it soulful.” (115) But what does? In his biography of Holiday, John Szwed, Professor of Music and Jazz Studies at Columbia University, devotes eight pages to the subject of her singing behind the beat. (115–122) His analysis might not explain why it's soulful, but the point is that her singing commands, and withstands, that level of scholarly attention.

It was at Cafe Society that Holiday debuted “Strange Fruit,” her powerful protest against lynching. Sometimes she cried when she sang it, but even then her musicianship showed. “[S]he feared that if she interpreted a song in too emotional a manner, she would be accused of sentimentality, or worse.” (159)

“Strange Fruit” was not only unsentimental. It was revolutionary. Szwed describes the impact of her signature work this way:

“She was changing the rules by which songs were presented to audiences, and more pointedly breaking the pop social contract, such as it was, between black singers and white audiences. She would not just be entertaining them, but instead bringing to light a subject scarcely even mentioned in song before, and one that could evoke powerful emotions.” (159)

“The usual reaction to the song was pure shock. Some in the audience were confused by the song, thinking in some way or another that it was a love song. Others, understanding it all too well, found it too painful to contemplate. Then there were those who walked out in disgust.” (160)

And then there was *Time* magazine, which claimed that the song “provided the National Association for the Advancement of Colored People a prime piece of musical propaganda” in an article titled “Strange Song.”

The piece opened with the brutal condescension of White America in the Thirties: “Billie Holiday is a roly-poly young colored woman with a hump in her voice ... She does not care enough about her figure to watch her diet, but she loves to sing.” (166)

It's disgusting, but it's important. Think about it. Why did *Time's* editors think they needed to send someone to report on one song being sung by a young, relatively unknown singer in a little club downtown?

All of this is meant to explain why Billie Holiday is the most important jazz artist to have recorded at 55 Fifth. But she wasn't the only great one. Cardozo librarian Ingrid Mattson researched the history of the Columbia studios, and in the process discovered that on February 15 and 16, 1933, Duke Ellington and His Orchestra recorded two takes of “Sophisticated Lady” along with ““ve Got the World on a String,” “Merry-Go-Round,” and “Down a Carolina Lane.”

Hammond, who arranged the Holiday-Goodman sessions in late 1933, recorded five other great artists at 55 Fifth in the preceding four months: Fletcher Henderson, Benny Carter, Coleman Hawkins, and Teddy Wilson, along with blues singer Bessie Smith.

Cardozo School of Law is within walking distance of the Blue Note and the Village Vanguard, and the former sites of Bradley's and Cafe Society. Any time we walk through the 10th and 11th floors of 55 Fifth, we walk through the same kind of sacred space.

Musical history was made here.

*All quotations are from John Szwed, *“Billie Holiday: The Musician and the Myth”* (Penguin Books: 2016). Page numbers are in parentheses.



In 2018, writer/director Ekwa Msangi was working on her first feature film. She had experience with short films but knew that to attract investors for a feature, she would have to have her business in order. She turned to the Filmmakers Legal Clinic, part of Cardozo's Center for Visual Advocacy, for help forming a corporation, clearing intellectual property rights and more. Her film, *Farewell Amor*, about an immigrant family from Africa reunited in the United States after 17 years of separation, won the Sundance Institute/Amazon Studios Producers Award for Narrative Feature Producer at Sundance in 2020. Msangi and her team now have distribution deals around the world.

Cardozo
Filmmakers
Legal Clinic

Helps Underrepresented Voices be Heard

A still from Msangi's film, Farewell Amor

PHOTO: RICHARD LOUSSANT



Ekwa Msangi works with the cast during production of her film, Farewell Amor



PHOTO: RICHARD LOUISSANT

In 2018, writer/director Ekwa Msangi was working on her first feature film. She had experience with short films but knew that to attract investors for a feature, she would have to have her business in order. That summer, the Cardozo Filmmakers Legal Clinic led a panel presentation at the Tribeca Film Institute development laboratory.

Shortly after that presentation, Msangi and her producer began working with the clinic on projects ranging from corporate formation to intellectual property clearance. Having her legal needs taken care of helped give her confidence “to be able to show up and have a full package” at the Sundance Film Festival and other events.

Her film, *Farewell Amor*, about an immigrant family from Africa reunited in the United States after 17 years of separation, won the Sundance Institute/Amazon Studios Producers Award for Narrative Feature Producer at Sundance in 2020. Msangi and her team now have distribution deals around the world. In the United States, the film is scheduled for release by distributor IFC Films in December 2020.

Msangi credits the clinic with guiding her team through the legal intricacies before presenting to investors. “They helped get us to the party.”

PREQUEL:

Background of the clinic

The Filmmakers Legal Clinic was founded in 2011. The current director, Michelle Greenberg-Kobrin, came to Cardozo to lead the clinic in the summer of 2015. Greenberg-Kobrin, whose background was in transactional law, was most recently Dean of Students at Columbia Law School.

