

BULKY DOCUMENTS

(Exceeds 300 pages)

Proceeding/Serial No: 92047433

Filed: 11-16-09

Case: State S. RL V. Jay-Y Enterprise Co., Inc

Page 1 of 2



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November 14, 2009

By USPS Express Mail

Commissioner for Trademarks,
P.O. Box 1451,
Alexandria, VA 22313-1451.

Ken Wilton, Esq.
Seyfarth Shaw, LLP
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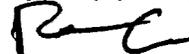
78/026,522

Re: Gado S.R.L. v. Jay-Y Enterprise Co., Inc.;
Cancellation No. 92047433

To Whom It May Concern:

Enclosed, please find Petitioner Gado S.R.L.'s ¹ Notice of Reliance, together with Exhibits 1 to 77, which are being submitted for filing in Cancellation No. 92047433.

Very truly yours,



Robert Carrillo
Satterlee Stephens Burke & Burke LLP

¹ Petitioner changed its corporate name from Gado S.A.R.L. to Gado S.R.L. after the initiation of this proceeding.

727205_1



11-16-2009

- for the trademark "DG", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System.
6. Copy of Trademark Application bearing Serial No. 76120886, filed September 5, 2000, for a trademark consisting of the letter "G", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
 7. Copy of Trademark Application bearing Serial No. 76106466, filed August 10, 2000, for a trademark consisting of the letter "G", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
 8. Copy of Trademark Application bearing Serial No. 76122651, filed September 5, 2000, for a trademark consisting of a design resembling an eagle, from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
 9. Copy of the drawing page from Trademark Application bearing Serial No. 78101700, filed January 9, 2002, for the trademark "CG", from the PTO's Trademark Electronic Search System and "TDR" Document

Retrieval System. This page is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.

10. Copy of Trademark Application bearing Serial No. 78059741, filed April 22, 2001, for the trademark "CG Cool Girl", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
11. Copy of Trademark Application bearing Serial No. 76592901, filed May 19, 2004, for the trademark "CHOPPERS", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
12. Copy of Registration No. 2,042,805, registered March 11, 1997, for the trademark "G", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
13. Copy of Registration No. 2,068,107, registered June 3, 1997, for the trademark "G", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being

submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.

14. Copy of Registration No. 2,234,272, registered March 23, 1999, for the trademark "G", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
15. Copy of Registration No. 1,221,737, registered December 28, 1982, for a trademark consisting of a bird design with the initials "GA", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
16. Copy of Registration No. 1,578,682, registered January 23, 1990, for the trademark "EMPORIO ARMANI", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of registering marks that are nearly identical to registered marks by third-parties.
17. Copy of Registration No. 2,264,525 registered July 27, 1999, for the trademark "GA", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being

- submitted to show Respondent's pattern and practice of registering marks that are nearly identical to registered marks by third-parties.
18. Copy of Registration No. 2,527,474 registered January 8, 2002, for the trademark "WEST COAST CHOPPERS", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of registering marks that are nearly identical to registered marks by third-parties.
 19. Copy of Registration No. 3,363,268 registered January 1, 2008, for the trademark "WEST COAST CHOPPERS", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of registering marks that are nearly identical to registered marks by third-parties.
 20. Copy of Registration No. 2,654,571, registered November 26, 2002, for the trademark "CG", from the PTO's Trademark Electronic Search System and "TDR" Document Retrieval System. This registration is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.
 21. Notice of Opposition filed by GA Modefine S.A., before the Trademark Trial and Appeal Board, Opposition No. 91151026, downloaded from the PTO's *Trademark Trial and Appeal Board Inquiry System*. This exhibit is being submitted to show Respondent's pattern and practice

of attempting to register marks that are nearly identical to registered marks owned by third-parties.

22. Trademark Trial and Appeal Board Order, dated August 14, 2002, filed in Trademark Trial and Appeal Board, Opposition No. 91151026, downloaded from the PTO's *Trademark Trial and Appeal Board Inquiry System*. This application is being submitted to show Respondent's pattern and practice of attempting to register marks that are nearly identical to registered marks owned by third-parties.

B. Printed Publications

Pursuant to 37 C.F.R. § 2.122(e), Petitioner hereby introduces into evidence copies of the following printed publications, the relevant portions of which are attached hereto (the below are relevant to Petitioner's showing as to the strength and fame of its marks)¹:

23. *Details Magazine*, published by Condé Nast Publications, Inc. – October 1989 Issue, pages 16-17, 152-153 and 158. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
24. *Harper's Bazaar*, published by Hearst Communications, Inc. – March 1990 Issue, pages 12 and 244. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate

¹ Exhibits 50 to 76 are provided with bates numbers used during discovery. However, as multiple articles were produced in a single continuous file during discovery, the articles are printed here such that only one article appears per exhibit.

- renown for Petitioner's marks at the time of the magazine's publishing.
25. GQ, published by Condé Nast Publications, Inc. – September 1990 Issue, pages 42-43, 414-415 and 436. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
 26. Harper's Bazaar, published by Hearst Communications, Inc. – September 1990 Issue, pages 10, 196-197, 254-255 and 270-271. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
 27. GQ, published by Condé Nast Publications, Inc. – March 1991 Issue, pages 10, 49, 260-261, 270-271, 273 and 302. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
 28. Interview, published by Brant Publications, Inc. – December 1991 Issue, pages 4, 112-113, 124-125 and 134. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
 29. GQ, published by Condé Nast Publications, Inc. – February 1992 Issue, pages 8 and 25. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.

30. *Vogue*, published by Condé Nast Publications, Inc. – March 1992 Issue, pages 4, 144, 150, 260 and 314-315. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
31. *Vanity Fair*, published by Condé Nast Publications, Inc. – April 1992 Issue, pages 174-175. The relevant sections of this magazine are evidence of editorial coverage for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
32. *Vogue*, published by Condé Nast Publications, Inc. – September 1992 Issue, pages 213 and 518-537. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
33. *Esquire*, published by Hearst Communications, Inc. – March 1993 Issue, page 88. The relevant section of this magazine is evidence of advertisement for merchandise branded under Petitioner's marks and demonstrates renown for Petitioner's marks at the time of the magazine's publishing.
34. *Vogue*, published by Condé Nast Publications, Inc. – July 1993 Issue, pages 50-56, 58-59 and 134. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
35. *W*, published by Condé Nast Publications, Inc. – August 1993 Issue, pages 117, 135, 141, and 154-155. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
36. *Vogue*, published by Condé Nast Publications, Inc. – July 1994 Issue, pages 124-125. The relevant sections of this magazine are evidence

of editorial coverage for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.

37. **Details**, published by Condé Nast Publications, Inc. – August 1994 Issue, pages 89-93. The relevant sections of this magazine are evidence of editorial coverage for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
38. **Vanity Fair**, published by Condé Nast Publications, Inc. – February 1995 Issue, pages 69, 90 and 147. The relevant sections of this magazine are evidence of editorial coverage for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
39. **Interview**, published by Brant Publications, Inc. – September 1995 Issue, pages 11, 69, 79, 86, 90, 144, 146-157. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
40. **Vogue**, published by Condé Nast Publications, Inc. – March 1995 Issue, pages 152, 233, 388-389 and 407. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
41. **Vogue**, published by Condé Nast Publications, Inc. – February 1995 Issue, pages 188 and 220-221. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
42. **Vogue**, published by Condé Nast Publications, Inc. – January 1997 Issue, pages 62-63, 85, 93, 119 and 16. The relevant sections of this magazine are evidence of editorial coverage for merchandise branded

under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.

43. *Vogue*, published by Condé Nast Publications, Inc. – June 1998 Issue, pages 180-190, 209, 220-221 and 278-279. The relevant sections of this magazine are evidence of editorial coverage for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
44. *Vogue*, published by Condé Nast Publications, Inc. – March 1997 Issue, pages 194-195 and 408-409. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
45. *Vogue*, published by Condé Nast Publications, Inc. – September 1997 Issue, pages 34, 48, 121, 282, 284, 294-297, 588-589, 612-613 and 690-693. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.
46. *Esquire*, published by Hearst Communications, Inc. – September 1994 Issue, page 104. The relevant section of this magazine is evidence of advertisement for merchandise branded under Petitioner's marks and demonstrates renown for Petitioner's marks at the time of the magazine's publishing.
47. *Esquire*, published by Hearst Communications, Inc. – September 1995 Issue, page 163. The relevant section of this magazine is evidence of advertisement for merchandise branded under Petitioner's marks and demonstrates renown for Petitioner's marks at the time of the magazine's publishing.
48. *Harper's Bazaar*, published by Hearst Communications, Inc. – October 1996 Issue, pages 27, 92, 187 and 252-253. The relevant sections of this magazine are evidence of editorial coverage and advertisements for merchandise branded under Petitioner's marks

and demonstrate renown for Petitioner's marks at the time of the magazine's publishing.

49. "Hollywood", by Domenico Dolce & Stefano Gabbana, Published by Assouline Publishing, ISBN: 284323526X. Pages 216-222. The relevant section demonstrates renown for Petitioner's marks at the time of the book's publishing.
50. Houston Chronicle, September 30, 1993 ("2 Star Edition"), page 7, "Dolce & Gabbana on Madonna" [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
51. Cleveland Plain Dealer, December 15, 1994, page 4e, "Dolce & Gabbana Into Fashions Not Trends" [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
52. Daily News Record, June 26, 1992, page 9, Volume V22, No. 123, "New Accessory Lines for Dolce & Gabbana" [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
53. Daily News Record, April 29, 1992, page 4(1), Volume V22, No. 82, "Dolce & Gabbana Adds Beachwear, Launches Collection of Men's Beachwear For Spring 92" [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
54. The New York Times, October 11, 1992 (Late Edition), section 9, page 1, "Fashion Flashback" [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.

55. **Newsday (New York), March 9, 1992, page 41, "A Plethora of Pants and Leather" [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
56. **In Style, March 1999, page 90, "The Look of D&G" [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
57. **Daily News Record, March 22, 1995, page 5(1), Volume V25, No. 56, "Dolce & Gabbana; Opening Store at the Galleria Mall in Houston, Texas" [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
58. **Daily News Record, June 25, 1993, page 3(1), Volume V23, No. 121, "Hear Dolce & Gabbana's First US Store to Open in January in N.Y.C." [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
59. **Detroit Free Press, June 24, 1999 (Metro Final Edition), page 1G, "Dolce & Gabbana Tailor a Wardrobe for Whitney Houston, And She'll Be Wearing it This Weekend at the Fox" [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
60. **Daily News Record, July 19, 2000, Page 6, "Dolce & Gabbana's Hollywood Dream Comes True; New Rodeo Drive Store Mixes Mediterranean Décor with California Celebrity Culture" [Lexis Printout].** The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
61. **Cosmetics International, September 10, 1999, Page 7 Vol. 23 No. 527, "The new essence of D&G". [Lexis Printout].** The article in

- question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
62. In Style, April 2001, Page 129, "The Look of Dolce & Gabbana". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
63. Los Angeles Times (Home Edition), June 8, 2001, Part 5, View Desk, Page 1, "Thoroughly Modern Madness: Behind Dolce & Gabbana's ornately over-the-top designs is, believe it or not, a minimalist sensibility." [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
64. Daily News Record, November 10, 2003, Page 8, "Dolce & Gabbana Men's: Pumping up the Volume; Designers TO Boost Men's Profile with New Los Angeles Store, Sicily Fragrance and Soccer Photo Book". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
65. Daily News Record, June 7, 2004, Page 6, "Dolce & Gabbana Opening Men's-Only Store in L.A. New Stand-Alone Unit, Along with the Existing Store, Seen Posting \$14 Million in Sales". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
66. Vogue, November 2005, No. vo1.195 no.11; Pg. 316, "La Dolce & Gabbana Vita". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
67. Harper's Bazaar USA, March 96, "La Dolce Vita". The article in question demonstrates editorial coverage for merchandise branded

- under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
68. **Women's Wear Daily**, November 30, 2007, Page 4, "A New 'One' from Dolce & Gabbana". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under **Petitioner's Marks** and renown of the Marks at the time of the article's publishing.
 69. **Women's Wear Daily**, December 3, 2007, Pages 6-7, "Two on the Town". The article in question demonstrates editorial coverage for merchandise branded under **Petitioner's Marks** and renown of the **Marks** at the time of the article's publishing.
 70. **Women's Wear Daily (WWD)**, December 15, 2005, Page 1, "P&G'S Latest Luxury: Signs Dolce & Gabbana to New Beauty License". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under **Petitioner's Marks** and **renown** of the Marks at the time of the article's publishing.
 71. **Daily News Record (DNR)**, January 2, 2006, Page 2, "Dolce & Gabbana Beefs Up Clothing". The article in question demonstrates **editorial** coverage for merchandise branded under **Petitioner's Marks** and **renown** of the Marks at the time of the article's publishing.
 72. **Cosmetic News Weekly**, April 10, 2006, Pg. 9 Vol. 260, "P&G unveils first scent for Dolce & Gabbana – Fragrance". The article in question demonstrates editorial coverage for merchandise branded under **Petitioner's Marks** and renown of the Marks at the time of the article's publishing.
 73. **Daily News Record (DNR)**, June 26, 2006, Page 7, "Dolce & Gabbana Take Control". The article in question demonstrates editorial coverage for merchandise branded under **Petitioner's Marks** and **renown** of the Marks at the time of the article's publishing.
 74. **Women's Wear Daily (WWD)**, July 21, 2006, Page 2, "In Brief: Dolce & Gabbana in Japan...Sara Lee's Big Spin-Off". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise

branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.

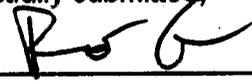
75. **Women's Wear Daily (WWD)**, October 30, 2006, Page 1, "New Billion-Dollar Baby: Dolce & Gabbana Sales Top Benchmark in 2006". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.
76. **The New York Times (Late Edition – Final)**, December 6, 2007, **Section G; Column 0; Style Desk; Pg. 9**, "Dolce & Gabbana: Sensual Evolution". [Lexis Printout]. The article in question demonstrates editorial coverage for merchandise branded under Petitioner's Marks and renown of the Marks at the time of the article's publishing.

C. Respondent's Responses to Petitioner's Interrogatories

Pursuant to Trademark Rule 2.120(k), 37 C.F.R. § 2.120(k), Petitioner designates the following Answers to Petitioner's Interrogatories made by Respondent Jay-Y:

77. Respondent Jay-Y's Answers to Interrogatories numbered 1, 2, 3, 15, 16, 23, 26, 27.

Respectfully submitted,

By: 

Mark Lerner

Robert Carrillo

Satterlee Stephens Burke & Burke LLP

230 Park Avenue

New York, New York 10169

(212) 818-9200

Attorneys for Petitioner

CERTIFICATE OF SERVICE

I hereby certify, under penalty of perjury, that a copy of the foregoing **PETITIONER'S NOTICE OF RELIANCE with EXHIBITS** was served on this 14th day of November 2009, by **USPS Express Mail**, addressed to Kenneth L. Wilton, Seyfarth Shaw LLP, 2029 Century Park East, Suite 3300, Los Angeles, California 20067-3063, Attorney for the Respondent.



Robert Carrillo

CERTIFICATE OF "EXPRESS MAIL" SERVICE

I hereby certify, under penalty of perjury, that this NOTICE OF RELIANCE, WITH EXHIBITS is being deposited directly with the United States Postal Service (by delivering it to a USPS employee), on November 14, 2009, for Express Mail Overnight Service to Addressee, with sufficient postage paid at the time of deposit, as set forth in 37 C.F.R. § 2.198, in a small package addressed to the address set forth in 37 C.F.R. § 2.190:

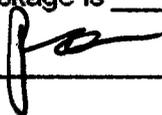
Commissioner for Trademarks,

P.O. Box 1451,

Alexandria, VA 22313-1451.

The USPS Express Mail No. for the package is _____

EG 038795827



Robert C. Carrillo

VS

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 1 TO NOTICE OF RELIANCE

7274876

UNITED STATES OF AMERICA

TO ALL TO WHOM THESE PRESENTS SHALL COME:

UNITED STATES DEPARTMENT OF COMMERCE

United States Patent and Trademark Office

March 13, 2009

**THE ATTACHED U.S. TRADEMARK REGISTRATION 3,108,433 IS
CERTIFIED TO BE A TRUE COPY WHICH IS IN FULL FORCE AND
EFFECT WITH NOTATIONS OF ALL STATUTORY ACTIONS TAKEN
THEREON AS DISCLOSED BY THE RECORDS OF THE UNITED STATES
PATENT AND TRADEMARK OFFICE.**

REGISTERED FOR A TERM OF 10 YEARS FROM *June 27, 2006*

SAID RECORDS SHOW TITLE TO BE IN:

GADO S.R.L

A LIMITED LIABILITY COMPANY OF ITALY

**By Authority of the
Under Secretary of Commerce for Intellectual Property
and Director of the United States Patent and Trademark Office**



P. SWAIN

Certifying Officer



Int. Cls.: 3, 9, 14, 18 and 25

**Prior U.S. Cls.: 1, 2, 3, 4, 6, 21, 22, 23, 26, 27, 28, 36,
38, 39, 41, 50, 51 and 52**

Reg. No. 3,108,433

United States Patent and Trademark Office

Registered June 27, 2006

**TRADEMARK
PRINCIPAL REGISTER**

D&G

**GADO S.A.R.L. (LUXEMBOURG LTD LIAB CO)
5, RUE GUILLAUME KROLL
L-1882 LUXEMBURG, LUXEMBOURG**

FOR: PERFUMES, SOLID PERFUMES, PERSONAL DEODORANTS, SOAPS FOR PERSONAL USE; LIQUID SOAPS, TOILET SOAPS, BATH FOAMS, TOOTHPASTES, SHAMPOOS, ESSENTIAL OILS FOR PERSONAL USE, HAIR LOTIONS, HAIR GELS, BATH GELS, STYLING GELS, HAIR DYES, FACE CREAMS, EYE-LINERS, EYE SHADOWS, MAKE UP PENCILS, FACE BARTH, LIPSTICKS, FOND DE TEINT, BODY CREAMS, NAIL POLISHES, NAIL HARDENERS, NAIL POLISH REMOVERS, TANNING OILS AND CREAMS, IN CLASS 3 (U.S. CLS. 1, 4, 6, 50, 51 AND 52).

FIRST USE 0-0-1999; IN COMMERCE 0-0-1999.

FOR: SPECTACLES, SUNGLASSES, SPECTACLE FRAMES, SPECTACLE LENSES, SPECTACLE CASES, CONTACT LENSES, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

FOR: WATCHES, CLOCKS, WRISTWATCHES, TABLE CLOCKS, POCKET WATCHES, ALARM CLOCKS, DIGITAL CLOCKS, WATERPROOF CLOCKS, WATCH CASES, WATCH CHAINS, WATCH CRYSTALS AND LENSES, WATCH BANDS, CHRONOGRAPHS FOR USE AS A WATCH, JEWELRY ARTICLES AND COSTUME JEWELRY ARTICLES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 0-0-2001; IN COMMERCE 0-0-2001.

FOR: TOTE BAGS, BOOK BAGS AND SHOULDER BAGS, HANDBAGS, SUITCASES, BRIEFCASES, PURSES, DOCUMENT CASES, HAND PURSES, KEY CASES, TRAVELING TRUNKS, LEATHER AND IMITATION OF HIDES AND LEATHER SOLD IN BULK, PARASOLS, UMBRELLAS, WALKING STICKS, HARNESSSES AND OTHER SADDLERY ARTICLES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 6-28-2004; IN COMMERCE 6-28-2004.

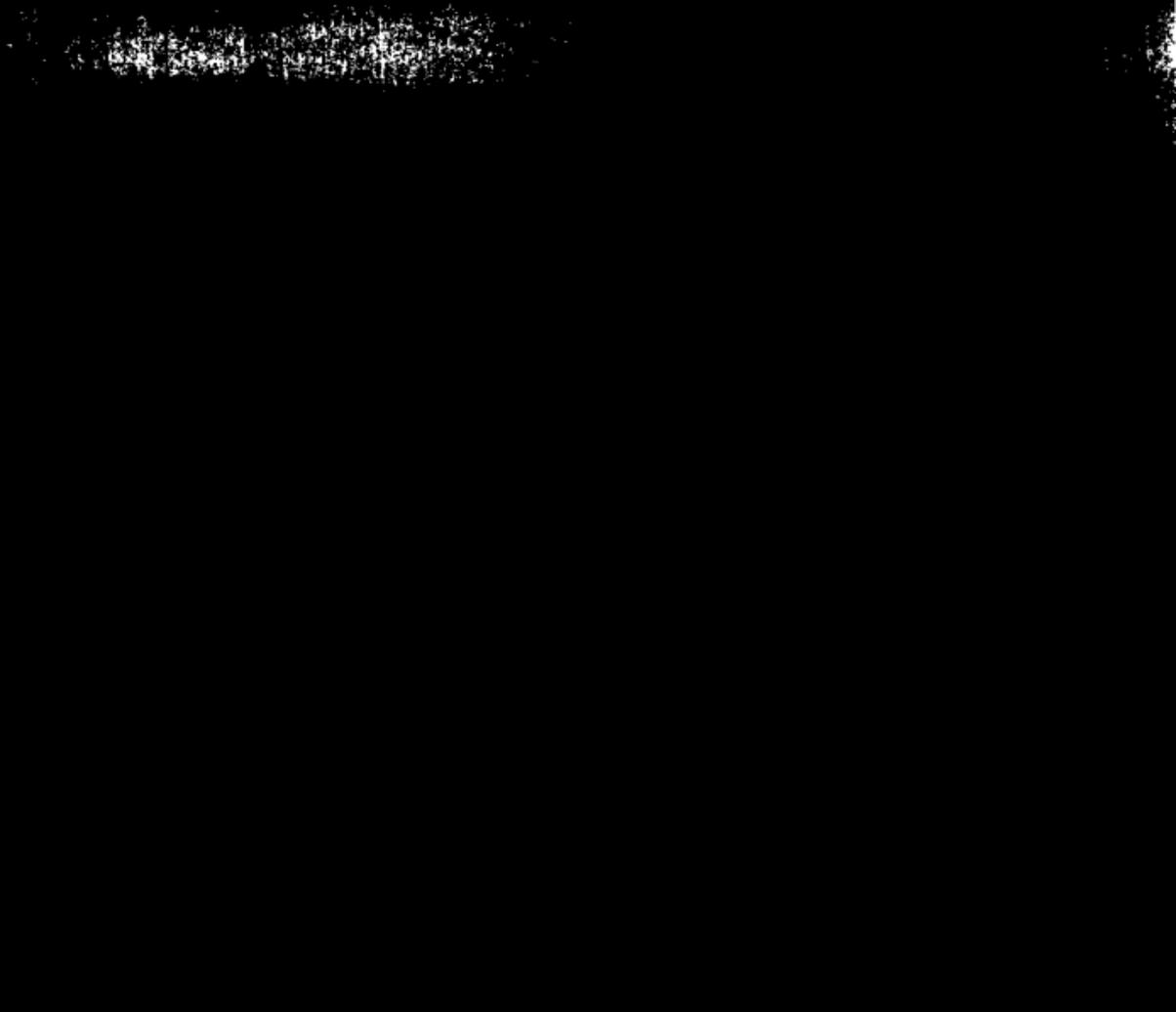
FOR: CLOTHING FOR MEN, WOMEN AND CHILDREN NAMELY SUITS MADE OF LEATHER, SHIRTS, BLOUSES, SKIRTS, JACKETS, TROUSERS, SHORTS, VESTS, JERSEYS, PAJAMAS, STOCKINGS, SINGLETs, CORSETS, GARTERS, PANTS, PETTICOATS, HATS, SCARVES, NECKTIES, RAINCOATS, OVERCOATS, GREATCOATS, BATHING SUITS, SPORT OVERALLS, WIND-RESISTANT JACKETS, SKI PANTS, BELTS, FUR COATS, FUR HATS, DRESSING GOWNS, FOOTWEAR NAMELY SLIPPERS, SHOES, SPORTS SHOES AND BOOTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-28-2004; IN COMMERCE 6-28-2004.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 76-599,454, FILED 6-28-2004.

TRACY FLETCHER, EXAMINING ATTORNEY



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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)
)
)

Cancellation No. 92047433

PETITIONER'S EXHIBIT 2 TO NOTICE OF RELIANCE

7184270

UNITED STATES OF AMERICA

TO ALL TO WHOM THESE PRESENTS SHALL COME:

UNITED STATES DEPARTMENT OF COMMERCE
United States Patent and Trademark Office

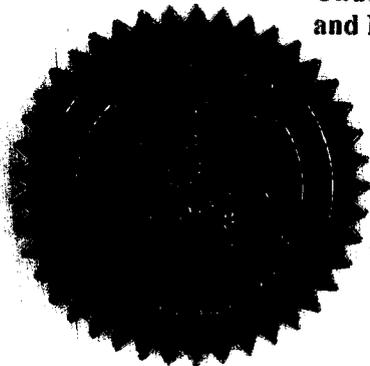
May 20, 2009

THE ATTACHED U.S. TRADEMARK REGISTRATION 1,742,622 IS
CERTIFIED TO BE A TRUE COPY OF THE REGISTRATION ISSUED BY
THE UNITED STATES PATENT AND TRADEMARK OFFICE WHICH
REGISTRATION IS IN FULL FORCE AND EFFECT.

