

## PROFILE

Well-heeled billionaire media mogul, visionary and songwriter with high profile track record seeking corporate leadership position with entertainment conglomerate, preferably publicly traded. Willing to relocate, except for France (unless bail and legal fees are included in compensation package).

## EXPERIENCE

## PRODUCER/INTERNSHIP

*MGM, Hollywood, CA*

1972

Best boy and credited producer for the UK film *The Blockhouse* starring Peter Sellers and Charles Aznavour. Dad's Hollywood connections got me the job so I could spend the summer before my senior year in high school in London learning about show business. It was great fun and convinced me that college was for saps without connections.

## PROFESSIONAL SONGWRITER

*Hollywood, CA*

1973

I wrote songs with my pal Bruce Roberts, like *Whisper In The Dark*, which I gave to Dionne Warwick as thanks for introducing me to my first wife. I wish I could buy back that introduction now.

## PRESIDENT

*Efer Productions, Hollywood, CA*

1977-1980

Dad got me a three-year production deal with Universal Studios since he was very friendly with Lew Wasserman. I made *The Border*, one of the few flops to star Jack Nicholson, but it wasn't my fault - everybody knows about "Hollywood accounting".

## CEO

*Seagram Company, New York, NY*

1982-2000

Dad and Uncle Charles got me some on-the-job training as Managing Director of Seagram's Europe in London. After learning everything I needed to know about the liquor business in a little over a year, Dad promoted me to President of the House of Seagram, the marketing arm of the company back in good old New York. Bigger and better things were still ahead!

By 1994 I became the Chief Executive Officer, where I took the company away from the consistently profitable traditional liquor business and into entertainment. In 1981 Dad sold Seagram's stake in Conoco to DuPont, in exchange for almost 25% of the chemical giant. This stake in DuPont, by 1995, represented about 70% of Seagram's total earnings, but it was way too boring for me. So I sold DuPont back their stock and began my march into show business. So what if I lost \$2.5 billion in the deal and Seagram's went bust because of this and Uncle Charles still won't speak to me? Big deal.

Next I sold off our Seagram legacy beverage division to Pernod Ricard and Diageo. But here's the fun part. I was able to take the entire proceeds of the DuPont stock sale and the sale of the beverage division and buy Polygram, MCA and Universal Pictures. At least I could finally get an honest accounting for *The Border*. And now I

FROM THE DESK OF  
EDGAR BRONFMAN, JR.

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was in show business for real—a media mogul. And Dad and Uncle Charles had nothing to do with it. I did it all on my own.

CEO

*Vivendi Universal, Hollywood, CA.*

*2000-2001*

In 2000 I met this nice impressive French man named Jean-Marie Messier who ran a cool water company in France called Vivendi. I made a brilliant deal with him—I sold him the entire company for Vivendi stock. A true corporate coup, rivaled only by the AOL-Time Warner merger.

CEO

*Warner Music Group, New York, NY*

*2004-2011*

I led a group of my rich investor buddies in buying the Warner Music Group from Time-Warner for \$2.6 billion and then in 2005 we took it public. We all made our money back and went on to make a killing. Unfortunately, through no fault of my own, the stock went from a high of \$30 to about \$8.25, the ultimate sale price. During the period I was Chairman, while total losses were \$429 Million, I was able to pay myself a total income of well over \$50 Million, proving you can make money in the music industry.

In 2011, when the company was bought by my pal Len Blavatnik, I made a few hundred million off the deal as well and was moved to London to negotiate an EMI merger based upon my history of closing The Big One.

EDUCATION

THE COLLEGIATE SCHOOL

*New York, NY — High School Diploma, 1973*

When you're rich you really don't need an education.

SKILLS

Track record for building compliant board of directors. Demonstrated ability to make money for me and my friends, irrespective of common shareholders. Experience in building creative and innovative bonus structures in the face of monumental losses and sagging stock prices. Not inhibited by company history or legacy.

REFERRALS

~~Len Blavatnik—CEO, Access Industries~~

~~Charles Bronfman—Chairman of the Andrea and Charles Bronfman Philanthropies Inc.~~

~~Lyor Cohen—North American Chairman and CEO of Recorded Music for Warner Music Group~~

~~Doug Morris, Septuagenarian CEO, Sony Music Entertainment~~