The clinic provides a full complement of legal services, such as advice on intellectual property appearing in a film, formation of corporate structure, and assignment of rights in the film. With the increase of video content in journalism, Greenberg-Kobrin says the clinic has also seen an increase in First Amendment issues.

“No two days are the same,” says Greenberg-Kobrin, who is affectionately known by her students as MGK. “It’s a fun law firm.”

Students, practicing under Greenberg-Kobrin’s license, negotiate for their clients with in-house attorneys at major media companies.

Greenberg-Kobrin says that unlike more traditional transactional legal clinics, where the work tends to be fairly

repetitive, The Filmmakers Legal Clinic provides students the opportunity to work through a range of issues.

In addition to representing individual clients in ongoing projects, the clinic also works with film festivals and organizations like Tribeca, Sundance, and Ghetto Film School, providing pop-up legal clinics and training sessions that Greenberg-Kobrin says give “legal empowerment” to filmmakers.

During a semester, the clinic typically represents 25 to 30 films.

BEHIND THE SCENES:

Students take on substantive practice with their ‘fun law firm’

Adam Rubin graduated in 2019, after spending three semesters in the clinic. “We watched movies for class credit,” he says.

For Rubin, seeing his clients’ work helped bring the experience together. “We formed an entity for a production company,” he recalls about a project, “which is one of the most boring things, but when you know the story behind it ... you kind of get into these stories of knowing another perspective.”

Before attending Cardozo, Rubin worked for a software company that provided ticketing services for arts events. With that background, he was interested in the intersection of arts and business. Cardozo’s strong intellectual property program, including the clinic, was a factor in his decision to attend the school. From day one at Cardozo, he set his sights on the clinic and was selected through the competitive application process. “Why would you not want to do that?” he says of the clinic’s work.

In his work today as assistant counsel at Grubhub, Rubin uses the ability to spot issues and provide real-time legal advice that he learned through his clinical work. “They invite you to a meeting and want an answer during the meeting.”

Rubin says the clinic was his first time “learning to be a lawyer.” For example, Rubin says he did “lots of fair-use memos” considering the issues surrounding incidental use

of copyrighted material in films. He says he helped clients evaluate the potential risks but also consider “how much are you going to fight about it.” He now uses these risk-analysis skills as an in-house attorney.

Izzy Rogers is a third-year Cardozo student. She first participated in the clinic in the spring of 2020. This fall, she began the advanced clinic. According to Rogers, advanced-clinic students do the same type of work but often come in when projects are under way and need to be handled quickly.

Rogers selected Cardozo because of its strong intellectual property program, but “I had no idea transactional clinics were possible when I first went to law school.” She enjoys transactional work instead of litigation because “I like the idea of closure,” and she is drawn to collaborative projects. “I can’t sing the praises of the clinic highly enough.”

Rogers has accepted an associate position with Baker Botts after she graduates in 2021, and eventually she wants an in-house position with a company in entertainment.

ON THE RED CARPET:

Clinic helps tell social justice stories

Filmmaker Msangi grew up in East Africa, which is often the filming location for big Hollywood films, mostly about topics like “white ladies having midlife crises,” she says. Growing up, she saw movies about “football and proms and blah, blah, blah,” but rarely saw someone who looked like her on screen. “That has an impact on how you think of yourself.”

When Msangi saw movies about African people, they were either “strife-ridden, famine-ridden” or “the most extraordinary African who ever lived,” she says. But she wanted to see films about real-life dramas like “love or worrying about paying bills.”

Today, as “an African woman telling stories about Africa,” she believes she is helping people pay attention to stories they haven’t seen.

In *Farewell Amor*, the protagonist, Walter, is a Brooklyn cab driver who fled to the United States from his native Angola. Seventeen years later, his wife and daughter finally



have their visa clearances to follow him to New York. Msangi says the film depicts the family “discovering each other and themselves” as they adjust to their lives together. “There were a lot of people who took chances on us,” says Msangi. The clinic and Tribeca, she adds, have “like-minded goals

of how to practically support underrepresented artists.” Greenberg-Kobrin calls this mission of the clinic to help tell underrepresented stories “visual advocacy.” “People are moved by what they see,” she says.

The clinic accepts clients that advance its social justice mission, for example through the film's subject matter or filmmaker diversity.

“We have a precious limited resource, which is pro bono legal services,” says Greenberg-Kobrin. “So we want to be really careful about how we allocate that precious resource in a way that will benefit as many people as possible or in as thoughtful a way as possible.”

Rubin says, “These are stories that otherwise couldn't be told, which I thought was always a really powerful part of what we were doing.”

Rubin, who worked on a number of films featuring LGBT issues as well as a project focusing on community policing, appreciated the opportunity to “have that kind of experience to be able to move the social justice needle.”

To Rubin, visual advocacy means “opening people's minds to learn about [people like] a transgender student, or an LGBT artist, that otherwise were not historically given the perspective they should be given.”