REGISTERED FOR A TERM OF 10 YEARS FROM December 29, 1992
1st RENEWAL FOR A TERM OF 10 YEARS FROM December 29, 2002
SECTION 8 & 15

SAID RECORDS SHOW TITLE TO BE IN: *GADO S.R.L.*
A LIMITED LIABILITY COMPANY ITALY

By Authority of the
Under Secretary of Commerce for Intellectual Property
and Director of the United States Patent and Trademark Office



T. Wallace
T. WALLACE
Certifying Officer

Int. Cls.: 3, 9 and 18

Prior U.S. Cls.: 3, 26, 41, 42 and 51

Reg. No. 1,742,622

United States Patent and Trademark Office Registered Dec. 29, 1992

**TRADEMARK
PRINCIPAL REGISTER**

DOLCE & GABBANA

**DOLCE, DOMENICO (ITALY CITIZEN)
28 CORSO DI PORTA VITTORIA
MILAN, ITALY AND**

**GABBANA, STEFANO (ITALY CITIZEN)
28 CORSO DI PORTA VITTORIA
MILAN, ITALY**

**FOR: SOAPS FOR PERSONAL USE; PER-
FUMERY; ESSENTIAL OILS FOR PERSONAL
USE; HAIR LOTIONS; DENTIFRICES; COS-
METICS; NAMELY, FACE AND BODY MOIS-
TURIZERS, TONICS, CREAMS AND LOTIONS,
SUN TAN AND SUN BLOCK LOTIONS AND
CREAMS, LIPSTICKS, EYE SHADOWS,
COLORING PENCILS, MASCARA, BLUSH,
FACE POWDER, FOUNDATIONS; CLEANING
AND POLISHING PREPARATIONS FOR DO-
MESTIC USE, IN CLASS 3 (U.S. CLS. 51 AND
42).**

**FOR: EYEGLASSES, IN CLASS 9 (U.S. CL.
26).**

**FOR: TOTE BAGS, HANDBAGS, SCHOOL
BAGS, TRAVELLING BAGS, HANDBAGS FOR
MEN; WALLETS, PURSES, BRIEFCASE TYPE
DOCUMENT PORTFOLIOS; TRUNKS FOR
TRAVEL, PARASOLS, GARDEN UMBRELLAS,
UMBRELLAS, WALKING STICKS, HARNESS-
ES AND SADDLERY, IN CLASS 18 (U.S. CLS. 3
AND 41).**

**PRIORITY CLAIMED UNDER SEC. 44(D) ON
ITALY APPLICATION NO. 21650C/90, FILED
6-27-1990, REG. NO. 532512, DATED 7-27-1990,
EXPIRES 6-27-2010.**

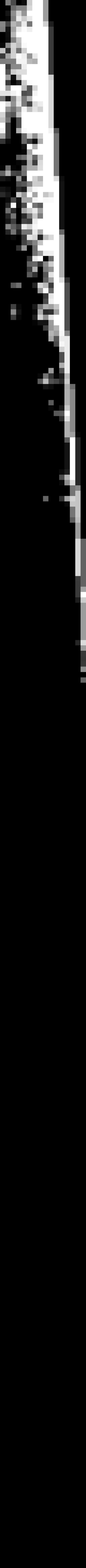
**OWNER OF ITALY REG. NO. 372387, DATED
10-4-1985, EXPIRES 7-26-1995.**

OWNER OF U.S. REG. NO. 1,418,412.

**THE ENGLISH TRANSLATION OF THE
WORD "DOLCE" IN THE MARK IS "SWEET".**

SER. NO. 74-108,175, FILED 10-22-1990.

JULIA A. HARDY, EXAMINING ATTORNEY



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 3 TO NOTICE OF RELIANCE

<SERIAL NUMBER> 78026522

<FILING DATE> 09/19/2000

<DOCUMENT INFORMATION>

<TRADEMARK/SERVICEMARK APPLICATION>

<VERSION 1.22>

<APPLICANT INFORMATION>

<NAME>

Jay-Y Enterprise Co., Inc.

<STREET>

632 New York Drive

<CITY>

Pomona

<STATE>

CA

<COUNTRY>

USA

<ZIP/POSTAL CODE>

91768

<TELEPHONE NUMBER>

(909) 469-4898

<FAX NUMBER>

(909) 469-4896

<E-MAIL ADDRESS>

jayyent@aol.com

<APPLICANT ENTITY INFORMATION>

<CORPORATION: STATE/COUNTRY OF INCORPORATION> California

<TRADEMARK/SERVICEMARK INFORMATION>

<MARK> DG

<TYPED FORM> No

* Applicant requests registration of the above-identified trademark/service mark in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 (15 U.S.C. Section 1051 et seq., as amended). *

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<USE IN COMMERCE: SECTION 1(a)> Yes

* Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods/services. (15 U.S.C. Section 1051(a), as amended). Applicant attaches one SPECIMEN for each class showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services. *

<SPECIMEN> Yes

<SPECIMEN DESCRIPTION> Color photograph of the trademark used on a pair of sunglasses

<INTERNATIONAL CLASS NUMBER> 009

<LISTING OF GOODS AND/OR SERVICES> Sunglasses, optical frames, reading glasses, and related eye products

<FIRST USE ANYWHERE DATE> 12/01/1999

<FIRST USE IN COMMERCE DATE> 12/01/1999

Drawing Page

Serial Number:
78026522

Applicant:

Jay-Y Enterprise Co., Inc.
632 New York Drive
Pomona CA USA 91768



Date of First Use:

12/01/1999

Date of First Use in Commerce:

12/01/1999

Goods and Services:

Sunglasses, optical frames, reading glasses, and related eye products

Mark:



NO OCR



Internet Transmission Date:
2000/09/19

Serial Number:
78026522

Filing Date:
2000/09/19



TRADEMARK APPLICATION

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

TOTAL FEES PAID: \$325

RAM SALE NUMBER: 103
RAM ACCOUNTING DATE: 20000919


NO OCR



<SERIAL NUMBER> 78026522
<FILING DATE> 09/19/2000

<DOCUMENT INFORMATION>
<TRADEMARK/SERVICEMARK APPLICATION>
<VERSION 1.22>

<APPLICANT INFORMATION>

<NAME> Jay-Y Enterprise Co., Inc.
<STREET> 632 New York Drive
<CITY> Pomona
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91768
<TELEPHONE NUMBER> (909) 469-4898
<FAX NUMBER> (909) 469-4896
<E-MAIL ADDRESS> jayyent@aol.com

<APPLICANT ENTITY INFORMATION>

<CORPORATION: STATE/COUNTRY OF INCORPORATION> California

<TRADEMARK/SERVICEMARK INFORMATION>

<MARK> DG
<TYPED FORM> No

* Applicant requests registration of the above-identified trademark/service mark in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 (15 U.S.C. Section 1051 et seq., as amended). *

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<USE IN COMMERCE: SECTION 1(a)> Yes

* Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods/services. (15 U.S.C. Section 1051(a), as amended.). Applicant attaches one SPECIMEN for each class showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services. *

<SPECIMEN> Yes

<SPECIMEN DESCRIPTION> Color photograph of the trademark used on a pair of sunglasses

<INTERNATIONAL CLASS NUMBER> 009

<LISTING OF GOODS AND/OR SERVICES> Sunglasses, optical frames, reading glasses, and related eye products

<FIRST USE ANYWHERE DATE> 12/01/1999

<FIRST USE IN COMMERCE DATE> 12/01/1999

<ATTORNEY INFORMATION>

<NAME> Joe Nieh
<STREET> 17800 Castleton Street, Suite 411
<CITY> City of Industry
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91748
<E-MAIL ADDRESS> nieh@hotmail.com
<FIRM NAME> Law Offices of Joe Nieh
<TELEPHONE NUMBER> (626) 964-4227
<FAX NUMBER> (626) 964-5727

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<TOTAL FEES PAID> 325
<NUMBER OF CLASSES PAID> 1
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<LAW OFFICE INFORMATION>

* The USPTO is authorized to communicate with the applicant's attorney at the below e-mail address *

<E-MAIL ADDRESS FOR CORRESPONDENCE> nieh@hotmail.com

<SIGNATURE AND OTHER INFORMATION>

* PTO-Application Declaration: The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. Section 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. Section 1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

*

<SIGNATURE> /James Chen/
<DATE> 09/18/2000
<NAME> James Chen
<TITLE> President

<MAILING ADDRESS>

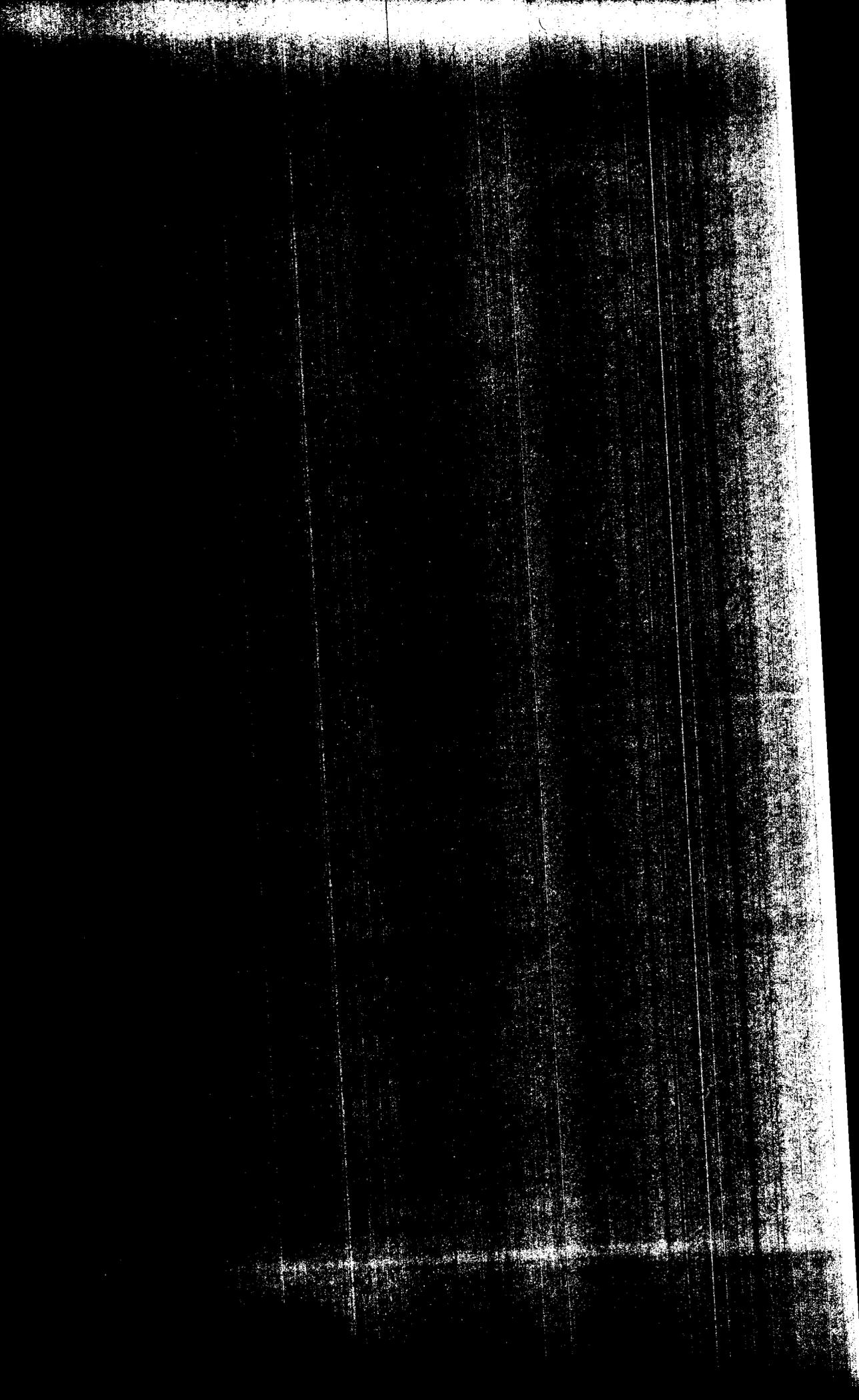
<LINE> Joe Nieh
<LINE> Law Offices of Joe Nieh
<LINE> 17800 Castleton Street, Suite 411
<LINE> City of Industry CA 91748

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E-MAIL ADDRESS FOR ACKNOWLEDGMENT> nieh@hotmail.com



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
)	
Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 5 TO NOTICE OF RELIANCE

Int. Cl.: 9

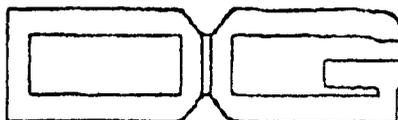
Prior U.S. Cls.: 21, 23, 26, 36 and 38

Reg. No. 2,663,337

United States Patent and Trademark Office

Registered Dec. 17, 2002

**TRADEMARK
PRINCIPAL REGISTER**



JAY-Y ENTERPRISE CO., INC. (CALIFORNIA
CORPORATION)
632 NEW YORK DRIVE
POMONA, CA 91768

FIRST USE 12-1-1999; IN COMMERCE 12-1-1999.

SER. NO. 78-091,621, FILED 11-4-2001.

FOR: SUNGLASSES, OPTICAL FRAMES, AND
READING GLASSES, IN CLASS 9 (U.S. CLS. 21, 23, 26,
36 AND 38).

TRICIA SONNEBORN, EXAMINING ATTORNEY

Drawing Page

Serial Number:

78091621

Applicant:

Jay-Y Enterprise Co., Inc.
632 New York Drive
Pomona CA USA 91768



Date of First Use:

12/01/1999

Date of First Use in Commerce:

12/01/1999

Goods and Services:

Sunglasses, optical frames, and reading glasses.

Mark:



NO OCR





Internet Transmission Date:
2001/11/04

Serial Number:
78091621

Filing Date:
2001/11/04



TRADEMARK APPLICATION

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

TOTAL FEES PAID: \$325

RAM SALE NUMBER: 149
RAM ACCOUNTING DATE: 20011105



NO OCR



<SERIAL NUMBER> 78091621
<FILING DATE> 11/04/2001

<DOCUMENT INFORMATION>
<TRADEMARK/SERVICEMARK APPLICATION>
<VERSION 1.23>

<APPLICANT INFORMATION>
<NAME> Jay-Y Enterprise Co., Inc.
<STREET> 632 New York Drive
<CITY> Pomona
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91768
<TELEPHONE NUMBER> (909) 469-4898
<FAX NUMBER> (909) 469-4896
<E-MAIL ADDRESS> Jayyent@aol.com

<APPLICANT ENTITY INFORMATION>
<CORPORATION: STATE/COUNTRY OF INCORPORATION> California

<TRADEMARK/SERVICEMARK INFORMATION>
<MARK> DG
<TYPED FORM> No

* Applicant requests registration of the above-identified trademark/service mark in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 (15 U.S.C. Section 1051 et seq., as amended). *

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<USE IN COMMERCE: SECTION 1(a)> Yes

* Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods/services. (15 U.S.C. Section 1051(a), as amended.) Applicant attaches one SPECIMEN for each class showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services. *

<SPECIMEN> Yes

<SPECIMEN DESCRIPTION> A color photograph showing the mark on a pair of sunglasses.

<INTERNATIONAL CLASS NUMBER> 009

<LISTING OF GOODS AND/OR SERVICES> Sunglasses, optical frames, and reading glasses.

<FIRST USE ANYWHERE DATE> 12/01/1999

<FIRST USE IN COMMERCE DATE> 12/01/1999

<ATTORNEY INFORMATION>

<NAME> Joe Nieh
<STREET> 17800 Castleton Street, Suite 411
<CITY> City of Industry
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91748
<E-MAIL ADDRESS> nieh@law.com
<AUTHORIZE E-MAIL COMMUNICATION> Yes
<FIRM NAME> Law Offices of Joe Nieh
<TELEPHONE NUMBER> (626) 964-4227
<FAX NUMBER> (626) 964-5727

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<TOTAL FEES PAID> 325
<NUMBER OF CLASSES PAID> 1
<NUMBER OF CLASSES> 1

<LAW OFFICE INFORMATION>

* The USPTO is authorized to communicate with the applicant's attorney at the below e-mail address *

<E-MAIL ADDRESS FOR CORRESPONDENCE> nieh@law.com

<SIGNATURE AND OTHER INFORMATION>

* PTO-Application Declaration: The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. Section 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. Section 1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

*

<SIGNATURE> /James Chen/
<DATE> 11/04/2001
<NAME> James Chen
<TITLE> President

<MAILING ADDRESS>

eTeas Trademark/Service Mark Application

78091621

<LINE> Joe Nieh
<LINE> Law Offices of Joe Nieh
<LINE> 17800 Castleton Street, Suite 411
<LINE> City of Industry CA 91748

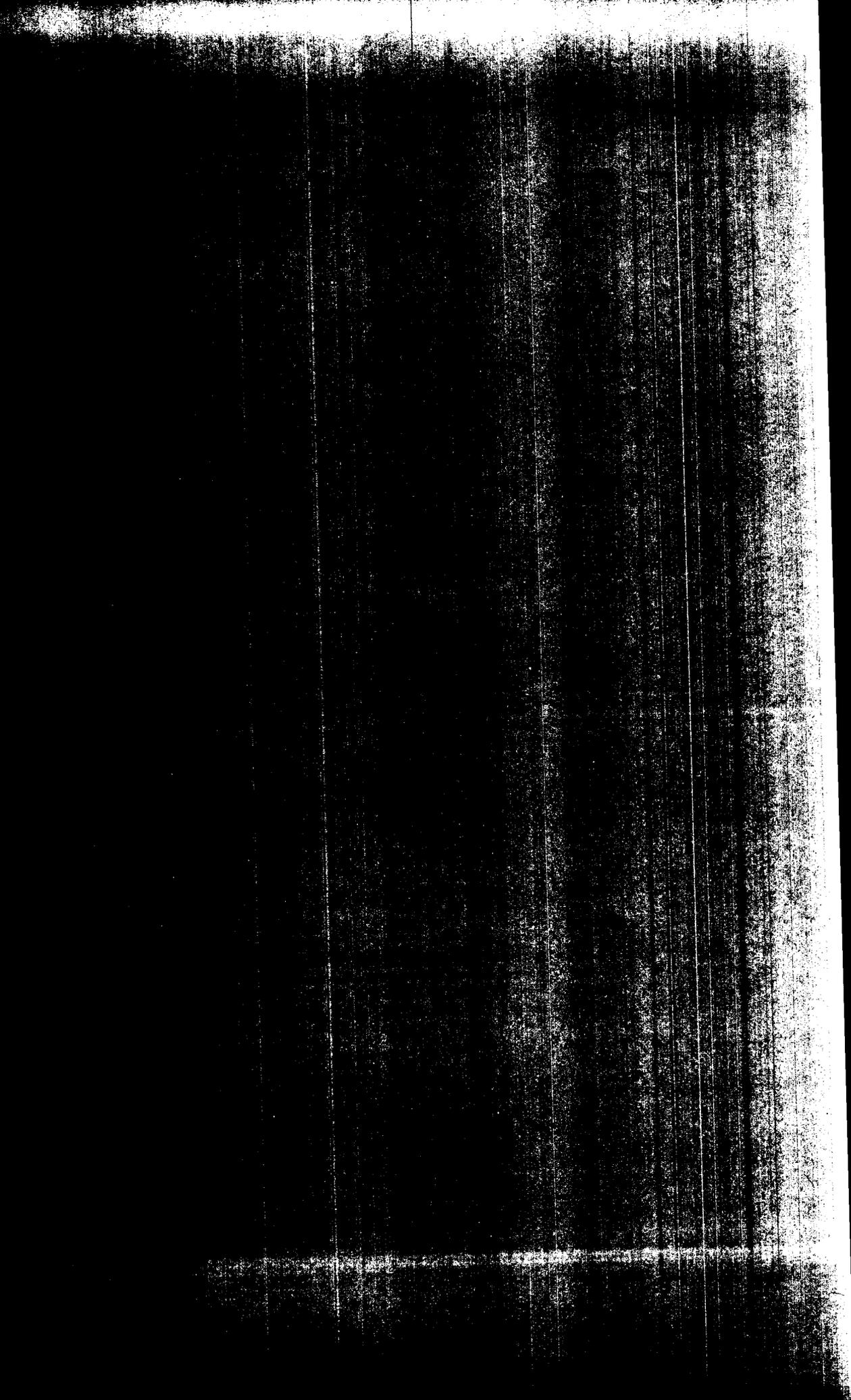
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CC-149-2001110417283148
E-MAIL ADDRESS FOR ACKNOWLEDGMENT> nieh@law.com

78091621



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
)	
Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 6 TO NOTICE OF RELIANCE

TRADEMARK APPLICATION SERIAL NC **76120886**

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

09/07/2000 SWILSDM1 00000027 76120886

01 FC:361

325.00 DP



09-05-2000

U.S. Patent & TMO/c/TM Mail Rpt Dt. #58

APPLICANT'S NAME: Jay-Y Enterprise Co., Inc.

APPLICANT'S ADDRESS: 632 New York Drive
Pomona, CA 91768

GOODS: Sunglasses, optical frames, reading glasses, and related eye products.
(Class 9)

DATE OF FIRST USE: February 1, 2000

DATE OF FIRST USE IN COMMERCE: February 1, 2000



TRADEMARK



76120886

~TRADEMARK/SERVICE MARK APPLICATION (15 U.S.C. §§ 1051, 1126(d)&(e))~

~To the Assistant Commissioner for Trademarks~

<APPLICANT INFORMATION>

<Name> Jay-Y Enterprise Co., Inc.
 <Street> 632 New York Drive
 <City> Pomona
 <State> California
 <Country> U.S.A.
 <Zip/Postal Code> 91768
 <Telephone Number> (909) 469-4898
 <Fax Number> (909) 469-4896
 <e-mail Address> jayyent@aol.com

<APPLICANT ENTITY INFORMATION>~Select only ONE~

<Individual: Country of Citizenship>
 <Corporation: State/Country of Incorporation> California
 <Partnership: State/Country under which Organized>
 <Name(s) of General Partner(s) & Citizenship/Incorporation>
 <Other Entity Type: Specific Nature of Entity>
 <State/Country under which Organized>

<TRADEMARK/SERVICE MARK INFORMATION>

<Mark> The letter C in stylized form
 <Typed Form>~Enter YES, if appropriate~
 ~DISPLAY THE MARK that you want to register on a separate piece of paper (even if simply a word(s)). Please see additional HELP instructions.~

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<Use in Commerce: Section 1(a)>~Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C § 1051(a)).~
 <International Class Number(s)> 9
 <Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~
 Sunglasses, optical frames, reading glasses, and related eye products.
 <Date of First Use Anywhere> February 1, 2000
 <Date of First Use in Commerce> February 1, 2000
 ~Submit one (1) SPECIMEN for each international class showing the mark as used in commerce.~

<Intent to Use: Section 1(b)>~Applicant has a bona fide intention to use or use through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C. § 1051(b)).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Foreign Priority: Section 44(d)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services, and asserts a claim of priority based upon a foreign application in accordance with 15 U.S.C. § 1126(d).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Filing>

<Foreign Application Number>

<Date of Foreign Filing>

<Foreign Registration: Section 44(e)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services based on registration of the mark in applicant's country of origin.~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Registration>

<Foreign Registration Number>

<Foreign Registration Date>

<Foreign Registration Renewal Date>

<Foreign Registration Expiration Date>

~Submit foreign registration certificate or a certified copy of the foreign registration, in accordance with 15 U.S.C. §1126(e).~

<FEE INFORMATION>

\$325.00 x <Number of Classes> 1 = <Total Filing Fee Paid> 325.00

<SIGNATURE INFORMATION>

~Applicant requests registration of the above-identified mark in the United States Patent and Trademark Office on the Principal Register established by Act of July 5, 1946 (15 U.S.C. § 1051 et seq.) for the above-identified goods and/or services.

The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. § 1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.-

~Signature: JAMES W. Y. CHEN
<Date> 8/30/2000
<Name> James Chen
<Title> President

<CONTACT INFORMATION>

<Name> Joe Nieh
<Company/Firm Name> Law Offices of Joe Nieh
<Street> 17800 Castleton Street, Suite 411
<City> City of Industry
<State> California
<Country> U.S.A.
<Zip/Postal Code> 91748
<Telephone Number> (626) 964-4227
<Fax Number> (626) 964-5727
<e-Mail Address> nieh@hotmail.com

The information collected on this form allows the PTO to determine whether a mark may be registered on the Principal or Supplemental Register, and provides notice of an applicant's claim of ownership of the mark or bona fide intent to use the mark in commerce. Responses to the request for information are required to obtain the benefit of a registration on the Principal or Supplemental Register. 15 U.S.C. §§1051 et seq. and 37 C.F.R. Part 2. All information collected will be made public. Gathering and providing the information will require an estimated seventeen to twenty-three minutes. Please direct comments on the time needed to complete this form, and/or suggestions for reducing this burden to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, Washington D.C. 20231. Please note that the PTO may not conduct or sponsor a collection of information using a form that does not display a valid OMB control number. (See bottom left side of this form)

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
TRADEMARK EXAMINING OPERATION**

In re Application of: Jay-Y Enterprise Co., Inc.

