

Note from the Editors

DePaul Law Review

Follow this and additional works at: <https://via.library.depaul.edu/law-review>



Part of the [Law Commons](#)

Recommended Citation

DePaul Law Review, *Note from the Editors*, 73 DePaul L. Rev. 745 (2024)

Available at: <https://via.library.depaul.edu/law-review/vol73/iss3/2>

This Front Matter is brought to you for free and open access by the College of Law at Digital Commons@DePaul. It has been accepted for inclusion in DePaul Law Review by an authorized editor of Digital Commons@DePaul. For more information, please contact digitalservices@depaul.edu.

NOTE FROM THE EDITORS

In March of 2023, *DePaul Law Review* was presented with the opportunity to publish a collection of essays analyzing HBO's hit series, *Succession*. The answer was an unequivocal yes.

In approaching this project, the Editorial Board's intention was, as always, to maintain the integrity of the *Law Review*. It became evident our traditional procedures for cite-checks and substantiation were not going to fit neatly with aspects of this non-traditional law review source material.

As you read this Issue, you will notice slight variations in citations to material from *Succession*. These variations fall (roughly) into three streams.

First, some essays focus on the text of *Succession*, particularly in relation, and in comparison, to other canonical texts. Here, citations to *Succession: The Complete Scripts*¹ are necessary. Other essays home in on the episode broadcasts, analyzing the final product, born of contributions to the writers' work from actors, directors, and the rest of the creative team. Here, citations to *Succession* episode broadcasts are necessary. Finally, and perhaps most common, you will read essays digging into not only the legal issues imbedded within the series, but *Succession*'s broader cultural impact. These essays require a blend of citations to the scripts, episode broadcasts, as well as commentary on the series.

This, to us, is the beauty of this Issue. We hope you enjoy reading as much as we enjoyed editing.

A BRIEF SUMMARY OF *SUCCESSION*

Succession, created by Jesse Armstrong, aired on HBO from 2018–2023.

The narrative orbits the Roy family, owners of Waystar Royco—a colossal, multimedia conglomerate, headquartered in New York City. Patriarch Logan Roy (Brian Cox) rules his empire with an iron fist. Wielding unfettered economic and cultural power in the marketplace, Logan, and his legacy, looms large over his four adult children, in archetypal fashion. Connor (Alan Ruck), Kendall (Jeremy Strong),

1. *SUCCESSION SEASON ONE: THE COMPLETE SCRIPTS* (Home Box Office, Inc. 2023); *SUCCESSION SEASON TWO: THE COMPLETE SCRIPTS* (Home Box Office, Inc. 2023); *SUCCESSION SEASON THREE: THE COMPLETE SCRIPTS* (Home Box Office, Inc. 2023); *SUCCESSION SEASON FOUR: THE COMPLETE SCRIPTS* (Home Box Office, Inc. 2023).

Roman (Kiernan Culkin), and Siobhan “Shiv” (Sarah Snook), all vie for their father’s affection, approval, and ultimately, his throne. The siblings’ chess match for control is epic, yet messy in a way only a family can be.

Other family members and business associates struggle to serve their master while covertly competing for status and control. Notable figures include Shiv’s fiancé (later husband) Tom Wambsgans (Matthew Macfadyen), Cousin Greg (Nicholas Braun), and Waystar Royco General Counsel Gerri Kellman (J. Smith Cameron), to name only a few.

This family drama unfolds as Waystar Royco fights to stay relevant in a rapidly-evolving media landscape—all while attempting to remain above the law.

The Editors of DePaul Law Review