Rogers enjoys her clinical work because the ideas and themes featured in her clients' projects are “so beyond the realm of anything I could imagine.” Even when she works on relatively tedious tasks, she is motivated by helping her clients tell their stories. Plus, “our clients are all really nice

and fun people.” When she began working with the clinic, Msangi knew her team needed help but wasn't aware of the extent. They had some form contracts but learned they needed many more services. The clinic's ability to provide free services was “a huge deal because these things can be quite a bit of money.”

At first, Msangi was skeptical that clinic students, who are called legal interns in their work with the clinic, might be inexperienced. Soon, however, their professionalism won her over. “They read the script ahead of time” and were interested in the work, she notes, describing clinic students as professional, helpful, and friendly.

CREDITS:

Without these people, it wouldn't be possible

Anyone who has ever seen an awards show acceptance speech knows there is more that goes into creating a film than moviegoers will ever see. The same is true for the Filmmakers Legal Clinic.

The clinic's main funding comes from the Laurie M. Tisch Illumination Fund, which has supported it since 2014. The Illumination Fund recognizes the clinic's mission as “a vitally important niche in the city's film and arts community.”

The clinic also receives support through a grant from the Democracy Fund of the Free Expression Legal Network, which provides support to law school clinics that “advance and defend First Amendment rights, media freedom, and transparency,” as well as Lin-Manuel Miranda's fund for diversity in arts.

Support for the clinic helps to provide staffing, support class size, and promote the ability to work with institutions



PHOTO: RICHARD LOUISSANT

in indie film production. The support has paid off, not only through the experience provided to Cardozo students, but also in accolades for clients' films like Sundance award winner *Farewell Amor*.

Another project by clients of the clinic, *Trans in America: Texas Strong*, won the short documentary category at the 2019 News and Documentary Emmy Awards for its portrayal of a transgender student at a Texas elementary school. Clinic alumnus Rubin says this was his favorite project with the clinic because “the legal questions were just so interesting but the topic also.”

Most of all, Greenberg-Kobrin and her students credit Cardozo for the enterprising spirit that is an integral part of the Filmmakers Legal Clinic's work.

“One of the things I love about Cardozo is it's a very entrepreneurial place,” says Greenberg-Kobrin. The attitude of the school, she says, is “let's see what we can do here.”

Rubin agrees that the entrepreneurial and social justice focus of the clinic is “part of the Cardozo spirit. ... We get things done. That was the work ethic.”

Contributing writer Suzi Morales wrote this article.

The Clinic and Covid

When the pandemic hit and the law school closed in-person learning in March, Izzy Rogers says she became “one of the 50 percent of 18- to 29-year-olds living with their parents.” At that point, Greenberg-Kobrin says she began hearing from students “in their mom's basement in Michigan” who wanted to continue their clinical work.

According to Rogers, her clinic clients went to one of two extremes during the early days of the pandemic: Either they “dropped off the face of the earth” or “they're

thinking ‘I'm stuck at home, and I'm going to get all my legal needs done right now.’”

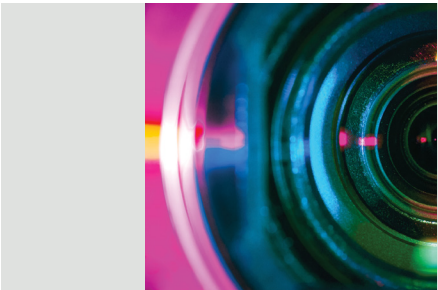
Because clinic students generally try to meet with clients in person for intake, the dynamic changed. But Rogers and her clinic colleagues had been using Zoom for client meetings well before the pandemic, so they had a head start on the work-from-home transition.

“Certain things can be done maybe even better during Covid,” Greenberg-Kobrin says. One example is the clinic's initiative to create an improved website. She says the clinic is “drowning in clients,” and the website is intended to provide general-purpose information and forms.

She envisions a client contacting the clinic: “I just got to Cuba. My source is willing to talk to me. I need a release right now.”

When it is complete, the clinic website is anticipated to be an outlet for basic requests like that.

Looking forward, Greenberg-Kobrin believes there will be less travel to film festivals, but she's been receiving lots of inquiries about training, and there is also an increased interest in short documentaries with a social justice message. “It does feel like a moment in time [we're] thinking about how the law can go hand-in-hand with advocacy.”



Rubin agrees that the entrepreneurial and social justice focus of the clinic is “part of the Cardozo spirit. ... We get things done.”

Confronting Structural Violence: Law Teaching Guides

with Professor
Jocelyn Getgen Kestenbaum



The Cardozo Law Institute in Holocaust and Human Rights (CLIHHR) launched *Confronting Structural Violence: Law Teaching Guides* to provide a set of open-access teaching resources for professors.

Law faculty can download and immediately use any of the 10 open-access Law Teaching Guides, which are grounded in cases many professors already teach and cover topics that are currently making headlines. The Law Teaching Guides, which cover constitutional law, international law, criminal law, corporations, and IP, are flexible resource professors can easily adapt for introductory survey courses or upper-level seminars.