Serial No.:

Filed:

Mark: The letter "C" in stylized form

Trademark Law Office:

Attorney:

BOX RESPONSES

NO FEE

Assistant Commissioner for Trademarks

2900 Crystal Drive

Arlington, VA 22202-3513

POWER OF ATTORNEY

Sir:

Applicant hereby appoints:

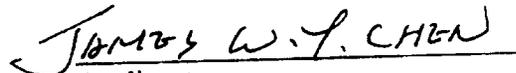
Joe Nieh
17800 Castleton Street, Suite 411
City of Industry, CA 91748

Telephone: (626) 964-4227
Facsimile: (626) 964-5727

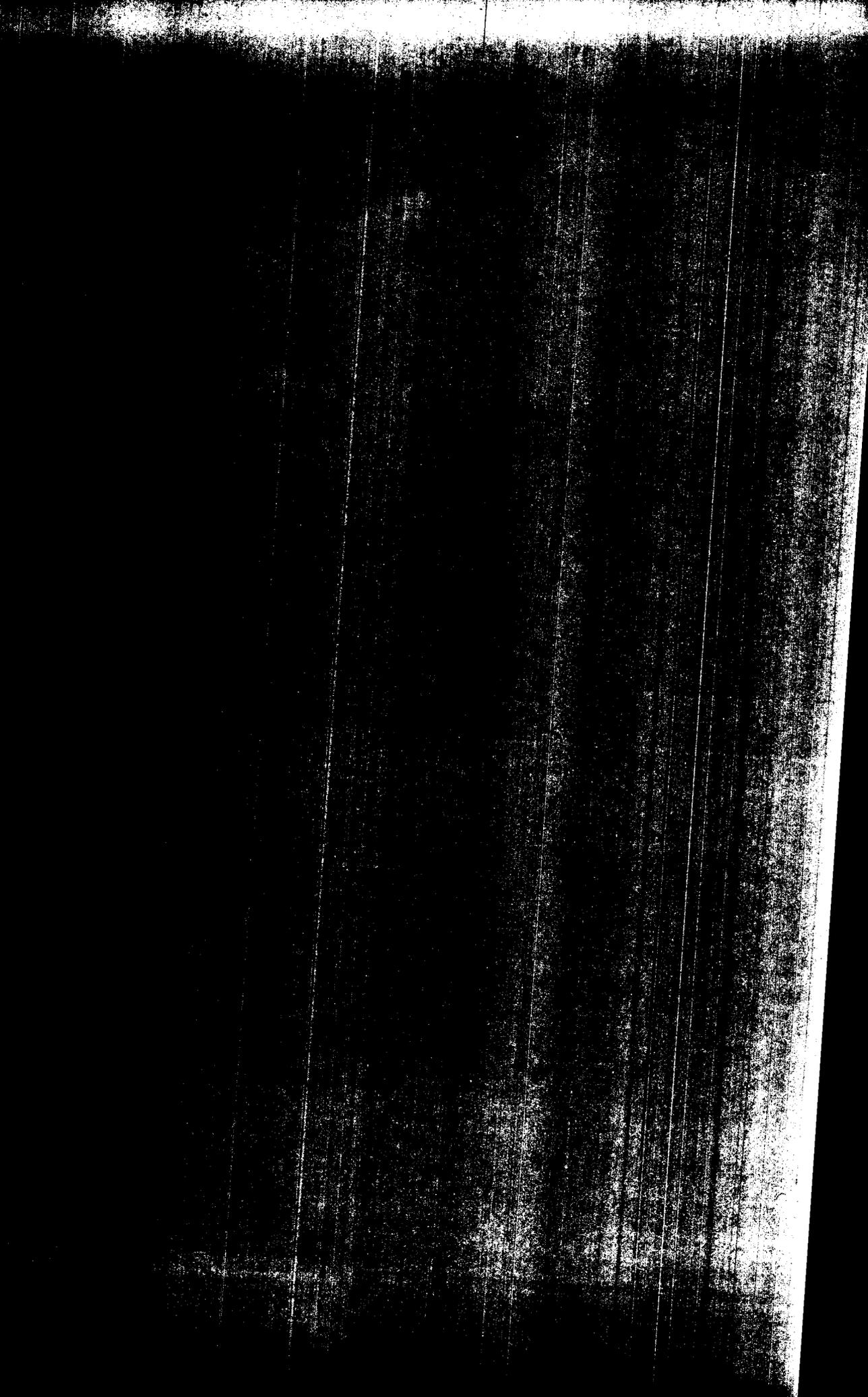
a member of the Bar of the State of California, to prosecute the application to register, to transact all business in the Patent and Trademark Office in connection therewith, and to receive the Certificate of Registration.

Respectfully submitted,

Dated: August 30, 2000


Applicant

Name: Jay-Y Enterprise Co., Inc.
Address: 632 New York Drive
Pomona, CA 91768
Telephone: (909) 469-4898



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 7 TO NOTICE OF RELIANCE

76106466

TRADEMARK APPLICATION SERIAL N°

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

PTO-1555
(5/87)

08/15/2000 THINTON 00000117 76106466

01 FC:361

325.00 OP

JAY-Y ENTERPRISES CO., INC.

08-10-2000

U.S. Patent & TMOs/TM Mail Rcpt Dt. #57

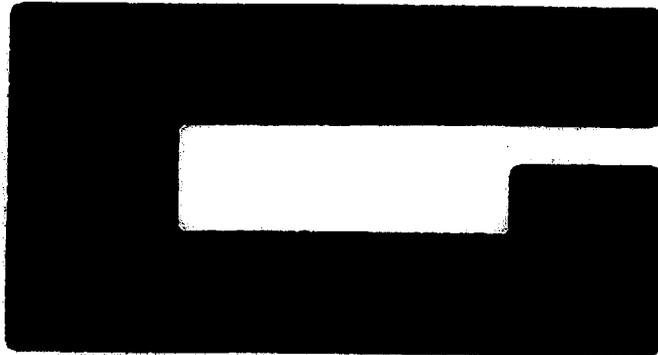
APPLICANT'S NAME: Jay-Y Enterprise Co., Inc.

APPLICANT'S ADDRESS: 632 New York Drive
Pomona, CA 91768

GOODS: Sunglasses, optical frames, reading glasses, and related eye products.
(Class 9)

DATE OF FIRST USE: February 1, 2000

DATE OF FIRST USE IN COMMERCE: February 1, 2000



TRADEMARK

76106466

~TRADEMARK/SERVICE MARK APPLICATION (15 U.S.C. §§ 1051, 1126(d)&(e))~

~To the Assistant Commissioner for Trademarks~

<APPLICANT INFORMATION>

<Name> Jay-Y Enterprise Co., Inc.
<Street> 632 New York Drive
<City> Pomona
<State> California
<Country> U.S.A.
<Zip/Postal Code> 91768
<Telephone Number> (909) 469-4898
<Fax Number> (909) 469-4896
<e-mail Address> jayyent@aol.com

<APPLICANT ENTITY INFORMATION>~Select only ONE~

<Individual: Country of Citizenship>
<Corporation: State/Country of Incorporation> California
<Partnership: State/Country under which Organized>
<Name(s) of General Partner(s) & Citizenship/Incorporation>
<Other Entity Type: Specific Nature of Entity>
<State: Country under which Organized>

<TRADEMARK/SERVICE MARK INFORMATION>

<Mark> The letter G in stylized form.
<Typed Form>~Enter YES, if appropriate~
~DISPLAY THE MARK that you want to register on a separate piece of paper (even if simply a word(s)). Please see additional HELP instructions.~

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<Use in Commerce: Section 1(a)>~Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C § 1051(a)).~
<International Class Number(s)> 9
<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~
Sunglasses, optical frames, reading glasses, and related eye products.

<Date of First Use Anywhere> February 1, 2000
<Date of First Use in Commerce> February 1, 2000
~Submit one (1) SPECIMEN for each international class showing the mark as used in commerce.~

<Intent to Use: Section 1(b)>~Applicant has a bona fide intention to use or use through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C. § 1051(b)).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Foreign Priority: Section 44(d)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services, and asserts a claim of priority based upon a foreign application in accordance with 15 U.S.C. § 1126(d).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Filing>

<Foreign Application Number>

<Date of Foreign Filing>

<Foreign Registration: Section 44(e)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services based on registration of the mark in applicant's country of origin.~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Registration>

<Foreign Registration Number>

<Foreign Registration Date>

<Foreign Registration Renewal Date>

<Foreign Registration Expiration Date>

~Submit foreign registration certificate or a certified copy of the foreign registration, in accordance with 15 U.S.C. §1126(e).~

<FEE INFORMATION>

\$325.00 x <Number of Classes> 1 = <Total Filing Fee Paid> 325.00

<SIGNATURE INFORMATION>

-Applicant requests registration of the above-identified mark in the United States Patent and Trademark Office on the Principal Register established by Act of July 5, 1946 (15 U.S.C. § 1051 et seq.) for the above-identified goods and/or services

The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered or if the application is being filed under 15 U.S.C. § 1051(b), he/she believes applicant to be entitled to use such mark in commerce, to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

-Signature-

<Date>

<Name> James Chen

<Title> President

<CONTACT INFORMATION>

<Name> Joe Nieh

<Company/Firm Name> Law Offices of Joe Nieh

<Street> 17800 Castleton Street, Suite 411

<City> City of Industry

<State> California

<Country> U.S.A.

<Zip-Postal Code> 91748

<Telephone Number> (626) 964-4227

<Fax Number> (626) 964-5727

<e-Mail Address> nieh@hotmail.com

The information collected on this form allows the PTO to determine whether a mark may be registered on the Principal or Supplemental Register, and provides notice of an applicant's claim of ownership of the mark or firm's intent to use the mark in commerce. Responses to the request for information are required in order to obtain the benefit of a registration on the Principal or Supplemental Register. 15 U.S.C. §§ 1051 et seq. and 37 C.F.R. Part 2. All information collected will be made public. Gathering and providing the information will require an estimated seventeen to twenty-three minutes. Please direct comments on this form, including comments on a form and/or suggestions for reducing this burden to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, Washington, D.C. 20513. Please note that the PTO may not conduct or sponsor a collection of information using a form that does not display a valid OMB control number. (See bottom left side of this form.)

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
TRADEMARK EXAMINING OPERATION**

In re Application of: Jay-Y Enterprise Co., Inc.

Serial No.:

Filed:

Mark: The letter G in stylized form

Trademark Law Office:

Attorney:

BOX RESPONSES

NO FEE

Assistant Commissioner for Trademarks
2900 Crystal Drive
Arlington, VA 22202-3513

POWER OF ATTORNEY

Sir:

Applicant hereby appoints:

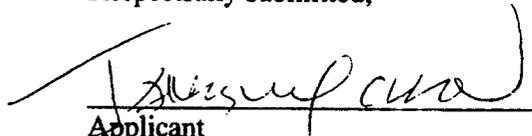
Joe Nieh
17800 Castleton Street, Suite 411
City of Industry, CA 91748

Telephone: (626) 964-4227
Facsimile: (626) 964-5727

a member of the Bar of the State of California, to prosecute the application to register, to transact all business in the Patent and Trademark Office in connection therewith, and to receive the Certificate of Registration.

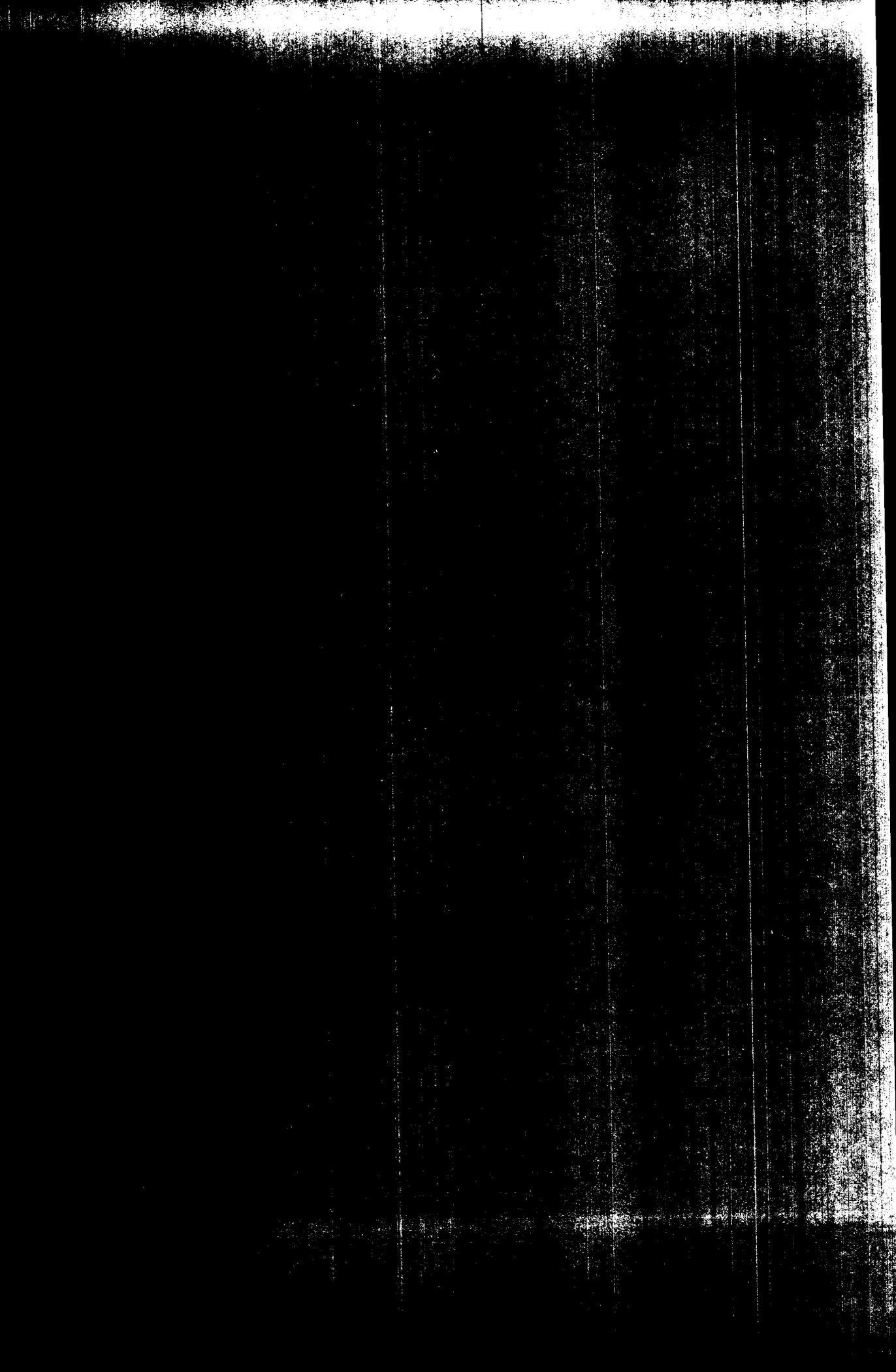
Respectfully submitted,

Dated: August 01, 2000



Applicant

Name: Jay-Y Enterprise Co., Inc.
Address: 632 New York Drive
Pomona, CA 91768
Telephone: (909) 469-4898



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
)	
Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 8 TO NOTICE OF RELIANCE

76122651

TRADEMARK APPLICATION SERIAL NO

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

09/11/2000 SWILSON 00000140 76122651

01 FC:361

325.00 0P

PTO-1555
(5/87)



09-05-2000

U.S. Patent & TMO/TM Mail Rpt Dt. #10

APPLICANT'S NAME: Jay-Y Enterprise Co., Inc.

APPLICANT'S ADDRESS: 632 New York Drive
Pomona, CA 91768

GOODS: Sunglasses, optical frames, reading glasses, and related eye products.
(Class 9)

DATE OF FIRST USE: March 31, 2000

DATE OF FIRST USE IN COMMERCE: March 31, 2000



TRADEMARK

76122651

~TRADEMARK/SERVICE MARK APPLICATION (15 U.S.C. §§ 1051, 1126(d)&(e))~

~To the Assistant Commissioner for Trademarks~

<APPLICANT INFORMATION>

<Name> Jay-Y Enterprise Co., Inc.
<Street> 632 New York Drive
<City> Pomona
<State> California
<Country> U.S.A.
<Zip/Postal Code> 91768
<Telephone Number> (909) 469-4898
<Fax Number> (909) 469-4896
<e-mail Address> jayyent@aol.com

<APPLICANT ENTITY INFORMATION>~Select only ONE~

<Individual: Country of Citizenship>
<Corporation: State/Country of Incorporation> California
<Partnership: State/Country under which Organized>
<Name(s) of General Partner(s) & Citizenship/Incorporation>
<Other Entity Type: Specific Nature of Entity>
<State/Country under which Organized>

<TRADEMARK/SERVICE MARK INFORMATION>

<Mark> An eagle with it's wings spread and the letters USA at the bottom
<Typed Form>~Enter YES, if appropriate~
~DISPLAY THE MARK that you want to register on a separate piece of paper (even if simply a word(s)). Please see additional HELP instructions.~

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<Use in Commerce: Section 1(a)>~Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C § 1051(a)).~
<International Class Number(s)> 9
<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

Sunglasses, optical frames, reading glasses, and related eye products.

<Date of First Use Anywhere> March 31, 2000
<Date of First Use in Commerce> March 31, 2000
~Submit one (1) SPECIMEN for each international class showing the mark as used in commerce.~

<Intent to Use: Section 1(b)>~Applicant has a bona fide intention to use or use through a related company the mark in commerce on or in connection with the below-identified goods and/or services (15 U.S.C. § 1051(b)).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Foreign Priority: Section 44(d)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services, and asserts a claim of priority based upon a foreign application in accordance with 15 U.S.C. § 1126(d).~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Filing>

<Foreign Application Number>

<Date of Foreign Filing>

<Foreign Registration: Section 44(e)>~Applicant has a bona fide intention to use the mark in commerce on or in connection with the below-identified goods and/or services based on registration of the mark in applicant's country of origin.~

<International Class Number(s)>

<Listing of Goods and/or Services>~List in ascending numerical class order. Please see sample in HELP instructions.~

<Country of Foreign Registration>

<Foreign Registration Number>

<Foreign Registration Date>

<Foreign Registration Renewal Date>

<Foreign Registration Expiration Date>

~Submit foreign registration certificate or a certified copy of the foreign registration, in accordance with 15 U.S.C. §1126(e).~

<FEE INFORMATION>

\$325.00 x <Number of Classes> 1 = <Total Filing Fee Paid> 325.00

<SIGNATURE INFORMATION>

~Applicant requests registration of the above-identified mark in the United States Patent and Trademark Office on the Principal Register established by Act of July 5, 1946 (15 U.S.C. § 1051 et seq.) for the above-identified goods and/or services.

The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. § 1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.~

~Signature~ James W.-Y. Chen

<Date> 8/25/2000

<Name> James Chen

<Title> President

<CONTACT INFORMATION>

<Name> Joe Nieh

<Company/Firm Name> Law Offices of Joe Nieh

<Street> 17800 Castleton Street, Suite 411

<City> City of Industry

<State> California

<Country> U.S.A.

<Zip/Postal Code> 91748

<Telephone Number> (626) 964-4227

<Fax Number> (626) 964-5727

<e-Mail Address> nieh@hotmail.com

The information collected on this form allows the PTO to determine whether a mark may be registered on the Principal or Supplemental Register, and provides notice of an applicant's claim of ownership of the mark or bona fide intent to use the mark in commerce. Responses to the request for information are required to obtain the benefit of a registration on the Principal or Supplemental Register. 15 U.S.C. §§1051 et seq. and 37 C.F.R. Part 2. All information collected will be made public. Gathering and providing the information will require an estimated seventeen to twenty-three minutes. Please direct comments on the time needed to complete this form, and/or suggestions for reducing this burden to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, Washington D.C. 20231. Please note that the PTO may not conduct or sponsor a collection of information using a form that does not display a valid OMB control number. (See bottom left side of this form).

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
TRADEMARK EXAMINING OPERATION**

In re Application of: Jay-Y Enterprise Co., Inc.

Serial No.:

Trademark Law Office:

Filed:

Attorney:

Mark: An eagle with it's wings spread
and the letters USA at the bottom

BOX RESPONSES

NO FEE

Assistant Commissioner for Trademarks
2900 Crystal Drive
Arlington, VA 22202-3513

POWER OF ATTORNEY

Sir:

Applicant hereby appoints:

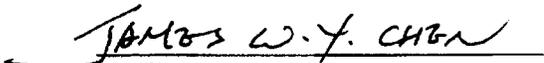
Joe Nieh
17800 Castleton Street, Suite 411
City of Industry, CA 91748

Telephone: (626) 964-4227
Facsimile: (626) 964-5727

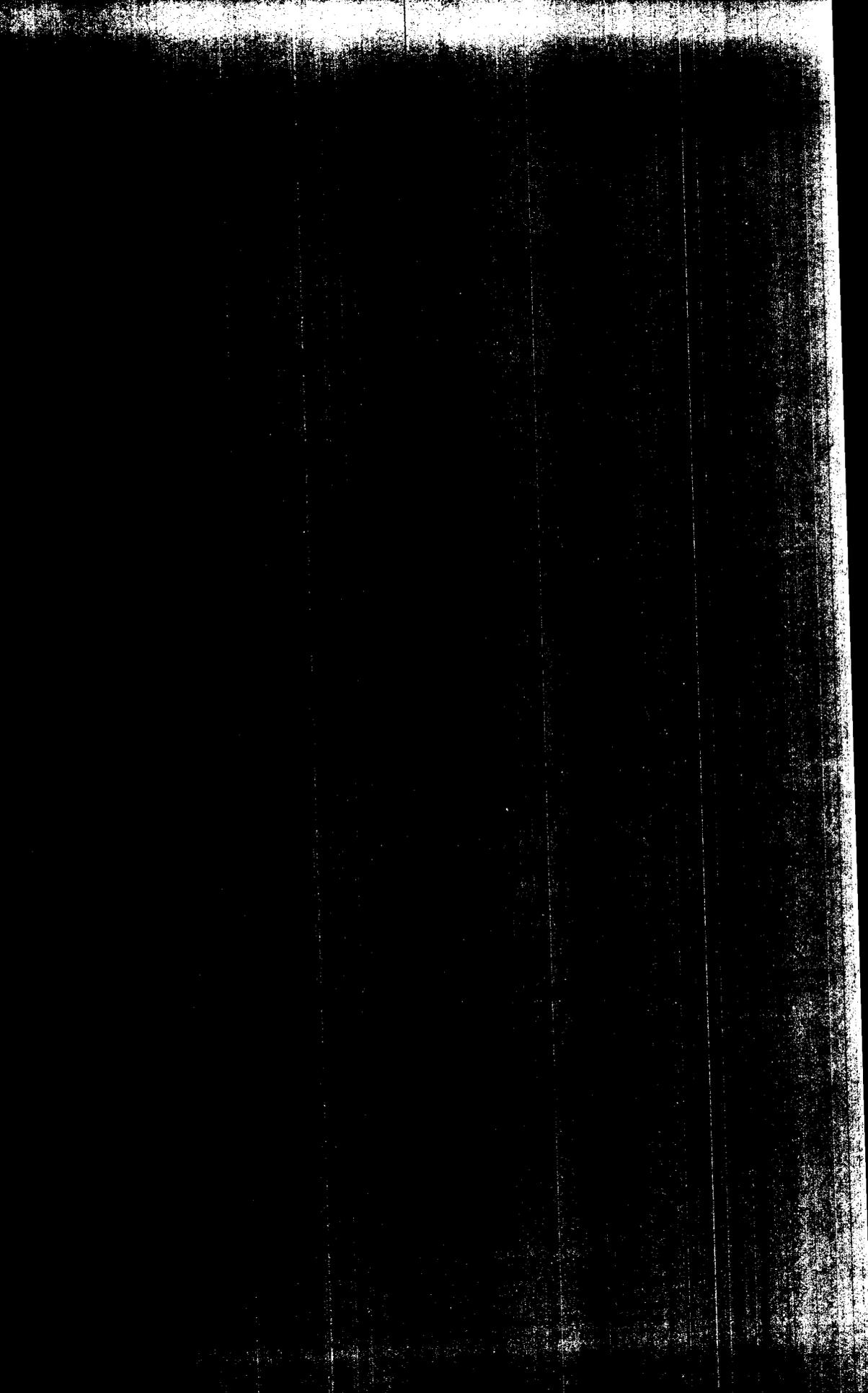
a member of the Bar of the State of California, to prosecute the application to register, to transact all business in the Patent and Trademark Office in connection therewith, and to receive the Certificate of Registration.

Respectfully submitted,

Dated: August 25, 2000


Applicant

Name: Jay-Y Enterprise Co., Inc.
Address: 632 New York Drive
Pomona, CA 91768
Telephone: (909) 469-4898



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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)

Cancellation No. 92047433

PETITIONER'S EXHIBIT 9 TO NOTICE OF RELIANCE

Drawing Page

Serial Number:

78101700

Applicant:

Jay-Y Enterprise Co., Inc.
632 New York Drive
Pomona CA USA 91768



Date of First Use:

12/01/1999

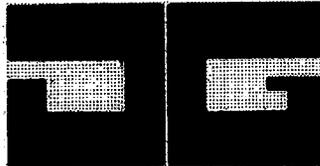
Date of First Use in Commerce:

12/01/1999

Goods and Services:

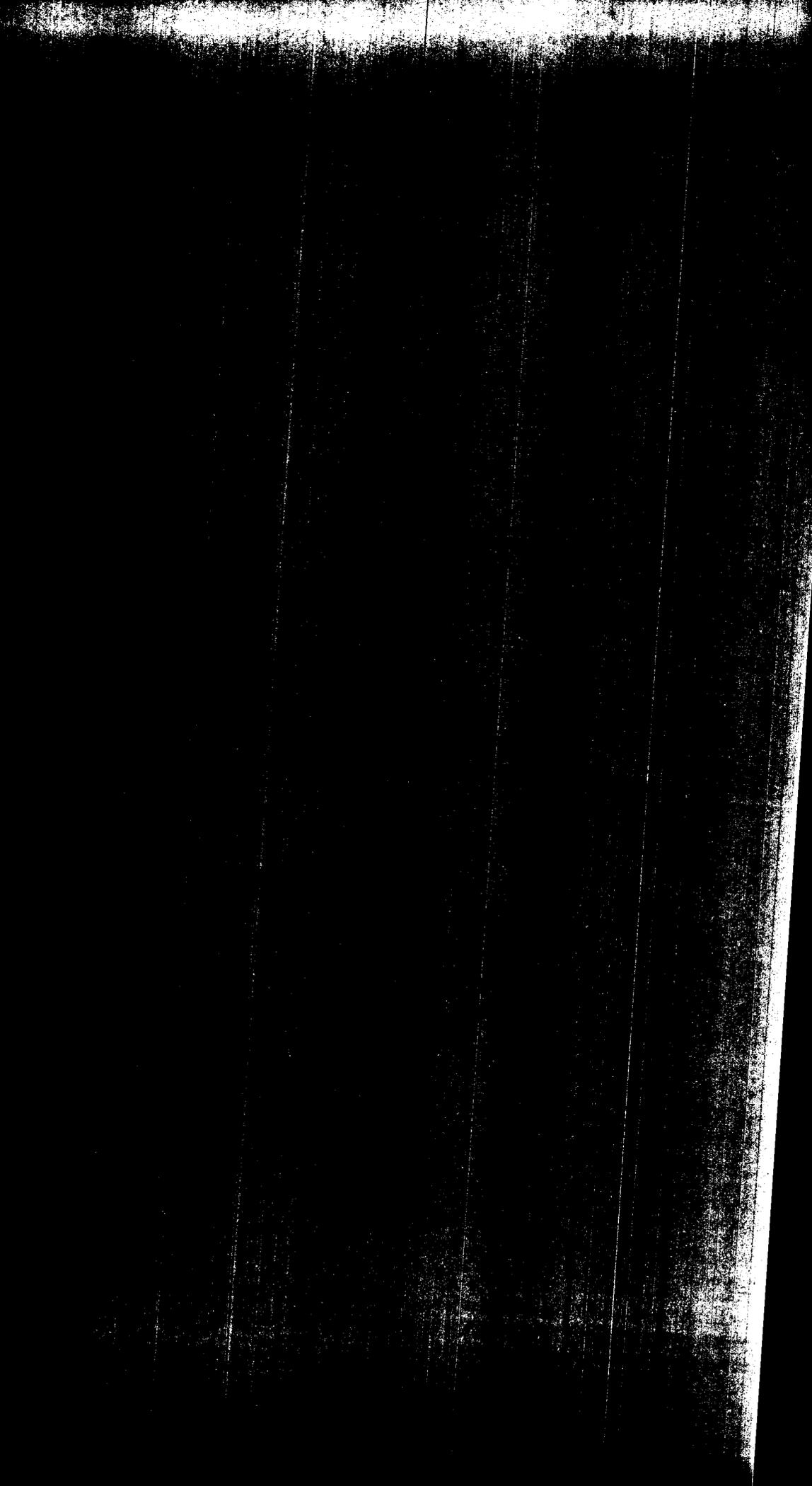
Sunglasses, optical frames, and reading glasses.

Mark:



NO OCR





IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 10 TO NOTICE OF RELIANCE

Internet Transmission Date:
2001/04/22

Serial Number:
78059741

Filing Date:
2001/04/22



TRADEMARK APPLICATION

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

TOTAL FEES PAID: \$325

RAM SALE NUMBER: 110
RAM ACCOUNTING DATE: 20010423



NO OCR



Drawing Page

Serial Number:
78059741

Applicant:

Jay-Y Enterprise Co., Inc.
632 New York Drive
Pomona CA USA 91768



Date of First Use:

01/08/2001

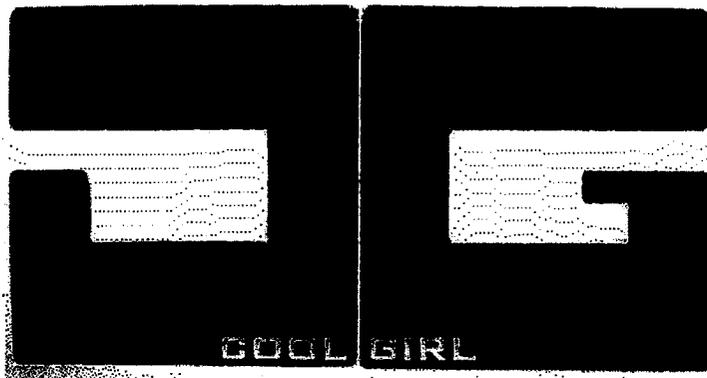
Date of First Use in Commerce:

01/08/2001

Goods and Services:

Sunglasses, optical frames, and reading glasses.

Mark:



NO OCR



<SERIAL NUMBER> 78059741
<FILING DATE> 04/22/2001

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<TRADEMARK/SERVICEMARK APPLICATION>
<VERSION 1.22>

<APPLICANT INFORMATION>

<NAME> Jay-Y Enterprise Co., Inc.
<STREET> 632 New York Drive
<CITY> Pomona
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91768
<TELEPHONE NUMBER> (909) 469-4898
<FAX NUMBER> (909) 469-4896
<E-MAIL ADDRESS> jayyent@aol.com

<APPLICANT ENTITY INFORMATION>

<CORPORATION: STATE/COUNTRY OF INCORPORATION> California

<TRADEMARK/SERVICEMARK INFORMATION>

<MARK> CG COOL GIRL
<TYPED FORM> No

* Applicant requests registration of the above-identified trademark/service mark in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 (15 U.S.C. Section 1051 et seq., as amended). *

<BASIS FOR FILING AND GOODS/SERVICES INFORMATION>

<USE IN COMMERCE: SECTION 1(a)> Yes

* Applicant is using or is using through a related company the mark in commerce on or in connection with the below-identified goods/services. (15 U.S.C. Section 1051(a), as amended). Applicant attaches one SPECIMEN for each class showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services. *

<SPECIMEN> Yes

<SPECIMEN DESCRIPTION> Color photograph of the mark on a pair of sunglasses.

<INTERNATIONAL CLASS NUMBER> 009

<LISTING OF GOODS AND/OR SERVICES> Sunglasses, optical frames, and reading glasses.

<FIRST USE ANYWHERE DATE> 01/08/2001

<FIRST USE IN COMMERCE DATE> 01/08/2001

<ATTORNEY INFORMATION>

<NAME> Joe Nieh
<STREET> 17800 Castleton Street, Suite 411
<CITY> City of Industry
<STATE> CA
<COUNTRY> USA
<ZIP/POSTAL CODE> 91748
<E-MAIL ADDRESS> nieh@hotmail.com
<AUTHORIZE E-MAIL COMMUNICATION> Yes
<FIRM NAME> Law Offices of Joe Nieh
<TELEPHONE NUMBER> (626) 964-4227
<FAX NUMBER> (626) 964-5727

<FEE INFORMATION>

<TOTAL FEES PAID> 325
<NUMBER OF CLASSES PAID> 1
<NUMBER OF CLASSES> 1

<LAW OFFICE INFORMATION>

* The USPTO is authorized to communicate with the applicant's attorney at the below e-mail address *

<E-MAIL ADDRESS FOR CORRESPONDENCE> nieh@hotmail.com

<SIGNATURE AND OTHER INFORMATION>

* PTO-Application Declaration: The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. Section 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. Section 1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

<SIGNATURE> /James Chen/
<DATE> 04/22/2001
<NAME> James Chen
<TITLE> President

<MAILING ADDRESS>

<LINE> Joe Nieh

<LINE> Law Offices of Joe Nieh

<LINE> 17800 Castleton Street, Suite 411

<LINE> City of Industry CA 91748

<CREDIT CARD INFORMATION>

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<RAM ACCOUNTING DATE> 20010423

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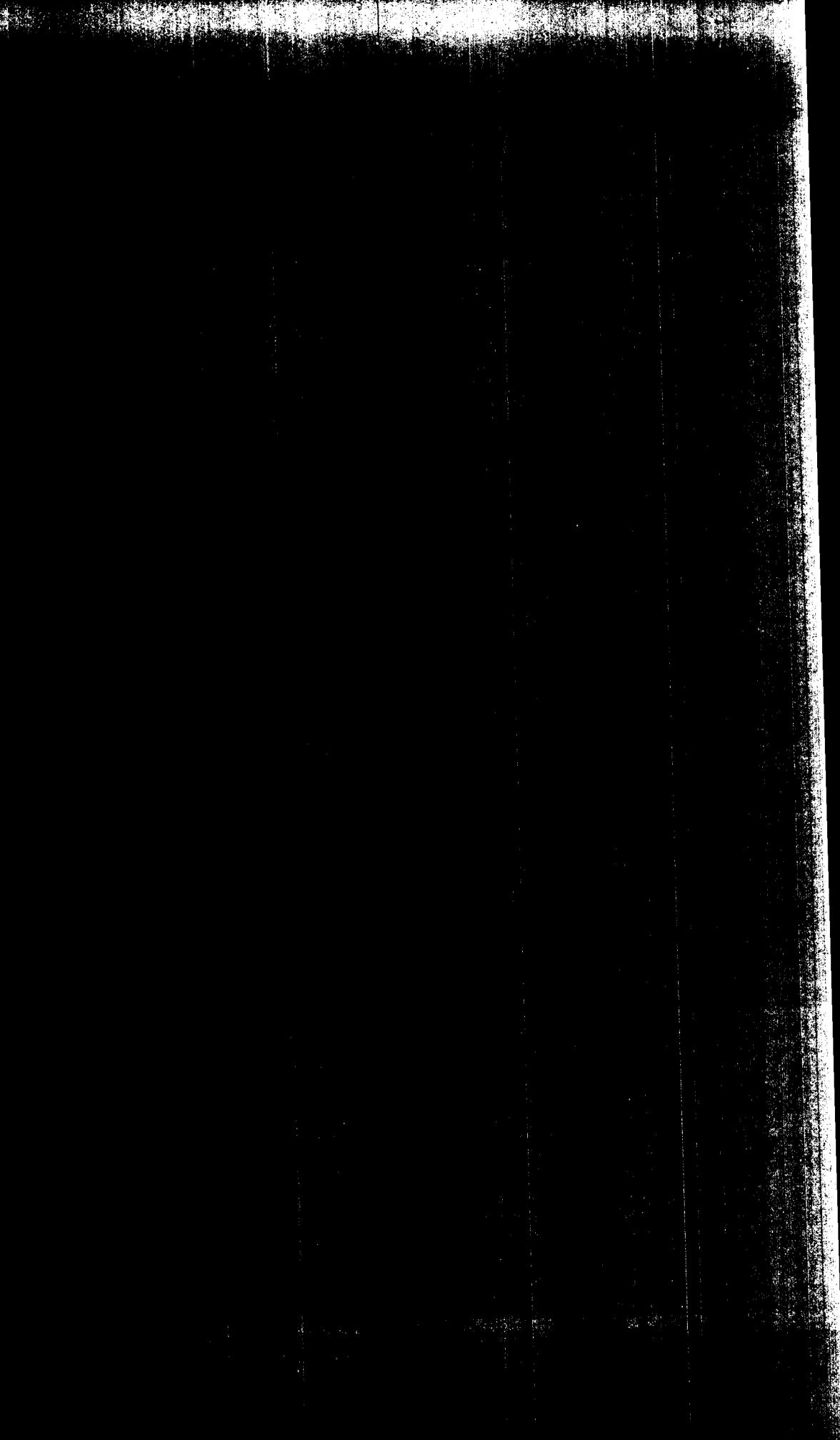
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CC-110-20010422181027645

E-MAIL ADDRESS FOR ACKNOWLEDGMENT> nieh@hotmail.com



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
)	
Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 11 TO NOTICE OF RELIANCE

76592901

TRADEMARK APPLICATION SERIAL NO. _____

U.S. DEPARTMENT OF COMMERCE
PATENT AND TRADEMARK OFFICE
FEE RECORD SHEET

05/24/2004 6THMAS2 0000026 76592901

01 FC:6001

335.00 0P

05-19-2004

U.S. Patent & TMO/c/TM Mail Rpt Dt. #67

APPLICANT'S NAME: Jay-Y Enterprise Co., Inc.

APPLICANT'S ADDRESS: 632 New York Drive, Pomona, CA 91768

GOODS: Sunglasses, Optical Frames and Reading Glasses

DATE OF FIRST USE: 8/15/2002

DATE OF FIRST USE IN COMMERCE: 8/15/2002



U.S. Patent TM C/c/TM
76592901

**MEEI-LING CHEN
A PROFESSIONAL LAW CORPORATION**

Member of California
and New York Bars

18472 East Colima Road, Suite 208
Rowland Heights, CA 91748
Telephone (626) 854-6616
Facsimile (626) 854-6618

May 14, 2004

Assistant Commissioner for Trademarks
Box New App/Fee
2900 Crystal Drive
Arlington, VA 22202-3513

RE: Trademark "CHOPPERS"

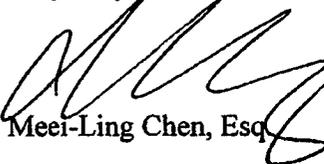
Dear Sir or Madam:

I am enclosing the followings for the support of application for trademark registration:

1. Filing fee of \$335.00;
2. An application;
3. A drawing page;
4. One (1) specimen of the mark as used in commerce; and
5. A stamped self-addressed postcard

Feel free to call me if you need any further documents.

Very truly yours,



Meei-Ling Chen, Esq.

MLC/yl

Enc.

c:\mll\ml1276-4\cover.br

BASIS FOR FILING AND GOODS AND/OR SERVICES INFORMATION

Applicant requests registration of the trademark/service mark identified above with the Patent and Trademark Office of the Principal Register established by the Act of July 5, 1946 (16 U.S.C. § 1051 et seq.) for the following Class(es) and Goods and/or Services and check the basis that covers those specific Goods or Services. More than one basis may be selected, but do NOT claim both (a) and (b) for the identical goods or services in one application.

Please use the Wizard if there is more than one class.

Section 1(a), Use in Commerce: Applicant is using or is using through a related company the mark in commerce on or in connection with the below identified goods and/or services. 15 U.S.C § 1051(a), as amended. Applicant attaches one specimen for each class showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services. If filing electronically, applicant must attach a JPG or GIF specimen image file for each international class, regardless of whether the mark itself is in a typed drawing format or is in a stylized format or a design.

Specimen Image File

Click on the 'Browse' button to select GIF or JPG image file that contains the specimen from applicant's local drive.

Describe what the specimen submitted consists of:

Sunglasses

International Class	<input type="text" value="9"/> If known, enter class number 001 - 042, A, B, or 200
Listing of Goods and/or Services	Sunglasses, optical frames and reading glasses <input type="text"/>
Date of First Use of Mark Anywhere	<input type="text" value="08/15/2002"/> MM/DD/YYYY
Date of First Use of the Mark In Commerce	<input type="text" value="08/15/2002"/> MM/DD/YYYY

Section 1(b), Intent to Use: Applicant has a bona fide intention to use or use through a related company the mark in commerce on or in connection with the goods and/or services identified below (15 U.S.C. §1051(b)).

International Class	<input type="text"/> If known, enter class number 001 - 042, A, B, or 200
Listing of Goods and/or Services	<input type="text"/>

Section 44(d), Priority based on foreign filing: Applicant has a bona fide intention to use the mark in commerce on or in connection with the goods and/or services identified below, and asserts a

claim of priority based upon a foreign application in accordance with 15 U.S.C. §1126(d).

International Class	<input type="text"/> If known, enter class number 001 - 042, A, B, or 200
* Listing of Goods and/or Services	<input type="text"/> <input type="text"/>
Country of Foreign Filing	<input type="text"/> <input type="text"/> If not listed above, please select 'OTHER' and specify here: <input type="text"/>
Foreign Application Number	<input type="text"/>
Date of Foreign Filing	<input type="text"/> MM/DD/YYYY

Section 44(e), Based on Foreign Registration: Applicant has a bona fide intention to use the mark in commerce on or in connection with the above identified goods and/or services, and will submit a certification or certified copy of the foreign registration before the application may proceed to registration, in accordance with 15 U. S.C. 1126(e), as amended.

International Class	<input type="text"/> If known, enter class number 001 - 042, A, B, or 200
* Listing of Goods and/or Services	<input type="text"/> <input type="text"/>
Country of Foreign Registration	<input type="text"/> <input type="text"/> If not listed above, please select 'OTHER' and specify here: <input type="text"/>
Foreign Registration Number	<input type="text"/>
Foreign Registration Date	<input type="text"/> MM/DD/YYYY
Renewal Date for Foreign Registration	<input type="text"/> MM/DD/YYYY
Expiration Date of Foreign Registration	<input type="text"/> MM/DD/YYYY

Check here if an attorney is filing this application on behalf of applicant(s). Otherwise, click on Domestic Representative to continue.

Attorney Information	
Correspondent Attorney Name	Meei-Ling Chen
Individual Attorney Docket/Reference Number	
Other Appointed A(torney)s	
Attorney Address	Street Address 18472 E. Colima Road, Suite 208
	City Rowland Heights
	State California If not listed above, please select 'OTHER' and specify here: _____
	Country USA If not listed above, please select 'OTHER' and specify here: _____
	Zip/Postal Code 91748
Firm Name	Meei-Ling Chen, A Professional Law Corporation
Phone Number	(626) 854-6616
FAX Number	(626) 854-6618
Internet E-Mail Address	mlclawoffices@aol.com <input checked="" type="checkbox"/> Check here to authorize the USPTO to communicate with the applicant's attorney at the listed e-mail address. Note: only one e-mail address may be used for correspondence.

Check here if the applicant has appointed a Domestic Representative. A Domestic Representative is required if the applicant's address is outside the United States. Otherwise, click on Fee Information to continue.

Domestic Representative

The applicant must appoint a Domestic Representative if the applicant's address is outside the United States. The following is hereby appointed applicant's representative upon whom notice or process in the proceedings affecting the mark may be served.

Representative's Name	<input type="text"/>	
Address	Street Address	<input type="text"/>
	City	<input type="text"/>
	State	<input type="text"/> <input type="button" value="v"/> If not listed above, please select 'OTHER' and specify here: <input type="text"/>
	Zip Code	<input type="text"/>
Firm Name	<input type="text"/>	
Phone Number	<input type="text"/>	
FAX Number	<input type="text"/>	
Internet E-Mail Address	<input type="text"/>	
<input checked="" type="checkbox"/> Check here to authorize the USPTO to communicate with the applicant's representative at the listed e-mail address. Note: only one e-mail address may be used for correspondence.		

Fee Information

Number of Classes Paid

Note: The total fee is computed based on the Number of Classes in which the goods and/or services associated with the mark are classified.

\$ 335.00 = Number of Classes Paid x \$335(per class)

Amount

\$ 335.00

Payment Method

Credit Card

(If checked, you will be prompted later in the process to enter your credit card information).

Deposit Account Number

(If checked, please enter six numbers with no space or hyphen).

WARNING: Unlike credit cards, we do NOT process deposit account transactions immediately. Although a successful transmission will result in an assigned serial number, a later determination that your deposit account does not cover the fee payment will result in the serial number being misassigned and the filing date being canceled.

The U.S. Patent and Trademark Office is hereby authorized to charge any fees or credit any overpayments to the deposit account listed above.

Name of Person authorizing account activity

Company/Firm Name

Declaration

The undersigned, being hereby warned that willful false statements and the like so made are punishable by fine or

imprisonment, or both, under 18 U.S.C. §1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he/she is properly authorized to execute this application on behalf of the applicant; he/she believes the applicant to be the owner of the trademark/service mark sought to be registered, or, if the application is being filed under 15 U.S.C. §1051(b), he/she believes applicant to be entitled to use such mark in commerce; to the best of his/her knowledge and belief no other person, firm, corporation, or association has the right to use the mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods/services of such other person, to cause confusion, or to cause mistake, or to deceive; and that all statements made of his/her own knowledge are true; and that all statements made on information and belief are believed to be true.

The application will not be "signed" in the sense of a traditional paper document. To verify the contents of the application, the signatory must enter any combination of alpha/numeric characters that has been specifically adopted to serve the function of the signature, preceded and followed by the forward slash (/) symbol. Acceptable "signatures" could include: /john doe/, /jd/, and /123-4567/. The application may still be verified to check for missing information or errors even if the signature and date signed fields are left blank. For additional information, click on "Signature" below.

Signature		Date Signed	4/6/04
			MM/DD/YYYY
Signatory's Name	Ward Chen		
Signatory's Position	President		

Click on the desired action:

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<input type="button" value="Validate Form"/>	<input type="button" value="Reset Form"/>
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To either print the completed application, in whole or in part, download and save the validated application, or electronically submit the application to the USPTO, click on the Validate Form button.



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

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Word Mark G

Goods and Services IC 018. US 001 002 003 022 041. G & S: handbags. FIRST USE: 19941000. FIRST USE IN COMMERCE: 19950300

IC 025. US 022 039. G & S: belts[, gloves]. FIRST USE: 19941000. FIRST USE IN COMMERCE: 19950300

Mark Drawing Code (5) WORDS, LETTERS, AND/OR NUMBERS IN STYLIZED FORM

Serial Number 74709786

Filing Date August 1, 1995

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition December 17, 1996

Registration Number 2042805

Registration Date March 11, 1997

Owner (REGISTRANT) GUCCI AMERICA, INC. CORPORATION NEW YORK 685 Fifth Avenue New York NEW YORK 10022

Attorney of Record LOUIS S. EDERER

Prior Registrations 1106722;1107311;1142562;1158170;1920895;AND OTHERS

Type of Mark TRADEMARK

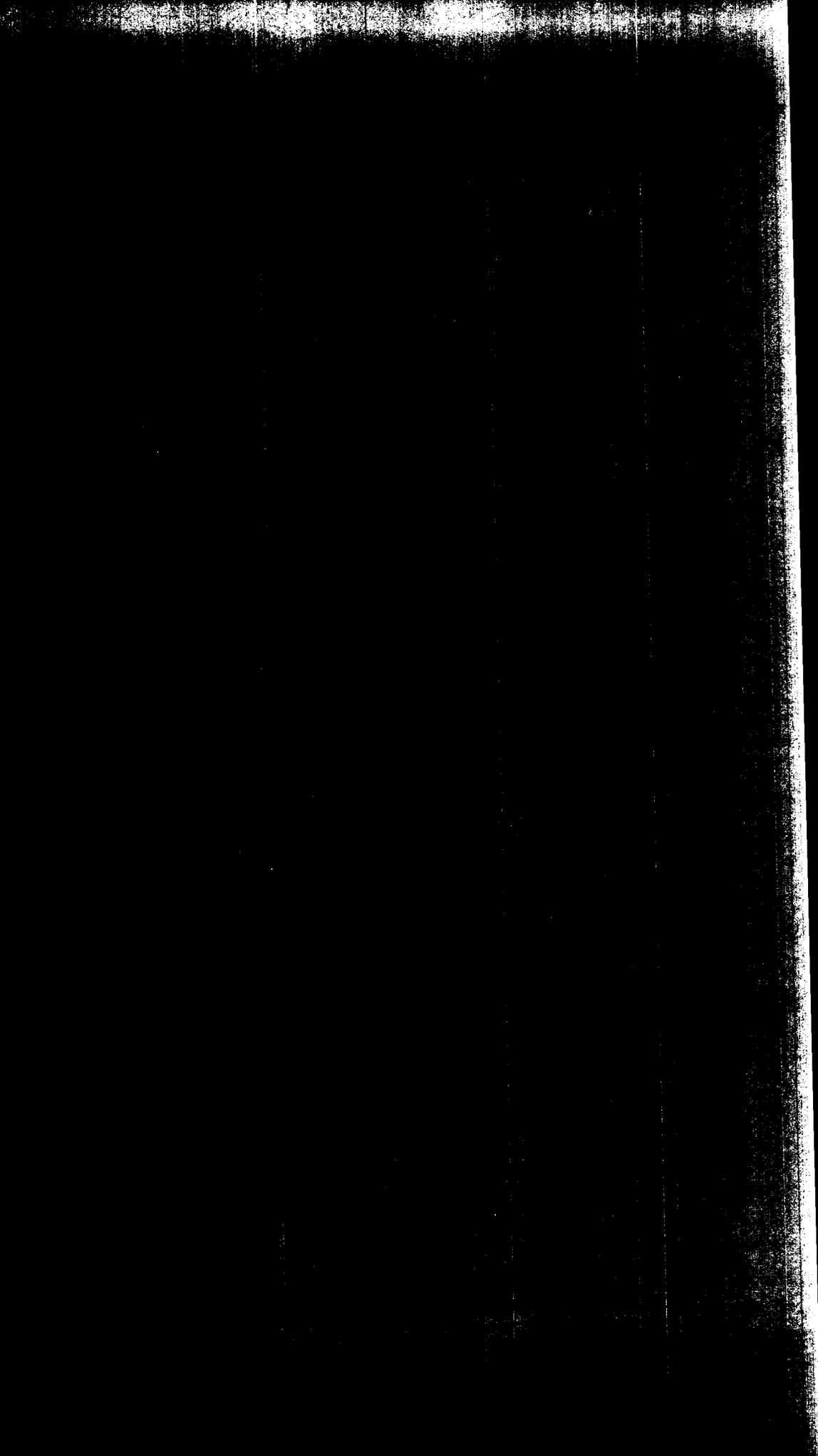
Register PRINCIPAL

Affidavit Text SECT 15. SECT 8 (6-YR). SECTION 8(10-YR) 20070430.