The project is being led by Professor Jocelyn Getgen Kestenbaum, director of the Benjamin B. Ferencz Human Rights and Atrocity Prevention Clinic at Cardozo, as well as director of the Cardozo Law Institute in Holocaust and Human Rights. She has conducted research in countries throughout Latin America, Africa and Asia, and has written award-winning articles examining the reproductive health and human rights violations of Nicaragua's complete

abortion ban as well as Peru's enforced sterilization programs during the internal armed conflict.

"Building on the shoulders of critical legal studies and third world approaches to international law, professors in the legal academy are recognizing gaps in U.S. legal curriculum that legal education must address," said Jocelyn Getgen Kestenbaum.

"One major gap is to discuss and confront the law's—and lawyer's—role in perpetuating structural discrimination and violence against identity groups in the U.S. We decided to create open-access guides that are easy to use and adapt across disciplines to aid law professors across the country as they help students grapple with these big issues. I'm excited to share what we've created, and I hope professors find them useful."

[To Learn More About Cardozo's Law Teaching Guides,](#)
[➞ CLICK HERE](#)

Q: How did the idea for this project come about?

A: As director of CLIHHR and the Benjamin B. Ferencz Human Rights and Atrocity Prevention Clinic, I focus on human rights law scholarship, training, and advocacy on addressing the root causes of identity-based discrimination, polarization, and violence. The United States has never been immune to atrocity crimes; indeed, the nation was founded on policies of genocide and slavery. Lawyers, for instance, passed and upheld laws that enforced the legality of slavery; enabled the forced relocation of Native Americans; administered the internment of Japanese Americans; justified torture (through "enhanced interrogation" techniques); and separated refugee children from their parents at the U.S. border.

Today, the U.S. legal system continues to perpetuate settler-colonialism, an inherently violent system that privileges some and oppresses others. Recent global trends toward nationalism and authoritarianism, coupled with

recent global pandemic crises, underscore the structural inequalities, economic instability, and social fragmentation along identity lines in the U.S. that atrocity prevention scholars and practitioners identify as risks for future identity-based violence.

Q: How and why did you select the topics covered in these first 10 Guides?

A: Two main factors drove the selection process. First, I chose topics—such as immigration, voting rights, and religious liberty—that are currently making national headlines and that lend themselves well to a discussion of structural violence through the law, from U.S. conflict history to the present. Second, I chose topics in courses that many, if not all, law students take, either because these courses are part of the first-year curriculum or because they are popular or considered part of the core upper-level curriculum. There are many additional topics to address in future guides.

Q: What is the most exciting aspect of the Guides?

A: Students are demanding course material that confronts issues of structural and identity-based discrimination. Many professors want to meet these demands but lack concrete tools to innovate their classroom discussions. These guides begin to meet those demands and fill those gaps with a positive preventive message toward recognizing and responding to structural violence through law.

Q: How might the Guides be used to help law students understand what's happening in the headlines today?

A: The guides add the most recent case law—such as the travel ban in *Trump v. Hawaii*—or legal reform post-SCOTUS decision-making—such as state voter ID laws after *Shelby County v. Holder*—for law professors to update existing syllabi and lesson plans and motivate learning the law through current events. The guides take many of the seminal cases that law professors teach but interrogate them in new ways. This helps bring to the forefront the ways in which the law can perpetuate identity-based

discrimination and violence against certain individuals and groups from the historical cases to the present.

Q: What is your hope for this project and where do you see it going in the future?

A: My hope is for law professors to use these guides to innovate their classroom teaching and bring into their lectures rich discussions about the roles that the law and lawyers play to either prevent or perpetuate structural violence along identity lines. The legal profession is self-regulating. Thus, legal educators have a special responsibility to prepare lawyers to be attentive to unwitting or even deliberate complicity in acts of discrimination and violence. Law schools and bar associations that provide legal education are well-placed to discuss the nature of implicit bias, as well as to identify and unpack structures and patterns of dehumanization. Legal educators are in a unique position to impart skills and encourage confidence in future legal professionals to confront injustices, discrimination, and violence against individuals and groups across the United States. ▀

CLASS notes

Class of 1979

Jon Green was named “Lawyer of the Year” for Employment Law by *U.S. News & World Report* for Individuals in Newark, NJ for 2021.

Class of 1981

Tony Rafel was admitted as a fellow in the College of Community Association Lawyers.

Hon. Martin Shulman was appointed by New York Gov. Andrew Cuomo to the Appellate Division, First Department, on July 13, 2020.

Class of 1982

Prof. Barbara Kolsun, director of Cardozo’s FAME Center for Fashion, Art, Media & Entertainment Law, and Cardozo Adjunct Professor Douglas Hand co-edited the new casebook, *The Business and Law of Fashion and Retail*.

Class of 1983

Randi Weingarten was featured in the article “AFT’s Randi Weingarten: American Schools Won’t Be Able to Open ‘As Usual’ This Year” published by JewishPress.com. It was published in July 2020 in response to the COVID-19 pandemic ahead of schools re-opening that fall.

Class of 1984

Jim Horwitz was named to the board of directors of the Brain Injury Alliance of Connecticut. He is a medical malpractice attorney and managing attorney with Koskoff, Koskoff and Bieder, PC.

Class of 1985

Naeem Din was named chief of equal employment opportunity and affirmative action at NJ Transit. He previously was the deputy chief diversity officer at the MTA and assistant counsel in the General Counsel’s Office at MTA headquarters. He has over 26 years of experience in internal discrimination complaint investigation, affirmative action, EEO, Title VI, Title VII, and MWDDBE contract compliance.

Class of 1986

Stacey Babson-Smith, who is vice president, chief ethics & compliance officer at Terex Corp., was named a direct-report to President & CEO of Terex Corp., John L. Garrison Jr. She will continue to serve on the company’s executive leadership team.

Jeffrey I.D. Lewis joined Foley Hoag LLP as partner with the intellectual property litigation practice. He brings three decades of patent litigation experience to the team and was most recently a partner at Norton Rose Fulbright.

Class of 1988

Lawrence Cunningham and **Stephanie Cuba ’99**, who are married, have written a book titled *Margin of Trust: The Berkshire Business Model*. Among his many accolades, Cunningham is a founding faculty director at GW Law in New York, well respected in the field of Corporate Governance and an authority on Warren Buffett.

Mark Osherow received a 2021 Best Lawyers award in the area of business litigation for the seventh consecutive year. Osherow has more than 30 years of experience handling business disputes and related matters through trial or arbitration.

Michael S. Schiff was elected vice chair of the Society of Trust and Estate Practitioners (STEP) Florida Gold Coast Chapter after his nearly 10 years of active membership.

Class of 1989

Eric Aronson joined Stroock & Strook & Lavan LLP as partner, after 18 years at Greenberg Traurig LLP.

Jodi Peikoff of Peikoff Mahan was named to *The Hollywood Reporter’s* list of the 100 top attorneys in 2020.

Class of 1990

Juliette Passer had an article featured in Law Insider titled “A Primer on International Arbitration for Board Members & Local Counsel.”

Peter Zlotnick joined Moritt Hock & Hamroff LLP. He is a Partner in their Litigation Practice Group and Co-Chair of their Real Estate Condominium and Cooperative Practice Group.

Class of 1991

Andrew Thau was appointed to the board of directors at Banc of California, Inc. He is chief operating officer and general counsel of United Talent Agency, one of the world’s largest talent and entertainment companies.

Class of 1992

Hon. Tanya Kennedy was appointed by New York Governor Andrew Cuomo to the Appellate Division, First Department, on July 13, 2020.

Mark Lichtenstein joined Akerman LLP as a partner with the firm’s Bankruptcy and Reorganization practice group.

Kathryn McLaughlin was elected chair of the board of trustees at Mater Dei Prep. She is a 1972 graduate of Mater Dei and one of the founding trustees during its successful 2015 transition to an independent Catholic school. She is also a founding partner of her own law firm, McLaughlin & Wilshinsky, P.C.

Class of 1993

Joseph Landy was recognized in *2020 LawDragon 500 Leading Plaintiff Consumer Lawyers Guide*, a recognition comprised of only 500 attorneys nationally.

Nancy J. Chamides opened her practice, Landlord Legal P.A., in Hollywood, Fla. Her firm handles landlord and tenant disputes, preparation of leases, and offers transactional services for clients across Florida.

Class of 1994

Dr. Yassin El-Ayouty published a book *The New Islamic Religious Revolution*.

Class of 1995

Robert Linkin joined Munck Wilson Mandala’s litigation department and has provided the firm with expanded services, acting as chair of the securities and investment fraud practice.

Class of 1996

Jeff Laska, partner at Morrison Cohen LLP, has been named co-chair of the firm’s Executive Compensation & Employee Benefits Department.

Class of 1997

Paul Keller rejoined Allen & Overy LLP to help build its global intellectual property litigation practice. He was the former head of Norton Rose Fulbright’s intellectual property dispute group in New York.

Class of 1998

Kurt Sanger’s article “Lawfare and Information Operations” was featured in *The Cipher Brief*. He is a judge advocate with the United States Marine Corps.

Class of 1999

Natasha Romagnoli joined Blank Rome LLP as partner in the Insurance Recovery group in the New York office.

Daniel Schoenberg, one of the nation’s foremost authorities on transaction liability and tax-risk insurance, joined Alliant as co-leader, Mergers & Acquisitions.

Larissa Sneathern was named partner at McGuireWoods. She is based in the firm’s Charlottesville, Va. office.

Class of 2000

Marcela Bermudez was promoted to partner at Greenspoon Marder. She is a member of the firm’s Immigration and Naturalization practice group and focuses on business immigration.