Renewal 1ST RENEWAL 20070430
Live/Dead Indicator LIVE

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Respondent.

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PETITIONER'S EXHIBIT 13 TO NOTICE OF RELIANCE



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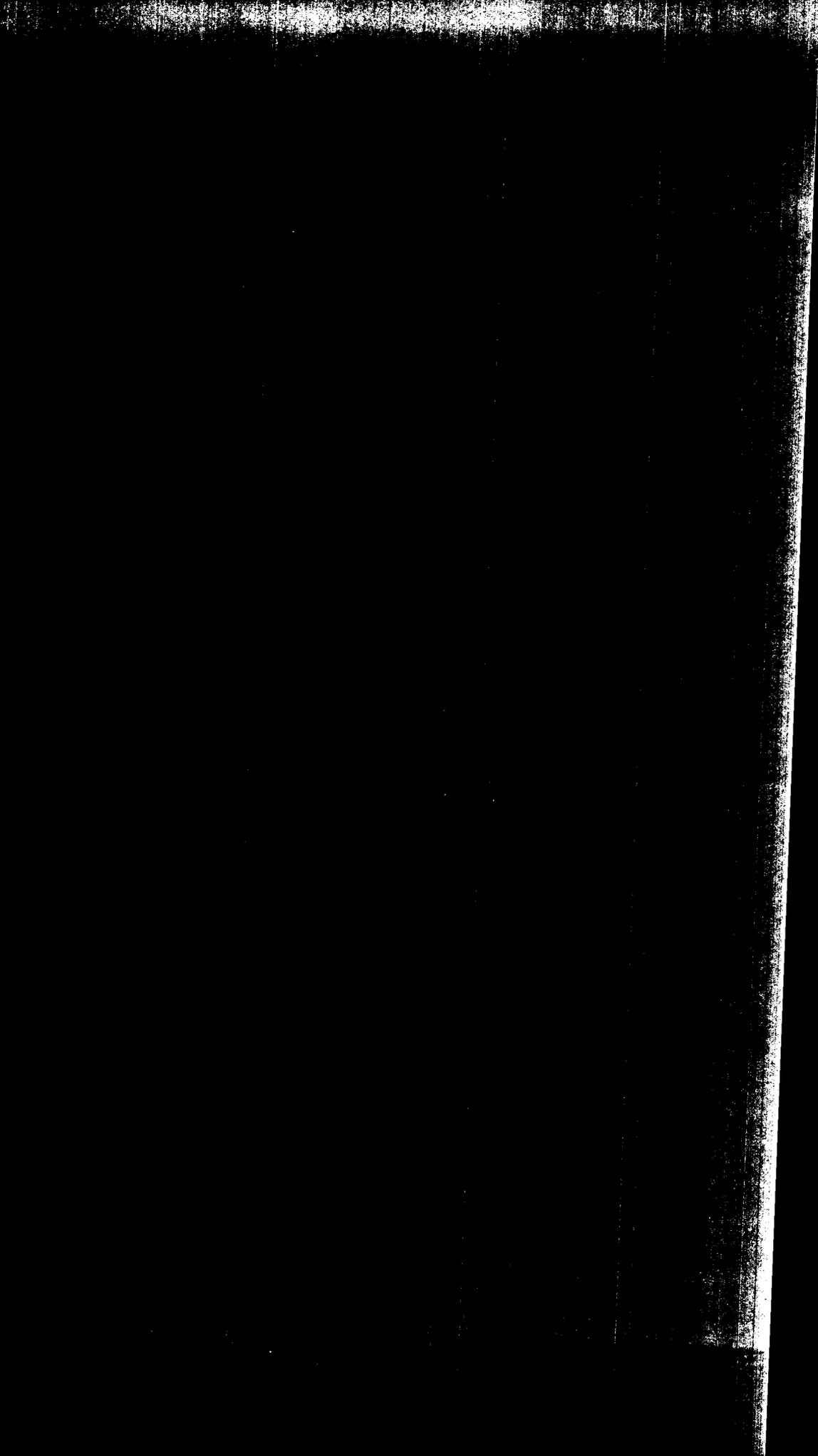
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Word Mark	G
Goods and Services	(CANCELLED) IC 025. US 022 039. G & S: belts, gloves. FIRST USE: 19920700. FIRST USE IN COMMERCE: 19921200
Mark Drawing Code	(5) WORDS, LETTERS, AND/OR NUMBERS IN STYLIZED FORM
Serial Number	74709783
Filing Date	August 1, 1995
Current Filing Basis	1A
Original Filing Basis	1A
Supplemental Register Date	March 31, 1997
Registration Number	2068107
Registration Date	June 3, 1997
Owner	(REGISTRANT) GUCCI AMERICA, INC. CORPORATION NEW YORK 685 Fifth Avenue New York NEW YORK 10022
Attorney of Record	GEORGE M. BORABABY
Prior Registrations	1106722;1158170;AND OTHERS
Type of Mark	TRADEMARK
Register	SUPPLEMENTAL
Affidavit Text	SECT 8 (6-YR).
Live/Dead Indicator	DEAD
Cancellation Date	March 8, 2008

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Respondent.

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Word Mark	G
Goods and Services	IC 014. US 002 027 028 050. G & S: WATCHES and CLOCKS. FIRST USE: 19960430. FIRST USE IN COMMERCE: 19960900
Mark Drawing Code	(5) WORDS, LETTERS, AND/OR NUMBERS IN STYLIZED FORM
Serial Number	75456924
Filing Date	March 25, 1998
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	December 29, 1998
Registration Number	2234272
Registration Date	March 23, 1999
Owner	(REGISTRANT) GUCCI AMERICA, INC. CORPORATION NEW YORK 685 fifth Avenue New York NEW YORK 10022
Attorney of Record	Louis S. Ederer
Prior Registrations	2042805
Type of Mark	TRADEMARK
Register	PRINCIPAL
Affidavit Text	SECT 15. SECT 8 (6-YR). SECTION 8(10-YR) 20080607.
Renewal	1ST RENEWAL 20080607
Live/Dead Indicator	LIVE

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Word Mark	GA
Goods and Services	IC 018. US 003 041. G & S: Handbags, Wallets, Purses and Umbrellas IC 025. US 039. G & S: Clothing Articles for Men and Women-Namely, Suits, Dresses, Coats, Cloaks, Jackets, Overcoats, Trousers, Skirts, Shirts, Scarves, Kerchiefs, Ties, Belts and Footwear
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	03.15.01 - Eagles 03.15.19 - Birds or bats in flight or with outspread wings 03.15.24 - Stylized birds and bats
Serial Number	73281391
Filing Date	October 14, 1980
Current Filing Basis	44E
Original Filing Basis	44D;44E
Published for Opposition	October 5, 1982
Registration Number	1221737
Registration Date	December 28, 1982

Owner (REGISTRANT) Giorgio Armani S.p.A. CORPORATION ITALY Via Durini 24 Milan ITALY
(LAST LISTED OWNER) GA MODEFINE S.A. CORPORATION BY ASSIGNMENT
SWITZERLAND AVENUE DE FRANCE 90 CH-1004 LAUSANNE SWITZERLAND

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record DENISE A LINDENAUER

Priority Date July 18, 1980

Description of Mark The lining in the drawing represents shading and design features of the mark and does not represent color.

Type of Mark TRADEMARK

Register PRINCIPAL

Affidavit Text SECT 15. SECT 8 (6-YR). SECTION 8(10-YR) 20020807.

Renewal 1ST RENEWAL 20020807

Live/Dead Indicator LIVE

Cancellation Date May 18, 1988

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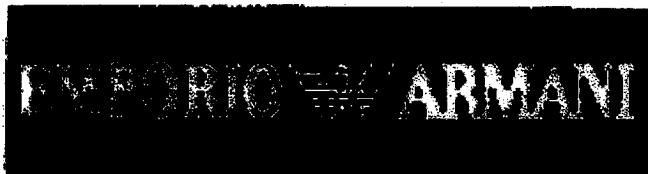
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Word Mark	EMPORIO ARMANI
Translations	THE ENGLISH TRANSLATION OF THE WORD "EMPORIO" IN THE MARK IS "EMPORIUM".
Goods and Services	IC 009. US 026. G & S: SPECTACLES AND PARTS THEREOF IC 035. US 101. G & S: BUSINESS CONSULTING SERVICES WITH RESPECT TO CLOTHING SHOPS; PROVIDING TECHNICAL ADVICE TO OTHERS IN THE ESTABLISHMENT OF AND/OR OPERATION OF RETAIL CLOTHING AND TAILORING STORES
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	03.15.01 - Eagles 03.15.19 - Birds or bats in flight or with outspread wings 26.11.01 - Rectangles as carriers or rectangles as single or multiple line borders
Serial Number	73655881
Filing Date	April 16, 1987
Current Filing Basis	44E
Original Filing Basis	44D
Published for Opposition	October 31, 1989
Registration Number	1578682

Registration Date January 23, 1990

Owner (REGISTRANT) GIORGIO ARMANI S.P.A. CORPORATION ITALY VIA DURINI, 24 MILANO ITALY

(LAST LISTED OWNER) G.A. MODEFINE S.A. CORPORATION BY ASSIGNMENT SWITZERLAND Avenue de France, 90 Lausanne SWITZERLAND

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record HERBERT DUBNO

Priority Date March 10, 1987

Prior Registrations 1081795;1156891;1485822

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "EMPORIO" APART FROM THE MARK AS SHOWN

Description of Mark THE MARK CONSISTS OF "EMPORIO ARMANI" AND DESIGN REPRESENTATION OF AN EAGLE AND THE LETTERS "GA". THE LINING IN THE DRAWING REPRESENTS SHADING AND DESIGN FEATURES OF THE MARK AND DOES NOT REPRESENT COLOR.

Type of Mark TRADEMARK. SERVICE MARK

Register PRINCIPAL

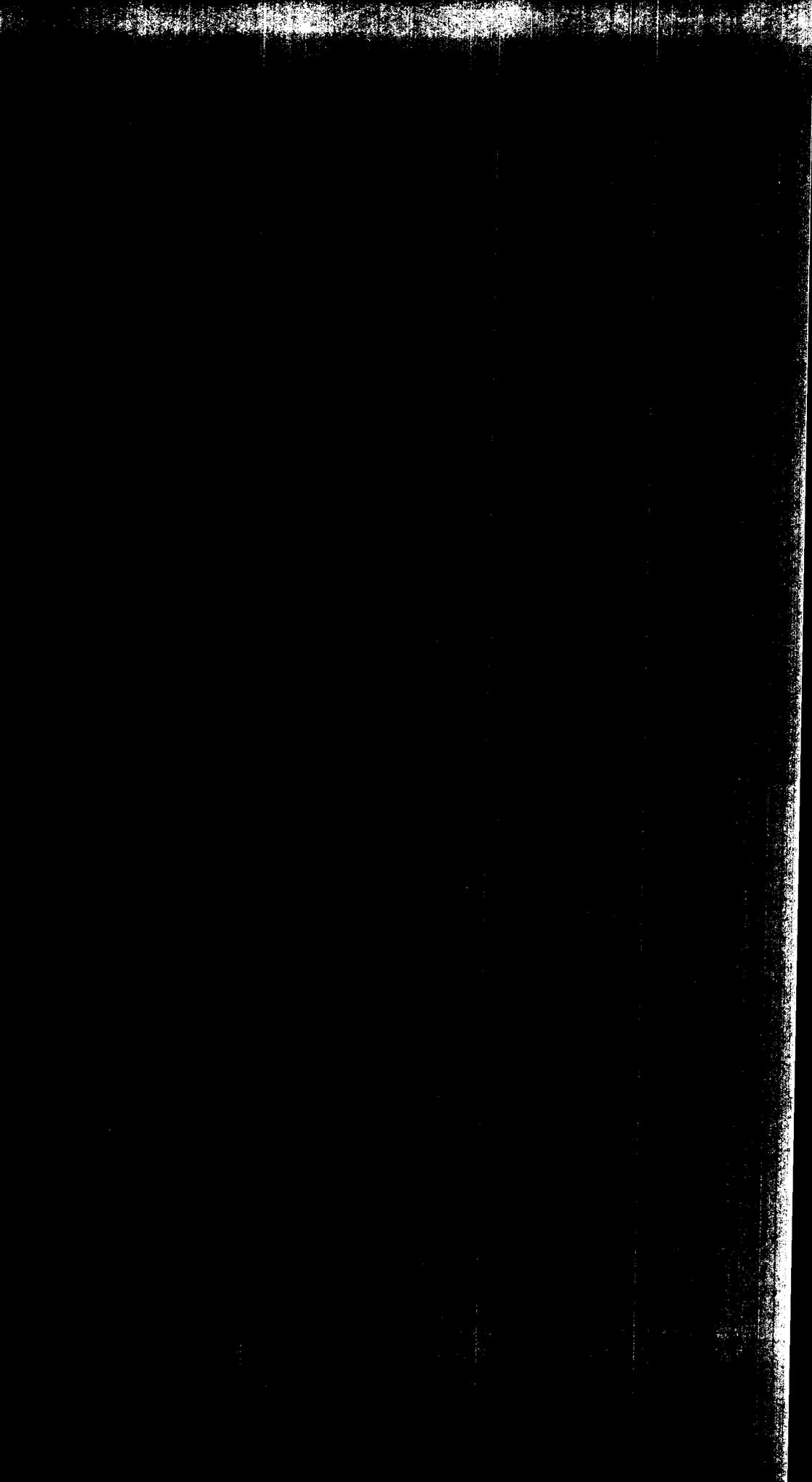
Affidavit Text SECT 15. SECT 8 (6-YR).

Renewal 1ST RENEWAL 19991203

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Word Mark GA
Goods and Services (CANCELLED) IC 003. US 001 004 006 050 051 052. G & S: [perfumes, toilet water, personal deodorants, essential oils for personal use, body lotions, shower gel, bubble bath, hair shampoos, hair sprays, hair lotions, bath oils, bath pearls, skin soaps, aftershave lotions, cosmetic pencils, foundation make-up, face powders, talcum powder, rouges, lipsticks, mascaras, skin cleansing creams, skin cleansing lotions, sun screen preparation, nail polish remover, face creams, body creams, dentifrices]
(CANCELLED) IC 009. US 021 023 026 036 038. G & S: [eyeglasses, sunglasses, sport glasses, pince-nez, cases for eyeglasses and sunglasses, chains for eyeglasses and sunglasses, frames for eyeglasses and sunglasses, lenses for eyeglasses and sunglasses]
(CANCELLED) IC 014. US 002 027 028 050. G & S: [earrings, bracelets of precious metals, necklaces, rings (being jewelry), pendants, brooches, chains (being jewelry), pins (being jewelry), diadems, medallions, cufflinks, tie clips, jewelry, costume jewelry, watches, clocks, chronometers, watch straps, jewelry and watch cases made of precious metals, trays and ashtrays of precious metals, cigarette boxes of precious metals, napkin rings of precious metals]
(CANCELLED) IC 018. US 001 002 003 022 041. G & S: [handbags, luggage, shoulder bags, beach bags, clutch bags, attache cases, school bags, tote bags, travelling bags, credit card cases, document cases, passport cases, cosmetic cases sold empty, keycases, knapsacks, rucksacks, briefcases, purses, wallets, travelling trunks, suitcases, umbrellas, parasols, walking sticks]
IC 025. US 022 039. G & S: underwear, brassieres, corsets, hosiery, petticoats, nightgowns, pajamas, pullovers, dressing gowns, bath robes, gloves, cardigans, hats, jerseys, neckties, scarves, neckwear, sweaters, socks, stockings, trousers, leggings, skirts, jackets, jerkins, shirts, vests,

jumpers, track suits, blouses, jeans, pants, Bermuda shorts, T-shirts, caps, panties, sweat-shirts, suits and dresses, overcoats, coats, anoraks, raincoats, bathing suits, belts, shoes, boots, slippers

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 03.15.01 - Eagles
03.15.19 - Birds or bats in flight or with outspread wings
03.15.24 - Stylized birds and bats

Serial Number 75448368

Filing Date March 11, 1998

Current Filing Basis 44E

Original Filing Basis 44D

Published for Opposition May 4, 1999

Change In Registration CHANGE IN REGISTRATION HAS OCCURRED

Registration Number 2264525

Registration Date July 27, 1999

Owner (REGISTRANT) GA MODEFINE S.A. COMPANY SWITZERLAND VIA PENATE 4 MENDRISIO SWITZERLAND CH6850

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record HERBERT DUBNO

Priority Date November 25, 1997

Prior Registrations 1221737;1578682

Type of Mark TRADEMARK

Register PRINCIPAL

Affidavit Text SECT 15. PARTIAL SECT 8 (6-YR).

Live/Dead Indicator LIVE

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 18 TO NOTICE OF RELIANCE



United States Patent and Trademark Office

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Start List At: OR Jump to record: **Record 17 out of 23**

TAB Status ASSUM Status DER ITAB Status (Use the "Back" button of the Internet Browser to return to TESS)

Typed Drawing

Word Mark WEST COAST CHOPPERS

Goods and Services IC 025. US 022 039. G & S: Clothing and headwear, namely, hats, shirts, t-shirts, caps, jackets and sweatshirts. FIRST USE: 20000102. FIRST USE IN COMMERCE: 20000102

Mark Drawing Code (1) TYPED DRAWING

Serial Number 76261841

Filing Date May 24, 2001

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition October 16, 2001

Registration Number 2527474

Registration Date January 8, 2002

Owner (REGISTRANT) James, Jesse INDIVIDUAL UNITED STATES 718 Anaheim Street Long Beach CALIFORNIA 90813

(LAST LISTED OWNER) VANILLA GORILLA, L.P. COMPOSED OF 2002 JESSE JAMES FAMILY TRUST; WAY FAST WHITEY, INC. LIMITED PARTNERSHIP CALIFORNIA 718 W. Anaheim St. Long Beach CALIFORNIA 90813

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record Marvin H. Kleinberg

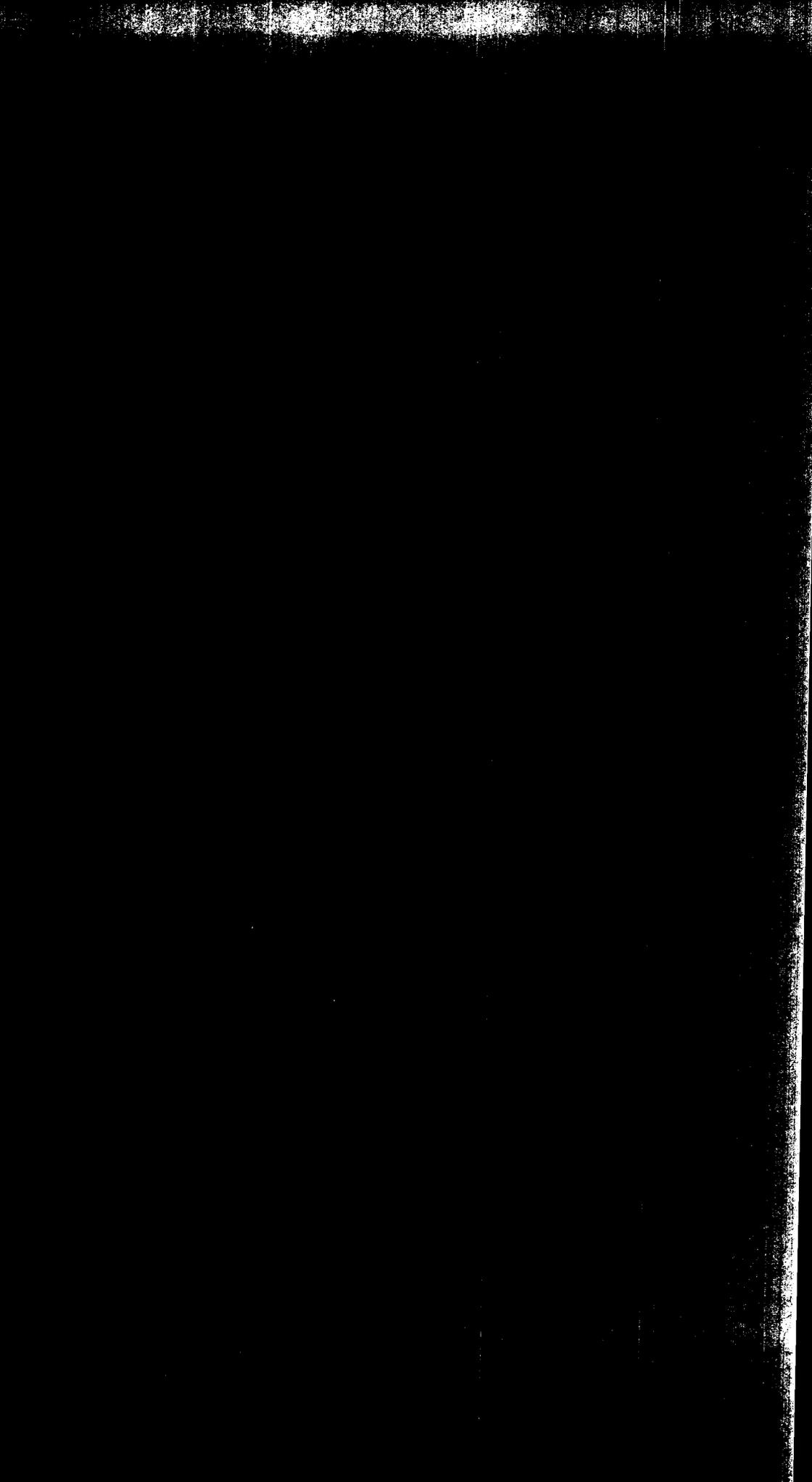
Type of Mark TRADEMARK

Register PRINCIPAL

Affidavit Text SECT 15. SECT 8 (6-YR).
Live/Dead Indicator LIVE

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TESS HOME NEW CASES SEARCH HISTORY SEARCH LOG HELP CONTACT US

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 19 TO NOTICE OF RELIANCE



United States Patent and Trademark Office

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Start List At: OR Jump to record: **Record 6 out of 23**

TARR Status | ASSIGN Status | TDR | TTAB Status (Use the "Back" button of the Internet Browser to return to TESS)



Word Mark WEST COAST CHOPPERS

Goods and Services IC 025. US 022 039. G & S: clothing, namely, headbands, scarves, gloves, underwear, tank tops, belts, rainwear, swimwear, jackets, sweatshirts, sweatpants, shorts and pants, shoes and boots. FIRST USE: 19940101. FIRST USE IN COMMERCE: 19940101

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 24.13.03 - Crosses formed by inscriptions (words intersecting)
24.13.25 - Cross, ankh; Cross, Maltese; Other crosses, including ankh, Maltese
26.01.01 - Circles as carriers or as single line borders

Trademark Search Facility Classification Code SHAPES-CIRCLES Circle figures or designs including semi-circles and incomplete circles
SHAPES-CROSSES Cross or cross-like designs

Serial Number 78647458

Filing Date June 9, 2005

Current Filing Basis 1A

Original Filing Basis 1B

Published for Opposition December 5, 2006

Registration Number 3363268

Registration Date January 1, 2008

Owner (REGISTRANT) VANILLA GORILLA, L.P. COMPOSED OF 2002 JESSE JAMES FAMILY TRUST, a California grantor trust and WAY FAST WHITEY, INC., a California corporation LIMITED PARTNERSHIP CALIFORNIA 718 W. Anaheim St. Long Beach CALIFORNIA 90813

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record Marvin H. Kleinberg

Description of Mark Color is not claimed as a feature of the mark.