Jeff Endlich of Morris Yorn Barnes Levine Krintzman Rubenstein Kohnner & Gellman was named to *The Hollywood Reporter’s* list of the 100 top attorneys of 2020.

Class of 2001

Jordan Messeri opened Krauss Shaknes Tallentire & Messeri LLP, a family law boutique founded in New York.

Scott J. Posner was promoted to senior vice president, secretary and general counsel at Terex Corp., joining its executive leadership team.

Marc Simon was recognized by London-based film magazine *Screen International* as an International Insider. He was named to *Variety’s* Elite Dealmakers of New York list for the second consecutive year and to *Variety’s* Legal Impact Report. He was also named a Sports & Entertainment Trailblazer by *The National Law Journal*.

Class of 2002

Steven Singer was appointed to the Bridgewater-Raritan (New Jersey) board of education.

Gregory Slewett of Ziffren Brittenham was named to *The Hollywood Reporter’s* list of the 100 top attorneys of 2020.

Class of 2003

Eva Canaan joined King & Spalding as a life sciences and health-care litigation partner on the Trial and Global Disputes practice group in New York. Canaan’s practice covers pharmaceutical and medical device product liability litigation.

Alan R. Feigenbaum joined Blank Rome LLP with the Matrimonial and Family Law group as of counsel in New York.

Class of 2004

Jonathan T. Koevary was promoted to partner at Olshan Frome Wolosky LLP, in the firm’s Bankruptcy & Financial Restructuring practice.

Deborah Murad was selected as the executive director of DG Copyright Management.

Steven Tishco was hired as a partner at Ditchik & Ditchik, PLLC.

Class of 2005

Jordan Garner was promoted to partner at Leason Ellis.

Brooke Goldstein was featured in the *Jewish Journal* article, “Brooke Goldstein Upholds the Civil Rights of Jews,” for her work with The Lawfare Project, an international pro-Israel litigation fund she created that has facilitated nearly 80 lawsuits around the globe.

Class of 2006

Amanda Greenspon joined Munck Wilson Mandala and is the firm’s Eastern-most partner, leading the Technology/Intellectual Property group.

Sara (Marnel) Kaye was elected to the New Rochelle City Council, New York.

Jeffrey Schultz joined Feuerstein Kulick LLP as partner in the New York office. He was most recently the general counsel, CCO and partner at Navy Capital, a New York City-based hedge fund manager with one

of the longest track records of investing exclusively in the cannabis industry.

Class of 2007

Matthew Asbell accepted a position as principal attorney at Offit Kurman.

Inbal Baum started a food-tour business, Delicious Israel, after moving to Israel in 2010. The business has since grown to a 23-person operation and has also expanded to a global platform where food enthusiasts can connect with top chefs through private and interactive workshops, known as Delicious Experiences.

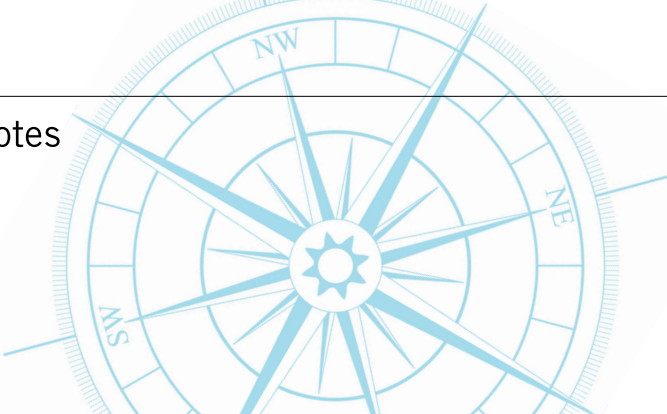
Adam Harris was promoted to partner at Ropes & Gray, LLP.

Joseph H. Harris merged his New York law firm, White Harris PLLC, which focused exclusively on representing employers, with A.Y. Strauss. He joins A.Y. Strauss as a partner and as chair of the newly launched Labor & Employment practice group, representing employers.

Joshua Mendelsohn published the book *The Cap: How Larry Fleisher and David Stern Built the Modern NBA*.

Class of 2008

Chava Brandriss joined Davis Wright Tremaine as a Banking and Financial Services partner in its Washington, D.C. office. Prior to that, she was with Hogan Lovells and will continue her work representing banks, mortgage lenders and servicers in class actions, mass claims, appeals and large portfolios of individual lawsuits.



Licelle Cobrador's firm, Cobrador & Associates, PLLC celebrated its third anniversary. Cobrador & Associates advises clients in all 50 states and abroad on immigration matters and has strategic partners in San Francisco, Los Angeles and Southeast Asia.

Alexis Robinson was promoted to partner at Sheppard, Mullin, Richter & Hampton LLP.

Class of 2009

Jared Newman was promoted to partner at Herrick, Feinstein LLP, in the firm's Litigation Department.

Jonathan Ream was promoted to vice president and deputy general counsel at Raymour & Flanigan Furniture Co. Raymour & Flanigan is the largest furniture retailer in the Northeast United States, operating over 100 physical stores and an ever-growing e-commerce store.