Type of Mark TRADEMARK

Register PRINCIPAL

Live/Dead Indicator LIVE

HOME	SEARCH	REGISTER	FILE FORM	RENEW	SEARCH OQ	TOP	HELP	CURR LIST
SEARCH	FILE DOC	RENEW DOC	SEARCH DOC	LAST DOC				

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 20 TO NOTICE OF RELIANCE

Int. Cl.: 9

Prior U.S. Cls.: 21, 23, 26, 36 and 38

Reg. No. 2,654,571

United States Patent and Trademark Office

Registered Nov. 26, 2002

**TRADEMARK
PRINCIPAL REGISTER**



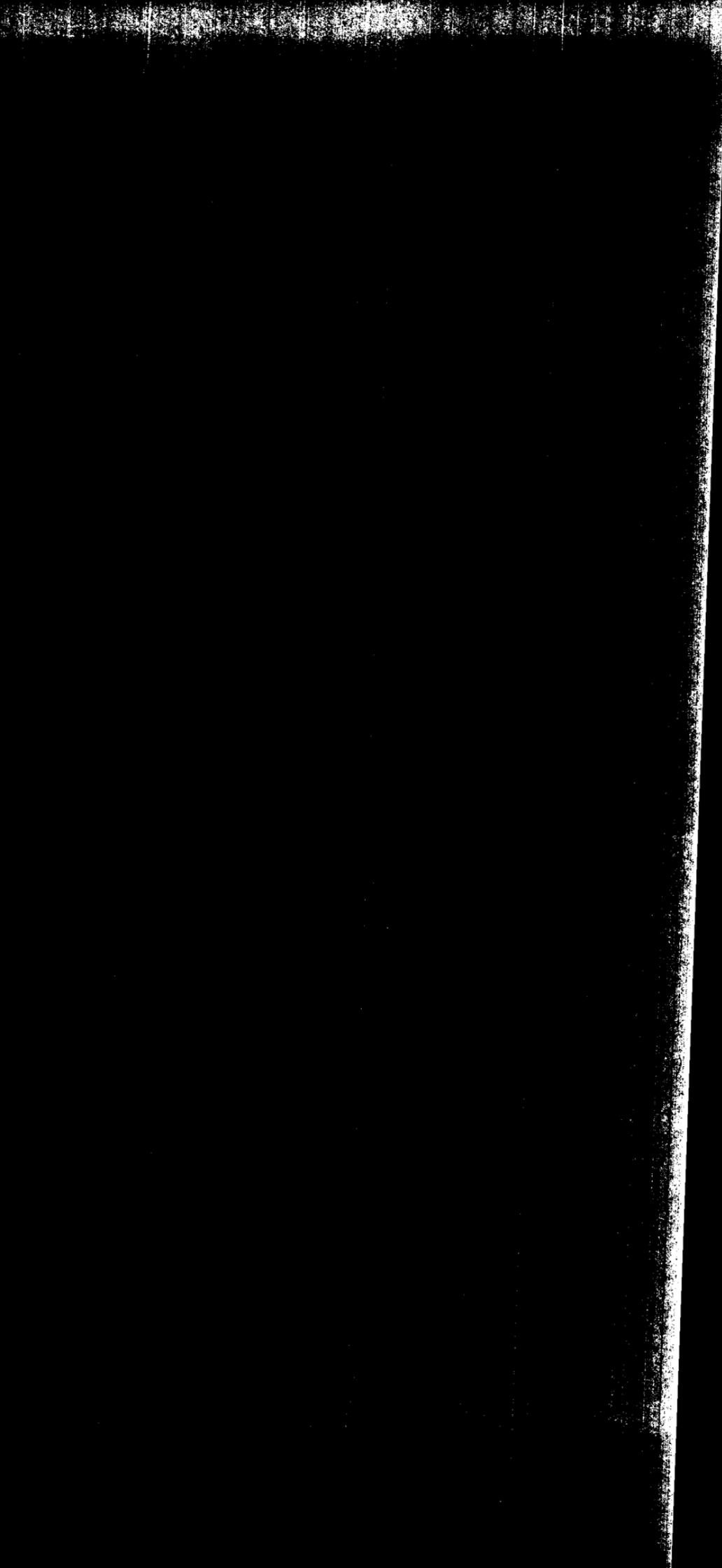
JAY-Y ENTERPRISE CO., INC. (CALIFORNIA
CORPORATION)
632 NEW YORK DRIVE
POMONA, CA 91768

FIRST USE 12-1-1999; IN COMMERCE 12-1-1999.

SER. NO. 78-101,700, FILED 1-9-2002.

FOR: SUNGLASSES, OPTICAL FRAMES, AND
READING GLASSES, IN CLASS 9 (U.S. CLS. 21, 23, 26,
36 AND 38).

TARAH HARDY, EXAMINING ATTORNEY



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 21 TO NOTICE OF RELIANCE

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**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In the Matter of Trademark
Application Serial No. : 76/122,651
Filed : September 5, 2000
Trademark : EAGLE USA & Design
Class Being Opposed : 9



02-21-2002
U.S. Patent & TMO/TM Mail Rcpt Dt #66

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GA MODEFINE S.A., :
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 Opposer, :
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 v. :
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 JAY-Y ENTERPRISE CO., INC. :
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 Applicant. :
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"Express Mail" mailing label No.: EL647166993US
Date of Deposit: February 21, 2002

I hereby certify that this paper or fee is being deposited with the United States Postal Service "Express Mail Post Office to Addressee" service under 37 CFR 1.10 on the date indicated above and is addressed to the Commissioner for Trademarks, 2900 Crystal Drive, Arlington, VA 22202-3513.

Name: Debra Dunn-Brown
Signature: Debra Dunn-Brown

Opposition No.

NOTICE OF OPPOSITION UNDER 37 C.F.R. 2.101

Assistant Commissioner for Trademarks
2900 Crystal Drive
Arlington, Virginia 22202-3513

Attn: Box TTAB Fee

Sir:

In the matter of U.S. Trademark Application Serial No. 76/122,651 filed on
September 5, 2000 by Jay-Y Enterprise Co., Inc. ("Applicant") and published for

02/27/2002 KBEACH 00000046 76122651

01 FC:377 300.00 OP

192548.1

opposition in the January 22, 2002 Official Gazette of the United States Patent and Trademark Office, for the trademark EAGLE USA and Design for :

sunglasses, optical frames, and reading glasses in
International Class 9.

Opposer, G.A. Modefine S.A., a corporation of Switzerland, located and doing business at 90 Avenue de France, 01004 Lausanne, Switzerland, by its attorneys, and believing it will be injured by registration of the mark EAGLE USA and Design (hereinafter the "Subject Mark") on the Principal Register and by and for a notice of opposition against such registration, states:

1. On information and belief, Applicant is a California Corporation located and doing business at 632 New York Drive, Pomona California 91768.
2. Prior to the date of first use alleged in Applicant's application and before any use by Applicant of the Subject Mark, Opposer and/or its related companies and/or licensees, used its EAGLE and Design mark alone or in combination with other terms (the "Armani Trademarks") in commerce in the United States on a wide variety of goods including sunglasses, eyeglasses and eyewear and marketed in the same channels as Applicant's goods, such that use and registration by Applicant of the Subject Mark is likely to cause confusion in the marketplace and loss of sales to Opposer.
3. Opposer is the owner, inter alia, of the following United States U.S. trademark registrations:

- (a) Registration No. 2,270,226 of August 17, 1999 for the EAGLE Design trademark for eyeglasses, sunglasses, glasses cases, sport glasses, glasses chains, glasses frames, glasses lenses; handbags, luggage and related accessories; a wide variety of clothing articles; and food items;
- (b) Registration No. 1,221,737 of December 28, 1982 for the trademark EAGLE and GA Design for handbags, wallets, purses and umbrellas; and a wide variety of clothing articles; and
- (c) Registration No. 2,264,525 of July 27, 1999 for the trademark EAGLE and GA Design for cosmetics and fragrances; eyeglasses, sunglasses, sport glasses and related accessories; jewelry; handbags and related accessories; and clothing articles.

Copies of the foregoing registrations are annexed hereto as Opposition Exhibits 1A-1C.

- 4. By virtue of the wide renown acquired by the Armani Trademarks, the same have developed a secondary meaning and significance in the minds of the purchasing public, and products bearing such marks are immediately identified by the purchasing public with Opposer.
- 5. Registration of Applicant's confusingly similar mark on the Principal Register will confuse customers of Applicant and Opposer so that defects in Applicant's goods may be attributed to Opposer and Opposer will lose potential sales and goodwill with respect to its highly regarded name and trademarks all to the significant detriment to Opposer.

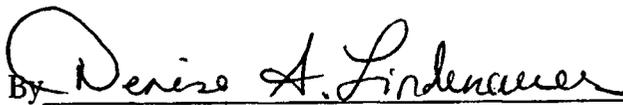
6. The Armani Trademarks, as to which Applicant's mark is confusingly similar, have long been associated with Opposer's well-known designer Mr. Giorgio Armani and the use and registration by Applicant of its confusingly similar mark will falsely lead potential customers to believe that Applicant's goods derived from Giorgio Armani to the financial detriment of Opposer.
7. Accordingly, it is Opposer's belief that if Applicant is granted the registration opposed herein, Opposer will suffer irreparable harm and damage.

WHEREFORE, Opposer respectfully requests that the mark shown in U.S. Trademark Application Serial No. 76/122,651 be refused registration and that this opposition be sustained.

Respectfully submitted,

AMSTER, ROTHSTEIN & EBENSTEIN
Attorneys for Opposer GA Modefine S.A.
90 Park Avenue
New York, New York 10016
(212) 697-5995

Dated: February 21, 2002

By 
Anthony F. Lo Cicero
Denise A. Lindenauer

Int. Cls.: 9, 18, 25 and 30

Prior U.S. Cls.: 1, 2, 3, 21, 22, 23, 26, 36, 38,
39, 41 and 46

Reg. No. 2,270,226

United States Patent and Trademark Office

Registered Aug. 17, 1999

Corrected

OG Date Nov. 27, 2001

TRADEMARK
PRINCIPAL REGISTER



GA. MODEFINE S.A. (SWITZERLAND
COMPANY)
AVENUE DE FRANCE, 90
LAUSANNE, SWITZERLAND

PRIORITY CLAIMED UNDER SEC.
44(D) ON SWITZERLAND APPLICATION
NO. 03179/1997, FILED 4-18-1997, REG.
NO. 449697, DATED 3-4-1998, EXPIRES 4-
18-2007.

PRIORITY CLAIMED UNDER SEC.
44(D) ON SWITZERLAND APPLICATION
NO. 01756/1997, FILED 3-4-1997, REG. NO.
444910, DATED 9-3-1997, EXPIRES 3-4-
2007.

OWNER OF U.S. REG. NOS. 1,221,737
AND 1,578,682.

FOR: EYEGLASSES, SUNGLASSES,
GLASSES CASES, SPORT GLASSES,
GLASSES CHAINS, GLASSES FRAMES,
GLASSES LENSES, PINCENEZ, IN CLASS
9 (U.S. CLS. 21, 23, 26, 36 AND 38).

FOR: HANDBAGS, LUGGAGE,
SHOULDER BAGS, BEACH BAGS,
CLUTCH BAGS, ALL PURPOSE SPORTS
BAGS, ATTACHE CASES, SCHOOL BAGS,
TOTE BAGS, TRAVELLING BAGS,
CREDIT CARD CASES, DOCUMENT
CASES, PASSPORT CASES, COSMETIC
CASES SOLD EMPTY, KEYCASES.

KNAPSACKS, RUCKSACKS, BRIEF-
CASES, PURSES, WALLETS, TRAVEL-
LING TRUNKS, SUITCASES,
UMBRELLAS, PARASOLS, WALKING
STICKS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).

FOR: UNDERWEAR, BRASSIERES,
CORSETS, HOSIERY, PETTICOATS,
NIGHTGOWNS, PYJAMAS, PULLOVERS,
DRESSING GOWNS, BATH ROBES,
GLOVES, CARDIGANS, HATS, JERSEYS,
TIES, FOULARDS, SCARVES, SWEAT-
TERS, SOCKS, STOCKINGS, TROUSERS,
LEGGINGS, SKIRTS, JACKETS, JERKINS,
SHIRTS, VESTS, JUMPERS, TRACK
SUITS, BLOUSES, JEANS, PANTS, BER-
MUDA SHORTS, T-SHIRTS, CAPS, PAN-
TIES, SWEAT-SHIRTS, SUITS AND
DRESSES, OVERCOATS, COATS, ANOR-
AKS, RAINCOATS, BATHING SUITS,
BELTS, SHOES, BOOTS, SLIPPERS, IN
CLASS 25 (U.S. CLS. 22 AND 39).

FOR: COFFEE, TEA, COCOA, SUGAR,
RICE, TAPIOCA, SAGO, ARTIFICIAL
COFFEE, FLOUR, PROCESSED CER-
EALS, BREAD, PASTRY AND BAKERY
GOODS, YEAST, BAKING POWDER,
FLAVORED ICES, HONEY, TREACLE,
SALT, MUSTARD, VINEGAR, SAUCES
USED FOR CODIMENTS, SPICES, ICE,
IN CLASS 30 (U.S. CL. 46).
FIRST USE : IN COMMERCE .



In testimony whereof I have hereunto set my hand
and caused the seal of The Patent and Trademark
Office to be affixed on Nov. 27, 2001.

Nicholas P. Gado

Petitioner's Exhibits Page 097

Exhibit 1A



Int. Cls.: 18 and 25

Prior U.S. Cls.: 3, 39 and 41

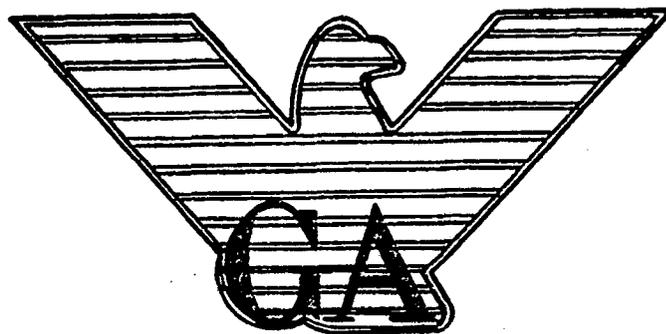
Reg. No. 1,221,737

Registered Dec. 28, 1982

United States Patent and Trademark Office

TRADEMARK

Principal Register



Giorgio Armani S.p.A. (Italy corporation)
Via Durini 24
Milan, Italy

For: HANDBAGS, WALLETS, PURSES AND UMBRELLAS, in CLASS 18 (U.S. Cls. 3 and 41).

For: CLOTHING ARTICLES FOR MEN AND WOMEN—NAMELY, SUITS, DRESSES, COATS, CLOAKS, JACKETS, OVERCOATS, TROUSERS, SKIRTS, SHIRTS, SCARVES, KERCHIEFS, TIES, BELTS AND FOOTWEAR, in CLASS 25 (U.S. Cl. 39).

Priority claimed under Sec. 44(d) on Italy

application No. 20,453 C/80, filed Jul. 18, 1980, Reg. No. 324,542, dated Oct. 22, 1981, expires Jul. 18, 2000.

The lining in the drawing represents shading and design features of the mark and does not represent color.

Ser. No. 281,391, filed Oct. 14, 1980.

ROBERT PEVERADA, Examining Attorney

EXHIBIT 1B

Int. Cls.: 3, 9, 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 4, 6, 21, 22, 23, 26, 27,
28, 36, 38, 39, 41, 50, 51 and 52

Reg. No. 2,264,525

United States Patent and Trademark Office

Registered July 27, 1999

Corrected

OG Date June 27, 2000

TRADEMARK
PRINCIPAL REGISTER



GA MODEFINE S.A. (SWITZERLAND COM-
PANY)
AVENUE DE FRANCE, 90
LAUSANNE, SWITZERLAND

PRIORITY CLAIMED UNDER SEC. 44(D)
ON SWITZERLAND APPLICATION NO.
09452/1997, FILED 11-25-1997, REG. NO.
450913, DATED 4-22-1998, EXPIRES
11-25-2007.

OWNER OF U.S. REG. NOS. 1,221,737 AND
1,578,682.

FOR: PERFUMES, TOILET WATER, PER-
SONAL DEODORANTS, ESSENTIAL OILS
FOR PERSONAL USE, BODY LOTIONS,
SHOWER GEL, BUBBLE BATH, HAIR
SHAMPOOS, HAIR SPRAYS, HAIR LOTIONS,
BATH OILS, BATH PEARLS, SKIN SOAPS,
AFTERSHAVE LOTIONS, COSMETIC PEN-
CILS, FOUNDATION MAKE-UP, FACE POW-
DERS, TALCUM POWDER, ROUGES, LIP-
STICKS, MASCARAS, SKIN CLEANSING
CREAMS, SKIN CLEANSING LOTIONS, SUN
SCREEN PREPARATION, NAIL POLISH RE-

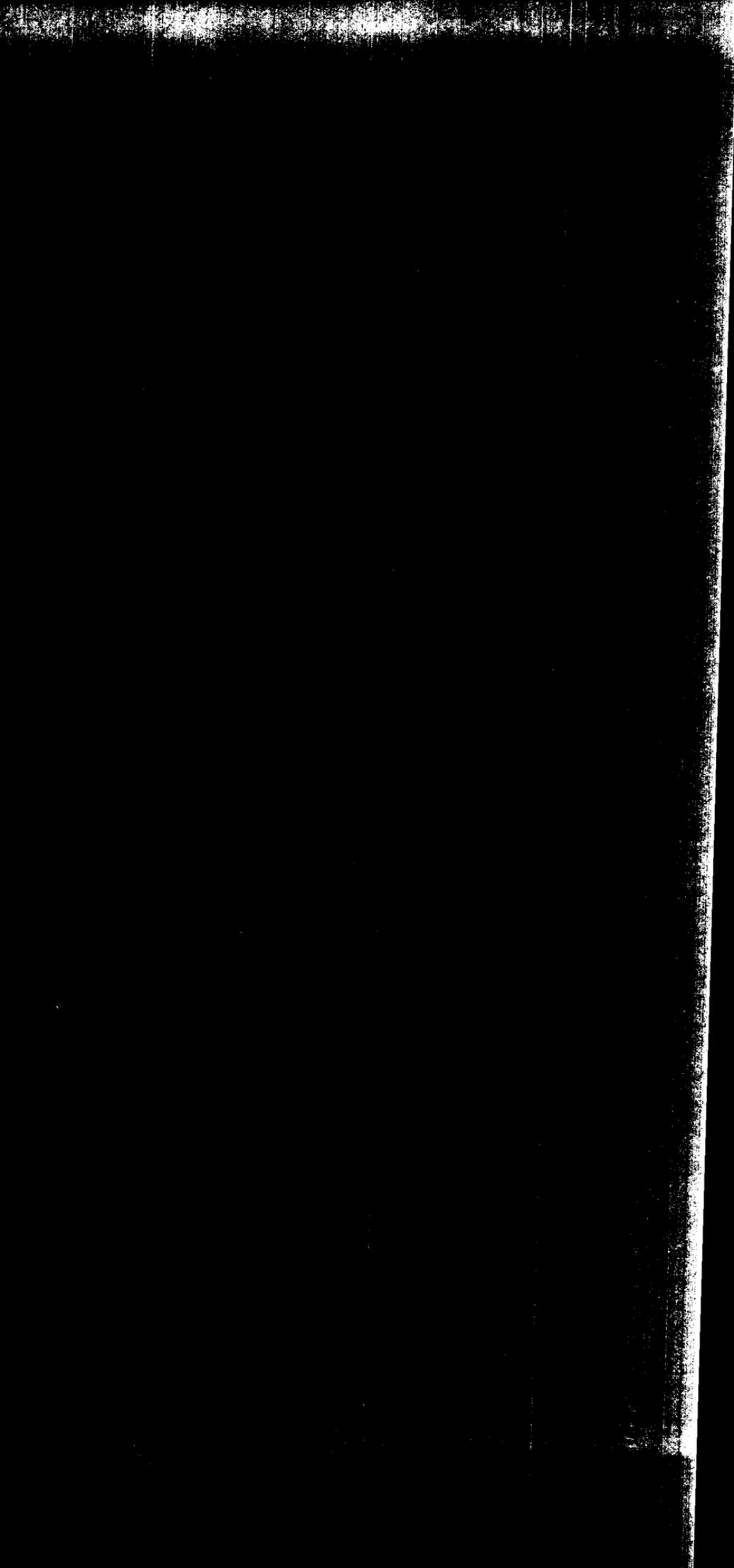
MOVER, FACE CREAMS, BODY CREAMS,
DENTIFRICES, IN CLASS 3 (U.S. CLS. 1, 4, 6,
50, 51 AND 52).

FOR: EYEGLASSES, SUNGLASSES, SPORT
GLASSES, PINCE-NEZ, CASES FOR EYE-
GLASSES AND SUNGLASSES, CHAINS FOR
EYEGLASSES AND SUNGLASSES, FRAMES
FOR EYEGLASSES AND SUNGLASSES,
LENSES FOR EYEGLASSES AND SUN-
GLASSES, IN CLASS 9 (U.S. CLS. 21, 23, 26,
36 AND 38).

FOR: EARRINGS, BRACELETS OF PRE-
CIOUS METALS, NECKLACES, RINGS
(BEING JEWELRY), PENDANTS, BROOCHES,
CHAINS (BEING JEWELRY), PINS (BEING
JEWELRY), DIADEMS, MEDALLIONS,
CUFFLINKS, TIE CLIPS, JEWELRY, COS-
TUME JEWELRY, WATCHES, CLOCKS,
CHRONOMETERS, WATCH STRAPS, JEW-
ELRY AND WATCH CASES MADE OF PRE-
CIOUS METALS, TRAYS AND ASHTRAYS
OF PRECIOUS METALS, CIGARETTE BOXES
OF PRECIOUS METALS, NAPKIN RINGS OF
PRECIOUS METALS, IN CLASS 14 (U.S. CLS.
2, 27, 28 AND 50).

*In testimony whereof I have hereunto set my hand and
caused the seal of The Patent and Trademark Office to
be affixed on June 27, 2000.*

T. Todd Pichini



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
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Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 22 TO NOTICE OF RELIANCE

UNITED STATES DEPARTMENT OF COMMERCE
Patent and Trademark Office
Trademark Trial and Appeal Board
2900 Crystal Drive
Arlington, Virginia 22202-3513

Mailed: August 14, 2002

Opposition No. 91151026

GA MODEFINE S.A.,

v.

JAY-Y ENTERPRISE CO., INC.

Nancy L. Omelko, Interlocutory Attorney:

Answer was due on April 20, 2002. A review of the record shows that an answer has not been filed.

This case now comes up for consideration of opposer's motion, filed June 28, 2002, for default judgment against applicant for failure to file an answer. The motion is uncontested.¹

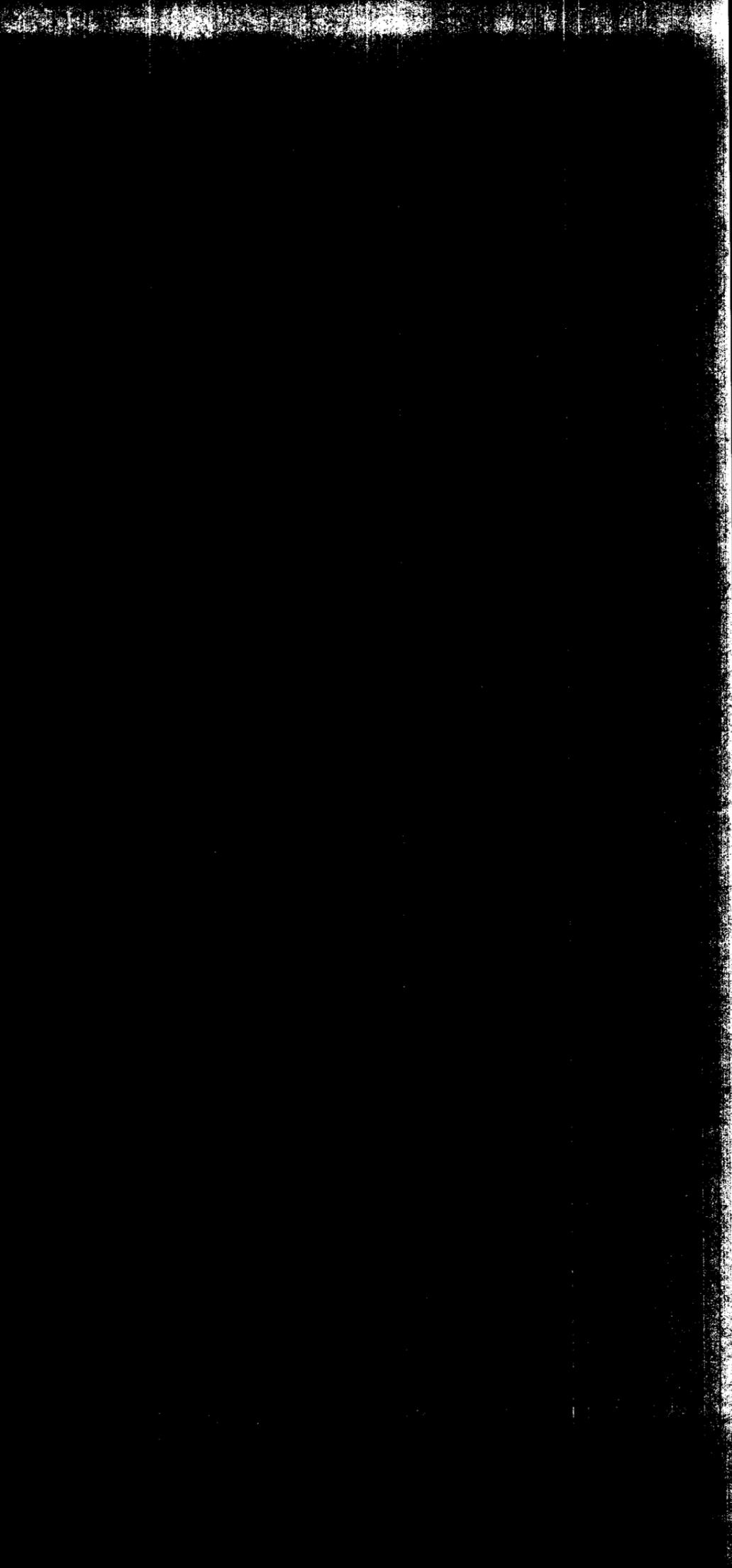
Inasmuch as applicant failed to file an answer in this case, and failed to respond to opposer's motion in any manner, the motion for default judgment is granted. See Trademark Rule 2.127(a). Accordingly, judgment is hereby entered against applicant, the notice of opposition is

¹ If a defendant fails to file an answer to a complaint during the time allowed therefor, the Board, on its own initiative, may issue a notice of default allowing the defendant time to show cause why default judgment should not be entered against it. The issue of whether default judgment should be entered against a defendant for failure to file an answer may also be raised by means of a motion filed by the party in the position of

sustained, and registration to applicant is refused. See
Fed. R. Civ. P. 55 and Trademark Rule 2.127(a).

*By the Trademark Trial
and Appeal Board*

plaintiff. In such cases, the motion may serve as a substitute
for the Board's issuance of a notice of default.



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 23 TO NOTICE OF RELIANCE

DETAILS

SEPTEMBER 1989

\$2.50 CANADA

COLAS IN 1989

ACCESSORIES

VEGA

WIFE

MAR

37137

DETAILS

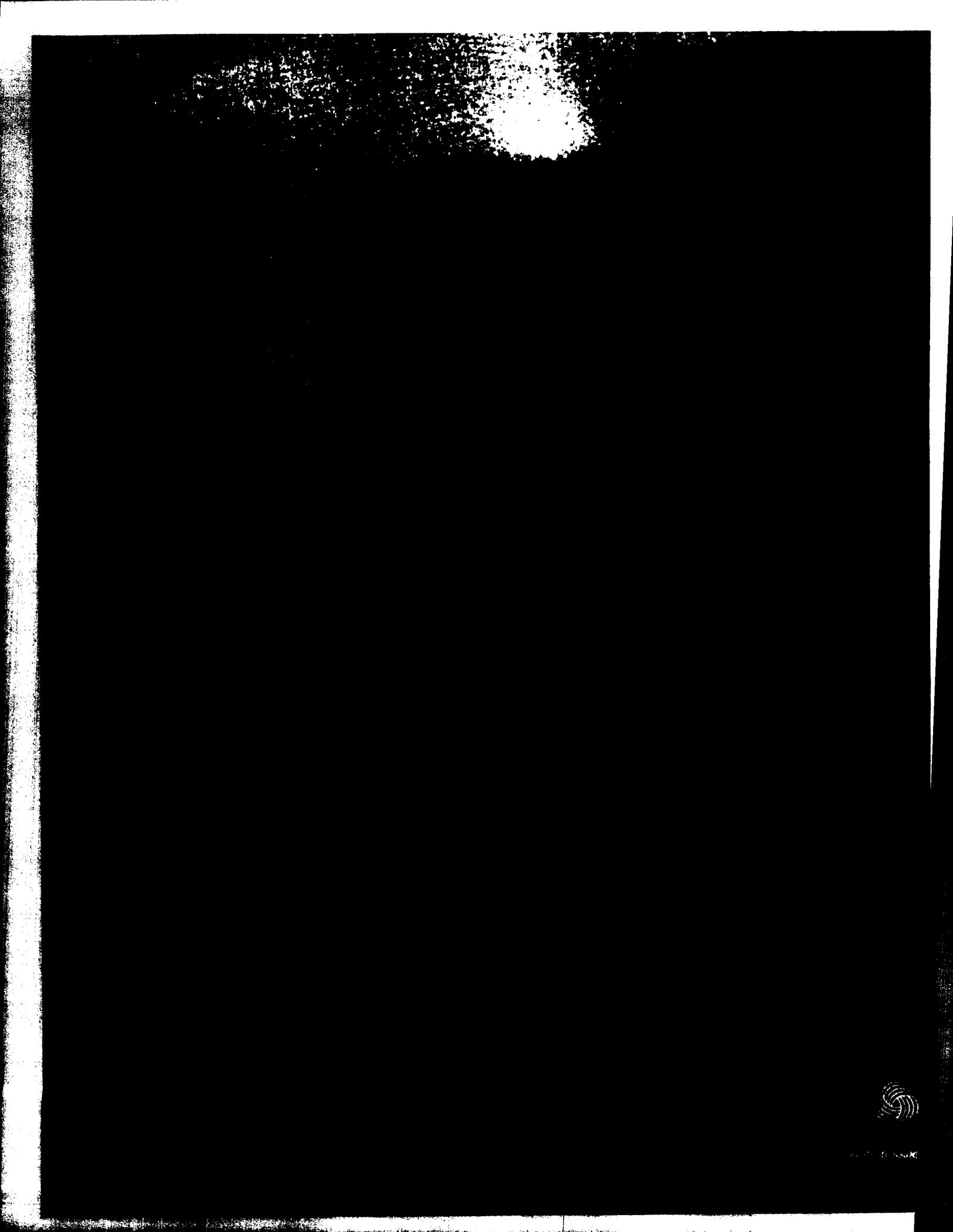
SEP 1989

25.00 CASH



37137

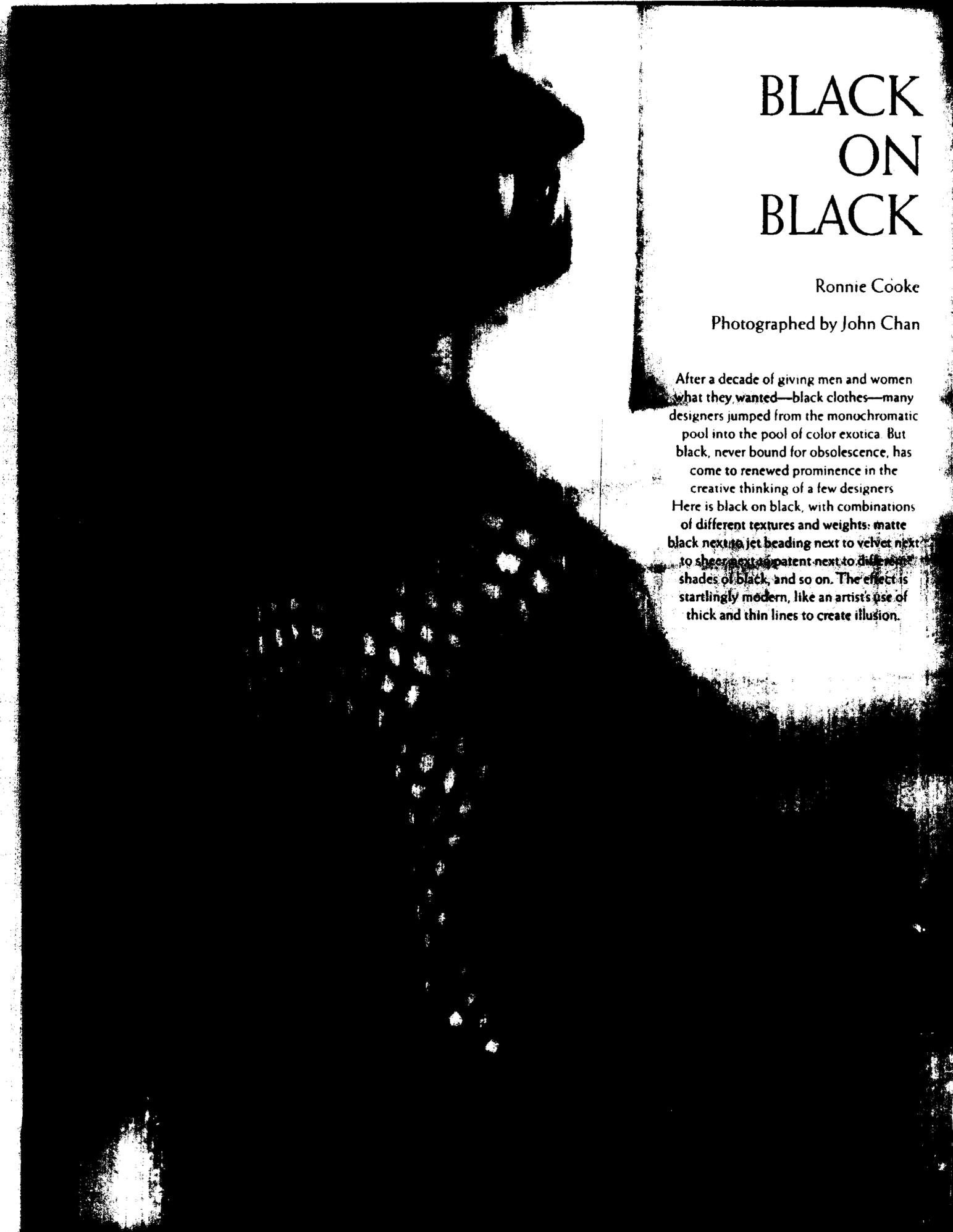
Petitioner's Exhibits Page 105



Radio S.a.r.l. v. Jay-Y Enterprises Co., Inc.
Cancellation No. 92047433



DO NOT REPRODUCE



BLACK ON BLACK

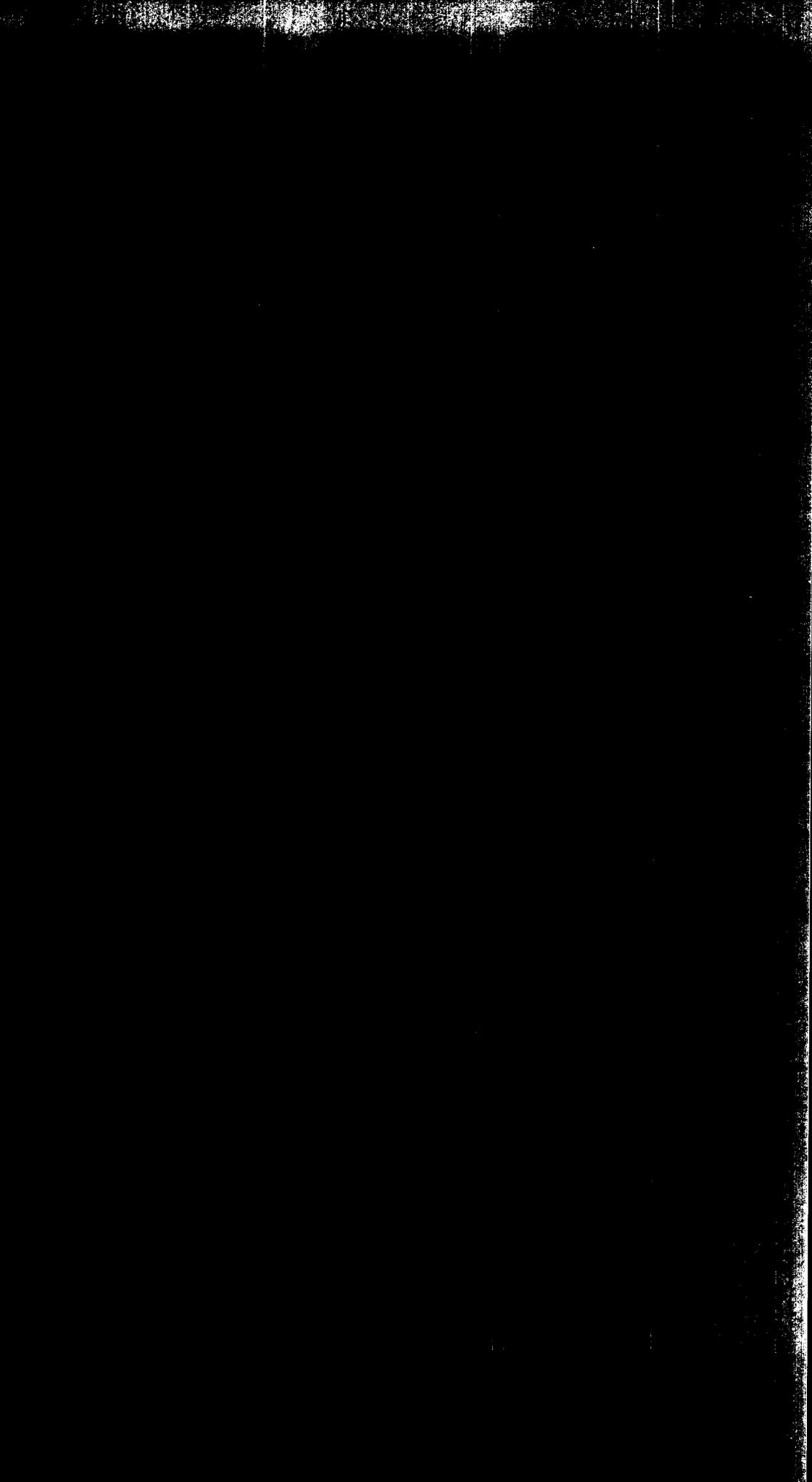
Ronnie Cooke

Photographed by John Chan

After a decade of giving men and women what they wanted—black clothes—many designers jumped from the monochromatic pool into the pool of color exotica. But black, never bound for obsolescence, has come to renewed prominence in the creative thinking of a few designers. Here is black on black, with combinations of different textures and weights: matte black next to jet beading next to velvet next to sheer next to patent next to different shades of black, and so on. The effect is startlingly modern, like an artist's use of thick and thin lines to create illusion.

2017433





IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 24 TO NOTICE OF RELIANCE

*Wanted
Chickadee*

**exec chic
tips from 10
super talents**

**great
good buys**
chasy khakis
overwear jackets
alsa shirts



BAZAAR[®]

HARPER'S

C O N T E N T S



THE COVER

The unique beauty of Tatjana Pattz begins with luminous, pampered skin. She cares for her complexion with treatments from Elizabeth Arden. See page 220 for details. Heather cashmere cardigan, N. Peal. Sterling silver dangling earrings by Pamela Levin Jewelry and Artifacts. Hair by Sally Hershberger. Makeup, Gary Berkowitz. Photograph by Matthew Rolston. See Fashion Guide for details and stores

FASHION

CAREER CLASS 150-152
 ... Executive Essentials: Status Briefcases & Bags
 ... Professional Panache: Totable Computers And Luxe Leathergoods

PARADISE FOUND 166-171
 One-Of-A-Kind Shirts In Vibrant Hues Collected On Distant Shores

SUIT YOURSELF 172-179
 Success In Any Office—Stylish Jackets, Shorter Hemlines, Unexpected Colors

TIE SOCIETY 192-197
 Dashing Menswear Style, Pulled Together With Graphic Vintage Ties

PAR EXCELLENCE 1990 202-207
 Calvin Klein Refines The Classic Appeal Of Perfect Sporty Separates

MILAN MONTAGE 214-217
 An Intriguing Design Mix Illuminates Callaghan's New-Season Collection

GLITZ, KHAKI AND BLACK 224-229
 A Most Innovative Idea Pairs Hot And Haute For Knockout Looks

BEAUTY & HEALTH

HEALTH BAZAAR 132
 Topward Bound: Fitness Workouts Here And Abroad

PINK PERSUASION 198-201
 The Major Trend For Spring Lips And Nails



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LIVING COLOR 91
 The Brighter The Better For Today's Home Furnishings

FLASHES OF BRILLIANCE 94
 In A Room Of Overall Coolness The Visual Attraction Of High-Intensity Accents

NIGHT SPLENDOR 105
 Designers' Looks That Glow Like Rich Jewels

HOTSHOT SHADES 108,112
 Daytime Pieces In Tones As Warm And Cheerful As The Summer Months Ahead

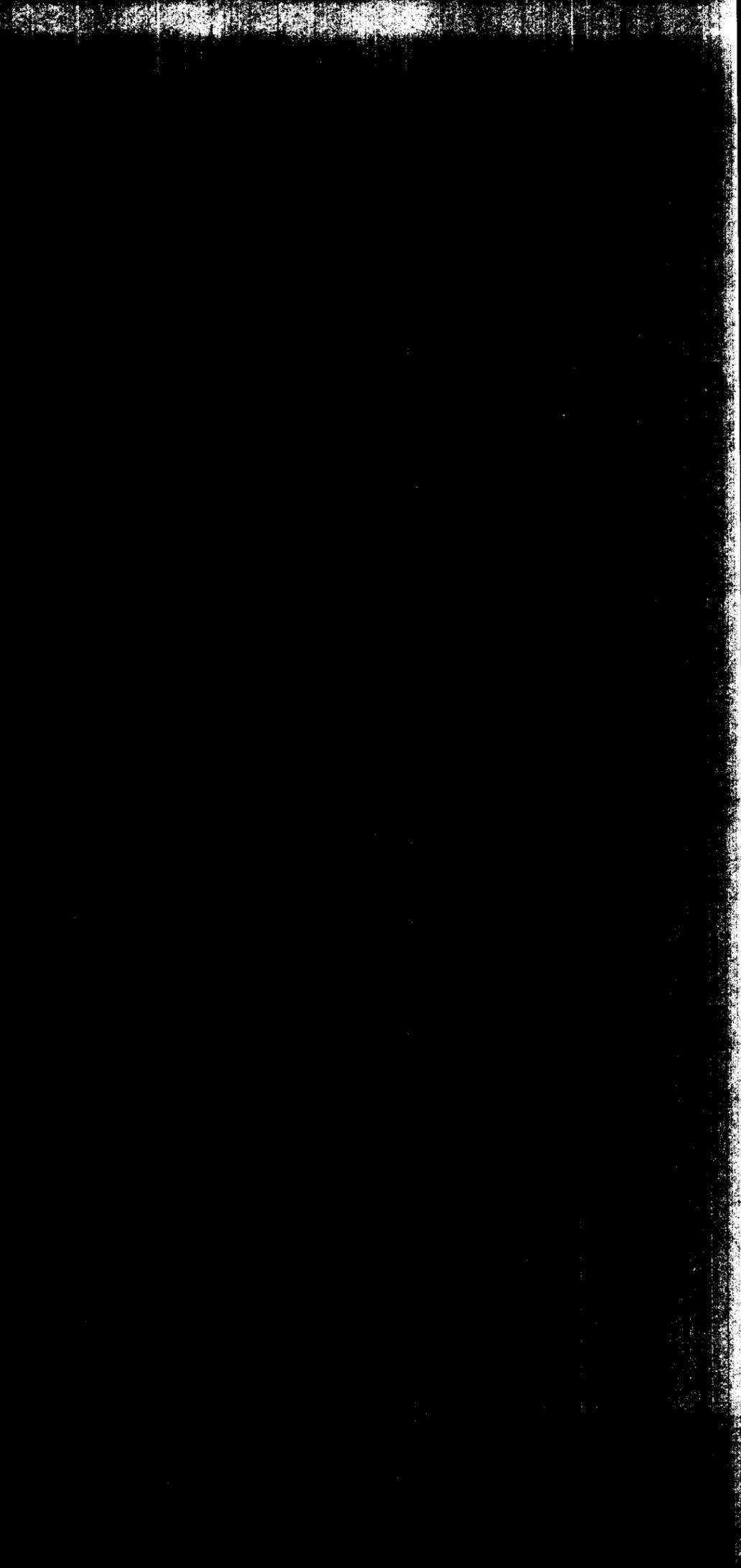
SPRING EYE-OPENERS 120
 Sizzling Shades Are Some Of Makeup's Best And Brightest Surprises

GOOD CLEAN FUN 124
 Vivid Soaps And Seapots For Serious Bathers

(CONTINUED ON PAGE 18)



DOLCE GABBANA



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

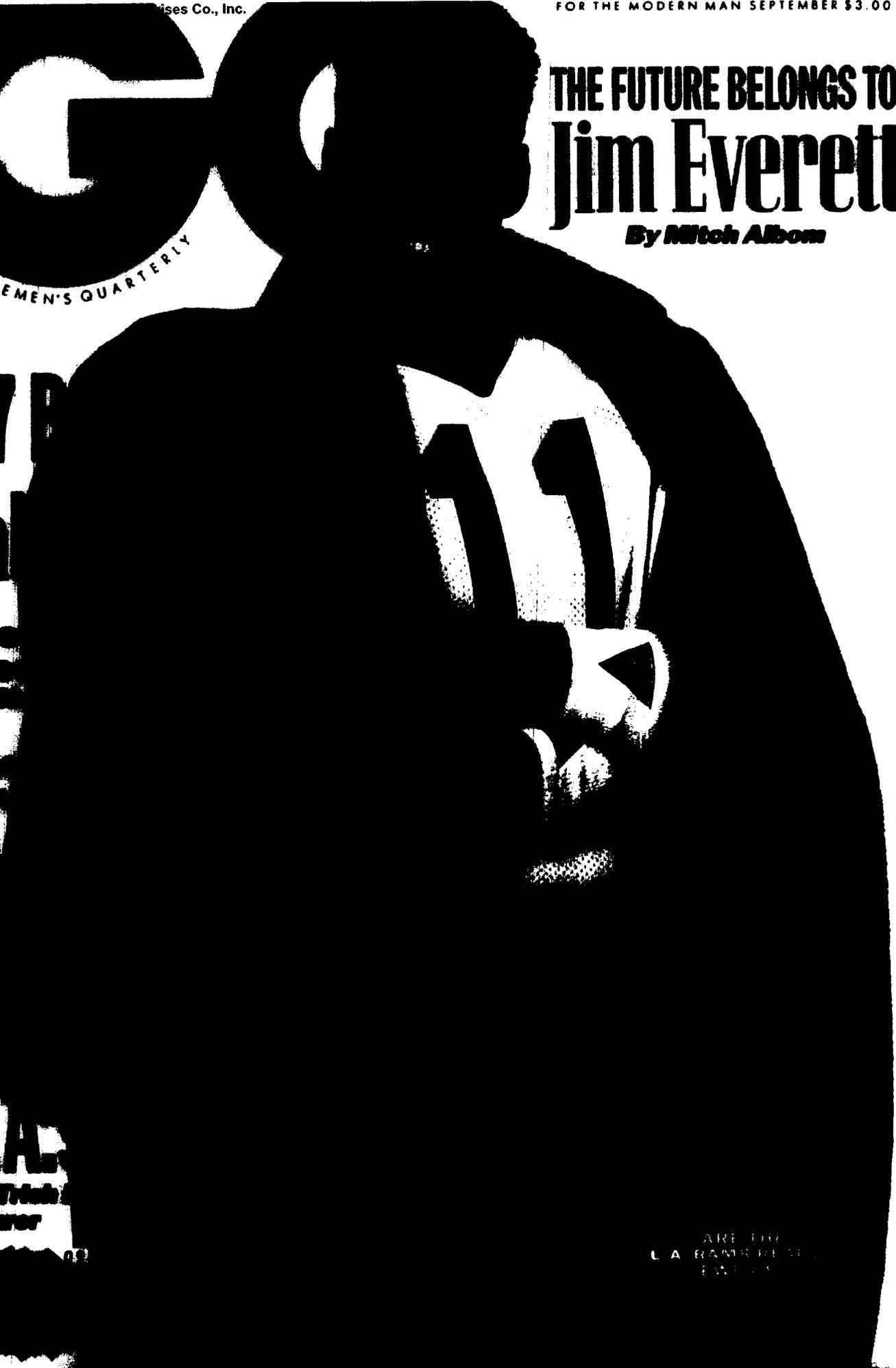
PETITIONER'S EXHIBIT 25 TO NOTICE OF RELIANCE