Rachel Rodgers was featured in the *Forbes* article "This Business Coach Channeled Frustration Into 'The Anti-Racist Small Business Pledge.'" An intellectual property attorney by training, she now leads a coaching business, Hello Seven, with a mission to help female entrepreneurs build seven-figure businesses.

Sarah Singer was appointed chair of The Tucson (Arizona) Jewish Community Center's 31st board of directors. An associate at Gadarian & Cacy, PLLC, Singer has served on the J's board for seven years.

Class of 2010

Alexis Angell was elected to shareholder at Polsinelli LLP.

Jenna Cooper was promoted to partner at Latham & Watkins LLP.

Tiffany Fendley recently joined Chartwell Law as an associate with the New York office. She will be a part of the firm's general liability defense and insurance defense team.

David Mignardi joined Thompson & Knight LLP's New York office as counsel with the Real Estate and Banking Group. He is an accomplished real estate finance and capital markets litigation attorney, with a particular expertise in litigation and loan servicing matters dealing with commercial mortgage-backed securities.

Class of 2011

Tristan Blaine published the book *Law is Not for Lawyers (It's for Everyone): Empower Yourself with the Basics of Law and Civics*. It is the first book published by his media company Law Soup, which provides legal information to the public.

Sabrina Damast received the American Immigration Lawyers Association's 2020 Joseph Minsky Young Lawyer Award.

Natalie Lederman was promoted to partner at Sullivan & Worcester LLP, in the Corporate Department.

Sasha Levites made counsel at Frankfurt Kurnit Klein & Selz PC.

Tyler Smith was promoted to partner at Fox Rothschild LLP. Smith, who is based in the firm's Blue Bell, PA office, concentrates in mergers and acquisitions, private equity transactions and general corporate and commercial counseling.

Class of 2012

Elana Henderson joined Phillips Nizer as counsel with the Litigation practice.

Class of 2014

Matthew Baione assisted on the CPLR Article 78 that denied a new jail in New York City's Chinatown. As an IP alum and now one who serves as counsel, he worked on research regarding Chinatown's air quality historically and specifically in the aftermath of 9/11.

Gulsah Senol joined K&L Gates LLP as a Labor, Employment and Workplace Safety Associate in Seattle.

Class of 2015

Paula Brueckner was elected to the leadership team of the New Jersey Women Lawyers Association (NJWLA), an organization dedicated to the advancement of women in the law. She was also named co-director of the NJWLA's Young Lawyers Committee.

Jonathan Raz joined Cambia Health Solutions as associate general counsel.

Class of 2016

Sarah M. Bouskila was hired as an associate at Norris McLaughlin, in the Real Estate & Finance division.

Class of 2017

Kristin Cara joined Blank Rome LLP as an associate in the Real Estate group. She concentrates on multifamily financing and affordable housing, representing lenders in closing commercial real estate loans through the Fannie Mae Delegated Underwriting & Servicing and Freddie Mac Seller-Servicer programs.

Class of 2019

Ati Alipour joined the United Nations as a conflict-resolution consultant with the Office of the Ombudsman for United Nations Funds and Programmes.

Kai Sass-Hauschildt joined CPR (International Institute for Conflict Prevention & Resolution) as the manager of International Programs. Prior to moving to New York City in 2016, he completed his two-year legal training in Hamburg, Germany, where he is a fully qualified lawyer.



\$2.9 MILLION
dollars raised
in fiscal year
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\$24,736
394 gifts of \$100
or less raised the
equivalent of nearly
three scholarships

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Cardozo in 2020



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dollars generated
by endowed
scholarship funds
annually

IN MEMORIAM

Paris R. Baldacci

Paris R. Baldacci, a clinical professor emeritus of law at Cardozo who pioneered new programs for housing rights and gay rights, died on Sept. 6 of complications from pancreatic cancer.

Professor Baldacci was an inspiring presence in the law school, where he began teaching in 1991.

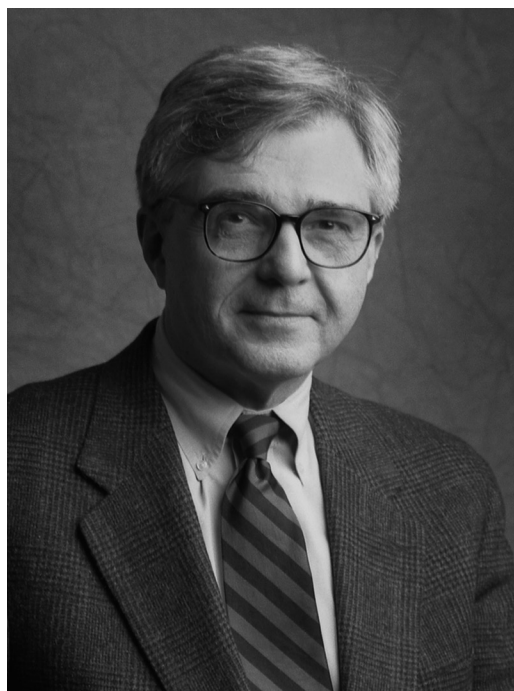
He specialized in landlord-tenant and housing law and was a gifted teacher to generations of students.

For many years, he was one of the supervising attorneys in the Bet Tzedek clinic and established a Housing Rights Clinic and then an LGBT Litigation and Leadership Practicum, which he directed until he retired in 2015.

Professor Baldacci was a rigorous and demanding teacher, but he also stressed to his students the importance of having a full life apart from the law. He was a dedicated and loving husband to Andrew Dolkart, his partner for more than 37 years. He also loved the theater, ballet and opera.

"As an openly gay teacher and scholar, Paris paved the way for me, and others, at Cardozo," said Professor Edward Stein, former vice dean of the law school. "When I first arrived at Cardozo in 2000, Paris had already been teaching a seminar on lesbian and gay rights for several years. He graciously allowed me to take over this course and gave me his notes and materials. He was a friend and a mentor. I will miss him very much."

Professor Baldacci's litigation and scholarship concentrated on the rights of people in non-traditional families. He was one of the lawyers in the seminal 1989 *Braschi v. Stahl Associates* case, in which the New York Court of Appeals decided that the surviving partner of a same-sex



relationship counted as a family member entitled to remain in the couple's apartment after the partner's death.

Subsequently, Professor Baldacci argued and won in the New York Court of Appeals the 1994 case *Rent Stabilization Association v. Higgins* that extended rent control and rent stabilization protections to members of non-traditional families.

"These cases not only prevented thousands of individuals from being forced from their homes when the primary tenant died but also advanced the law of family rights and human rights in general," said Toby Golick, Cardozo clinical professor of law (emeritus).

When Professor Baldacci retired from Cardozo, the school

established a scholarship in his honor. Each year, the Paris Baldacci Scholarship is awarded to a Cardozo third-year or LL.M. student who has done exemplary work related to LGBTQ rights.

Professor Baldacci's scholarship and writing focused on the ethical and practical implications of meeting the challenge of unrepresented litigants. He was the chair of the Housing Court Committee of the New York City Bar Association and a member of the association's Judiciary Committee for many years. He was also a public member of the Housing Court Advisory Council.

Before he began teaching at Cardozo, Professor Baldacci was an attorney with the Legal Aid Society. He earned his J.D. from CUNY Law School in 1987 and a Ph.D. in Religious Studies from Marquette University in 1974.

"Cardozo has lost a great professor and a caring and passionate advocate for the rights of the underrepresented," Dean Melanie Leslie said. "His memory is a blessing and an inspiration for our community to honor." ■

IN MEMORIAM

Dave Martinidez



In recognition of his outstanding contributions to the law school, he was presented with the 2019 Monrad Paulsen Award, which is given to one who has provided devoted service to the continued ideals and purposes of legal education.

"Dave was a leader of exceptional talent and dedication," said Dean Melanie Leslie. "He inspired me and all of those who worked with him by bringing passion and good humor to everything he did. He was core to what is special about Cardozo. We will miss him terribly."

Born in Queens, Dave grew up in Yonkers and Holmes, New York with his parents, George and Anne (Fadoul) Martinidez. He graduated from Manhattanville College with a B.A. in Political Science and New York University with a Master's Degree in Counseling and Guidance. He lived in Manhattan, Park Slope, Brooklyn and Forest Hills, Queens before moving to Jersey City and finally settling in Chatham, New Jersey, with his husband, Rob Hymas.

Prior to his time at Cardozo, he worked as an admissions counselor at Columbia Law School and in administration at New York University.

Dave was an avid street photographer who was published in the 2006 inaugural issue of *Unbound Press: An International Journal of Words and Images*. He had a soft spot for animals and doted on his cats, Kittie and Lucky. He read voraciously (especially Stephen King and Harry Potter). He loved Stevie Nicks and was proud of his droll Cher impression, which he was prone to unleash during especially stressful work meetings. He loved swimming in the ocean and spending time at Jones Beach. Dave ran competitively with the New York Road Runners for many years.

He is survived by his beloved husband, Rob, and his mother, Anne. ■

The Cardozo community is deeply saddened to announce that Dave Martinidez, the Associate Dean of Admissions, died of complications from cancer on Jan. 19th.

Dave served as Cardozo's Dean of Admissions for the past 14 years. He was a consummate professional who was committed to excellence. He cared deeply about the students he admitted and found joy in bringing exceptional people into the Cardozo community. Each year, he worked zealously to create a class that satisfied our strong commitment to diversity, inclusion and equity. A strategic and forward-thinking administrator and planner, Dave combined his love of data and numbers with a keen emotional intelligence that allowed him to enhance the quality of the student body and Cardozo's reputation year after year. His sensitivity, kindness and intelligence made an impression on everyone he knew.



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