GENTLEMEN'S QUARTERLY

THE FUTURE BELONGS TO Jim Everett

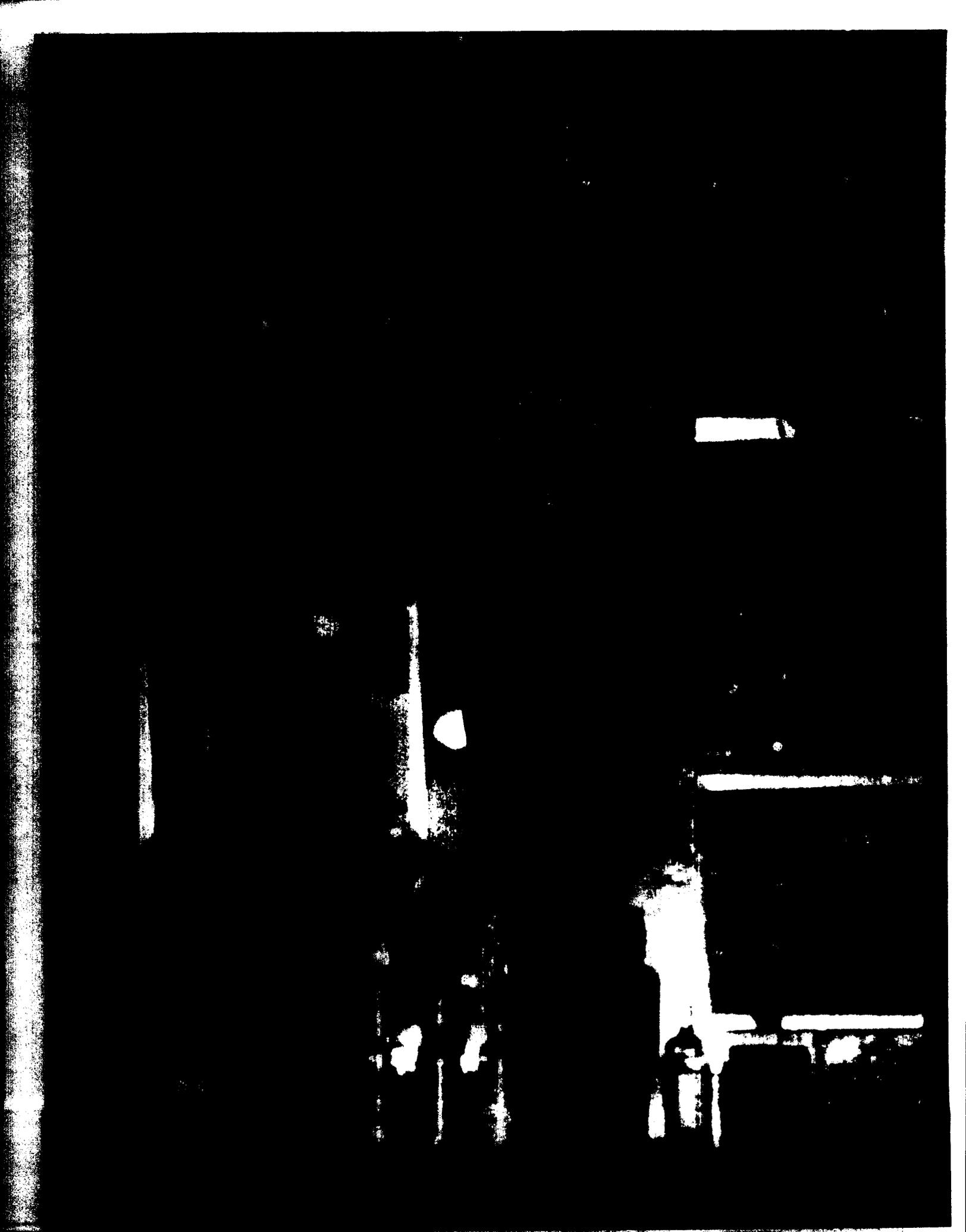
By Mitch Albom



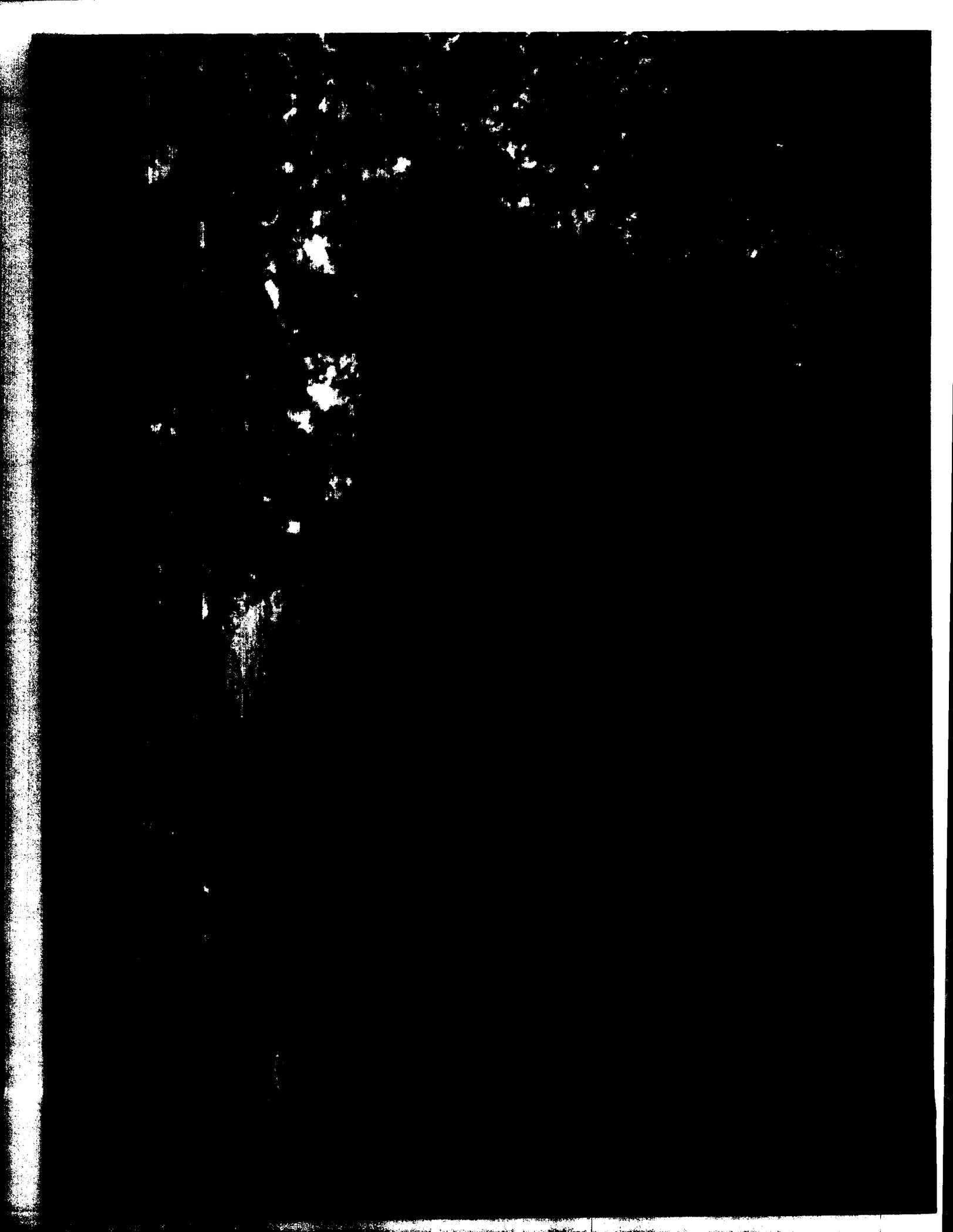
77
Fall
The
Pro
by
L.A.
By
Rohrer

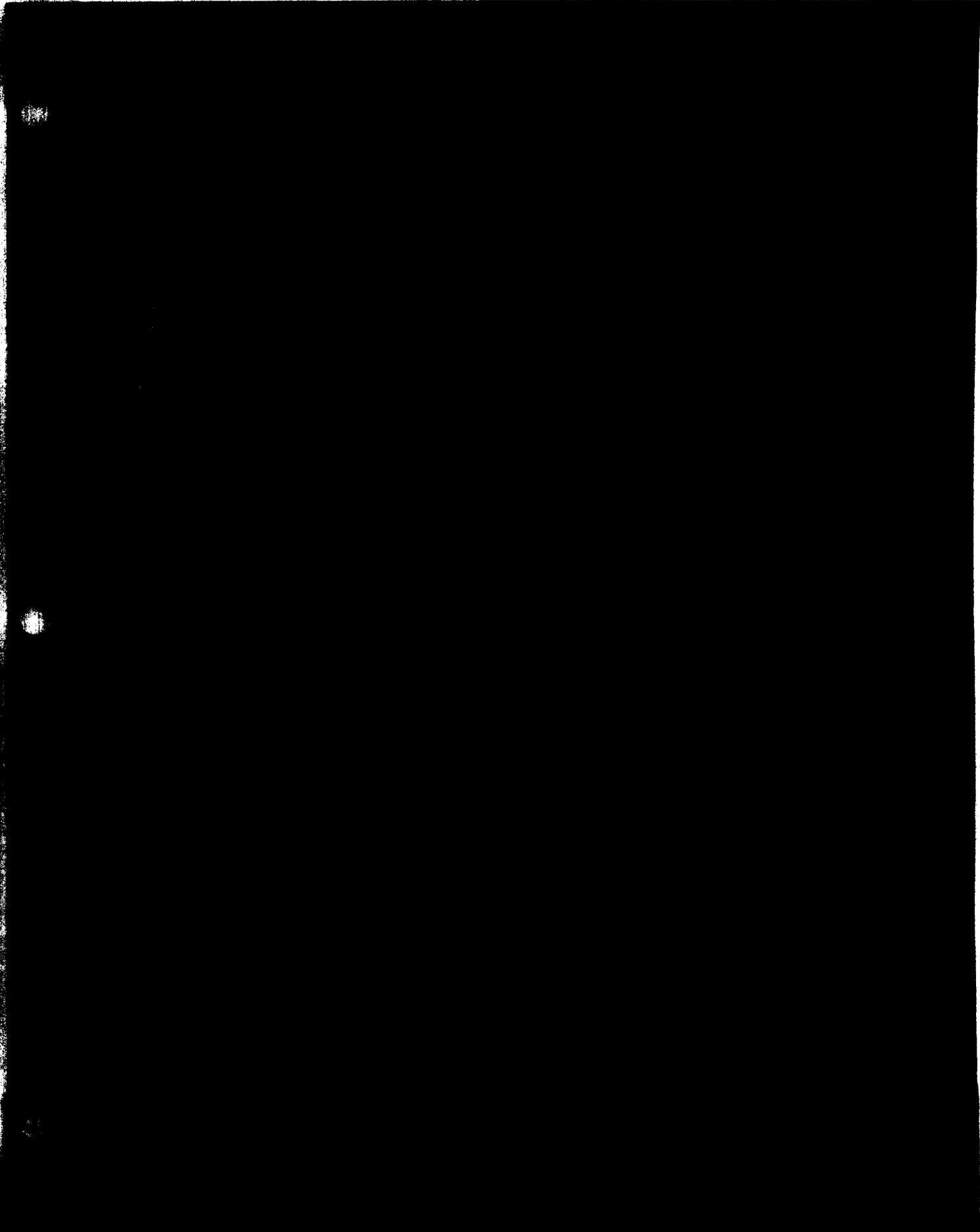
ARE THE
L.A. RAMS RELEASING
EVERETT

GENTLEMEN'S QUARTERLY • SEPTEMBER 1990 • THE AMERICAN COLLECTIONS





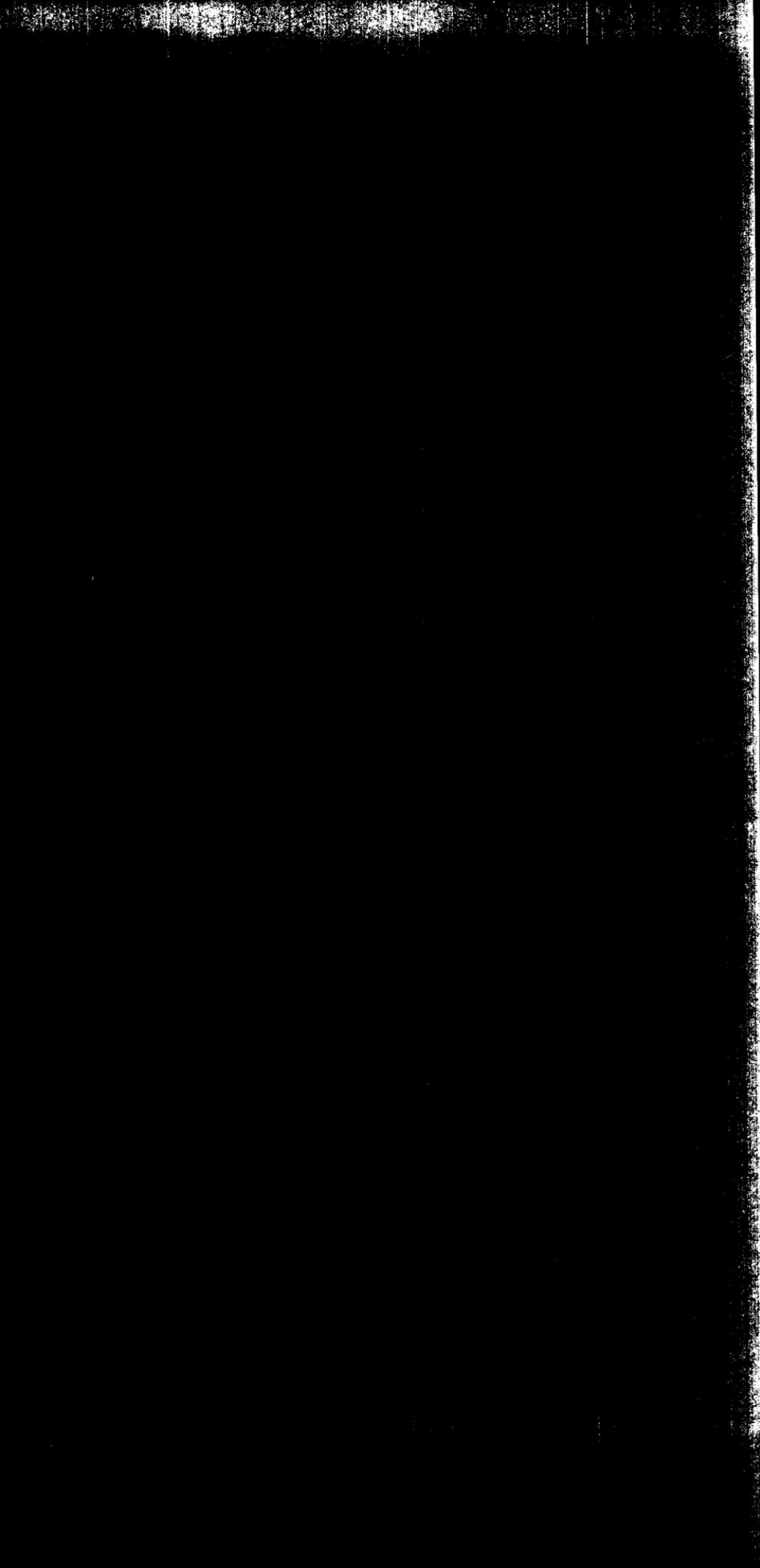




READER response

Get the facts on all the great products and services advertised in GQ, easily and quickly. The computerized Reader Response Card does it all. Simply fill in your name and address, check the appropriate boxes, stamp and mail. You'll receive names and addresses of nearby retail stores selling the items you want.

1. **ACRYLIC COUNCIL**
To find out more about today's acrylic fibers, and why acrylic is "The Fiber for clothes-minded people," send for our consumer brochure by checking Reader Response #1.
2. **ALFA ROMEO SPIDER**
The new Alfa Romeo Spider with its restyled Pininfarina body. Test drive one of the world's most renowned sports cars soon from the "Legendary Marque of High Performance."
3. **ALLEN-EDMONDS SHOE CORPORATION**
For those stepping up and sometimes stepping over, Allen-Edmonds Shoe Corporation offers the largest selection of fine handcrafted men's footwear. Traditional wing tips, classic cap toes, and stylish casuals. 162 different sizes and widths provide exceptional comfort and fit.
4. **ANDREW MARC**
Andrew Marc captures the spirit of "country" in our fall 1990 collection of leather and cloth outerwear. Innovative treatments, subtle tones and textures all crafted from the finest skins. Catalog available.
5. **BALLY**
Bally of Switzerland offers the well dressed man the latest in fashion footwear and accessories. Bally is the difference between dressed and well dressed.
6. **BARCLAY CLUB**
The NEW American collection of fine men's sweaters featuring exciting new textures and patterns which will enhance and add originality to any wardrobe.
7. **BENETTON**
Colors for Men. The spirit of Benetton captured in a fragrance! Brisk. Contemporary. Discreetly enticing, a compelling fragrance for day or night.
8. **BIG 2 DO**
Luxuriate in leathers of the highest quality — lush skins, expertly matched; silhouettes both rugged and refined, sportive yet urbane. At fine stores, or call (212) 967-5336.
9. **BRITISH KNIGHTS**
British Knights athletic footwear and apparel. Get off on the right foot. Get off in BK's.
10. **BUFFALINO**
For information on where Buffalino's are available in your area, call 1-800-221-6627.
11. **CARTIER**
Distinctive eyewear from the Cartier Collection, setting the standards of excellence, style and design integrity. Available at all Cartier boutiques and only at the finest opticians.
12. **CERRUTI 1881**
Complete store listing. Fall brochure from Europe.
13. **CHANEL**
POUR MONSIEUR from the House of CHANEL. The understated fragrance for today's civilized man. Modern. Masculine. Definitely French. And the fresh, dynamic fragrance scents a lean line of grooming essentials.
14. **COCKBURN'S PORT**
To receive a free Cockburn's Port product information brochure, please check Reader Response Number 14.
15. **COLLEZIONE S.A.**
Collezione S.A. offers the well-dressed man the latest quality fashion in contemporary leather outerwear. For weekend fun or everyday living there is a jacket for you.
16. **CORNELIANI**
Formal menswear, meeting point between style and fashion. Elegance tied to the great Italian tailoring tradition continuously brought up-to-date.
17. **CROSS CREEK***
Cross Creek. The Exceptional Shirt* available in fine stores everywhere.
18. **CROSSINGS**
Innovative knitwear in trendsetting styles and colors designed exclusively in America. These easy sweaters in all natural fibers are comfortably correct in any situation, in any setting, in any season.
19. **DANIEL CRAIG**
Daniel Craig's exclusive designs are handmade from the finest printed and woven jacquard silks, combining the best of contemporary American styling with old world Italian craftsmanship.
20. **DAY RUNNER**
"If you think GQ helps you put your life together, wait 'till you get your hands on a Day Runner."
21. **DEXTER SHOE COMPANY**
Here at Dexter we've always lived by a simple, steadfast rule. To provide the highest quality footwear at the fairest possible price. It's a practice that's served us well.
22. **DOLCE & GABBANA**
Not a collection tied to the trend of the moment, but all what a man would like to have in his wardrobe.
23. **ENNESI SHOE COMPANY**
Step up to Ennesi for smart Italian fashion... premium leathers and skins... remarkable craftsmanship. Solid footing for the sophisticated gentleman.
24. **FENDI TIMEPIECES**
Fendi Timepiece Collection — \$250 to \$750, Italian designs, Swiss craftsmanship, 18k gold plated, water resistant, one year warranty. At fine jewelry and department stores. 900 Series featured, \$495.
25. **FILA SPORTS**
FILA, the name that has been synonymous with fashion, performance, quality and great champions, presents complete collections for Tennis, Golf, Ski, Swim, Beach Volleyball and Denim. Available at exclusive FILA Boutiques and fine stores nationwide.
26. **FREEMAN SHOE COMPANY**
Freeman Free-Flex is the original dress comfort shoe. A patented design allows unique flexibility with every step. Enjoy first step comfort with Free-Flex.
27. **GENERRA FOOTWEAR**
The man in Generra Footwear sports a license to search for adventure. Designed to appease a hunger for classic luxury, distinctive styling and intrigue. Generra footwear for men. Generra Footwear, Great Woods Office Park, 800 South Main Street, Mansfield, MA 03048.
28. **GIANNI VERSACE**
He's wearing a Gianni Versace prêt à porter outfit: red suede trousers, wool pullover, silk scarf, cashmere jacket.
29. **THE GREIF COMPANIES**
For over 125 years, The Greif Companies have offered an inspiring cross-section of tailored menswear that spans age categories and defies fleeting fashion trends. The Greif Companies is associated with the greatest American and European designers.
30. **HARBOR FOOTWEAR GROUP LTD**
Giorgio Brutini, the leader in men's fashion footwear creates the Private Collection, a select group of men's styles designed and handcrafted in Spain. At fine stores everywhere.
31. **HEAD SPORTS**
Designed to help you put your best foot forward, HEAD's complete line of athletic footwear features classic styling and the latest in technology for comfortable wear and the ultimate in performance.
32. **H.M. BROWN**
Since 1883, H.H. Brown has been making quality handsewn footwear with attention to every detail — from materials to craftsmanship. H.H. Brown. Shoes that get around.
33. **HI-TEC SPORTS USA, INC.**
Hi-Tec Sports designs and produces authentic rugged footwear for those who have adopted the outdoors as a way of life.
34. **ICEBERG**
A complete line of men's and women's ready-to-wear aimed at the higher end of the market, mixing creative styling, quality fabrics and bold colors. It reaches men and women with a different sensibility: independent, confident and strong-minded without an age limit.
35. **IZOD CLOTHING CO.**
Izod Clothing interprets the traditional aspects of tailored clothing into today's feeling of relaxed and easier dressing geared to today's man on the move.



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Cancellation No. 92047433

PETITIONER'S EXHIBIT 26 TO NOTICE OF RELIANCE

EXTRA! 300+ HOT FALL LOOKS

beauty secrets

AMERICA'S
10 MOST
BEAUTIFUL
WOMEN

from 18 to 56

JULIA ROBERTS

15 pages
Look sensational!
how you can
be beautiful too

Skin spas:
where to find
real experts &
top treatments

083900CD

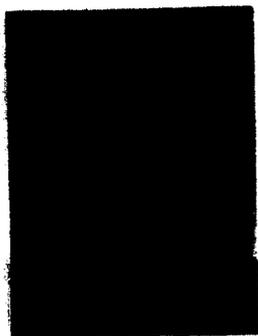
LOOKING FABULOUS

SEPTEMBER 1990

HARPER'S BAZAAR

HARPER'S BAZAAR®

C O N T E N T S



THE COVER

A standout on anyone's "most beautiful" list is irresistible Julia Roberts. She wears the kind of earthy makeup from Chanel that's the trend for fall: Couture Eye Shadow in Shadow contours the lid and brow-bone. Powder Blush in Coral gives cheeks a dusky glow. And Creme Lipstick in Rosestone enhances her lips. Gray camel-hair jacket and orange satin and cashmere coat by Michael Kors. Mark Spirito earrings. Hair, Sally Hershberger; makeup, Lucienne Zammit. Photograph by Matthew Rolston. See Fashion Guide for details and stores.

FASHION

CITY SPORTS Stylish Adaptations Of Skiwear	104
THE WISE GUISE The Timeless Ease Of Man-Tailored Clothes	110
BLOCKBUSTERS Simple Pieces With The Striking Appeal Of Abstract Art	124
HAUTE BIJOUX Yves Saint Laurent's New Accessories Boutique In Paris	206
AMERICA'S 10 MOST BEAUTIFUL WOMEN Winona Ryder, Andie MacDowell, Farrah Fawcett, Jennifer Jason Leigh, Shirley MacLaine, Janet Jackson, Isabella Rossellini, Kelly Lynch, Julia Roberts, Meg Ryan	256-281
NEUTRAL GROUND The Understated Glamour Of Fine Fabrics, Gentle Tones	282-291
THE BRIGHT TIGHTS! Second-Skin Looks Swirling With Vivid Patterns And Colors	300-305
QUICK CHANGES The Basic Unitard And A Wig, Today's Hot "Accessory"	308-311



GERMANY CELEBRATES

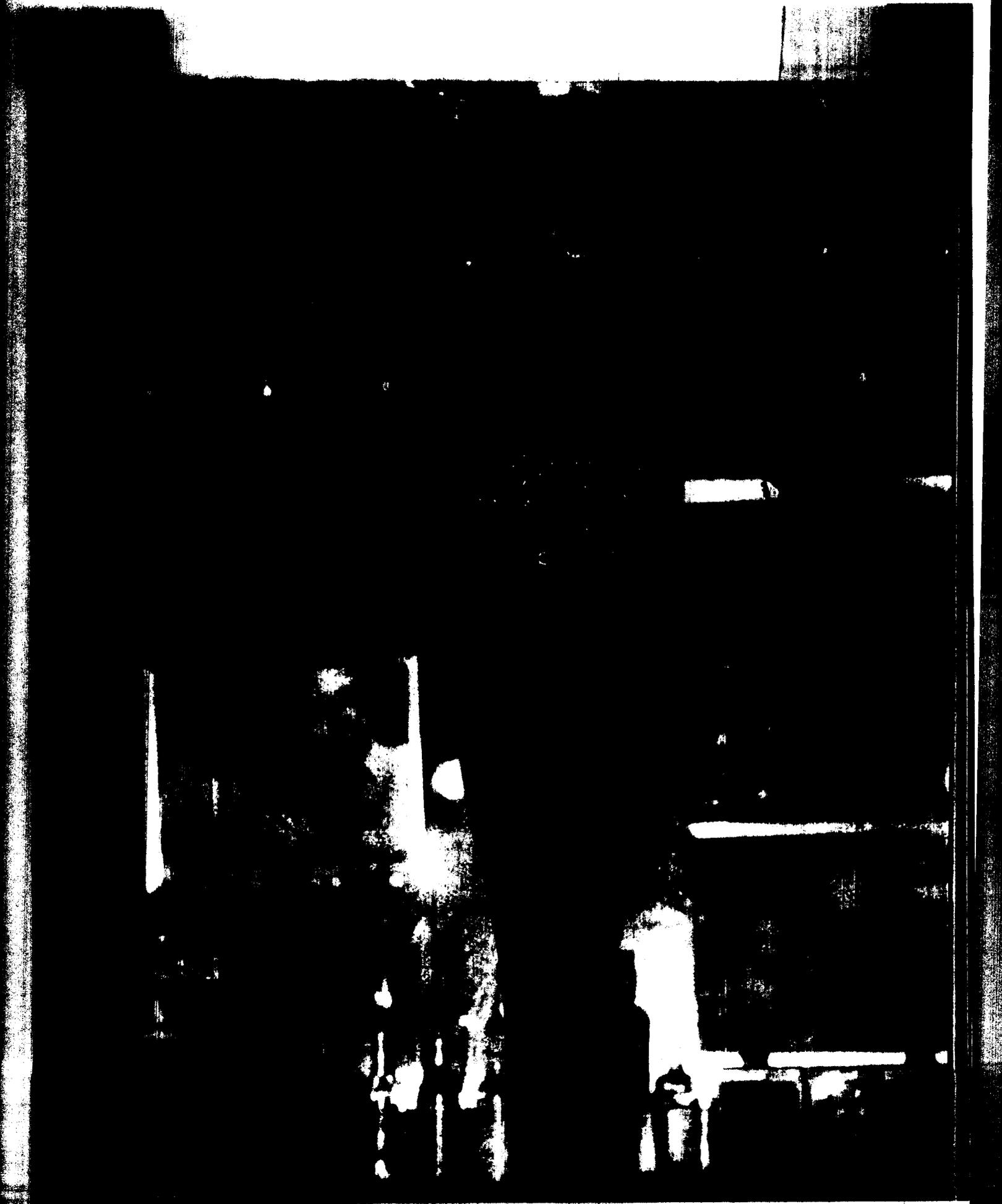
The New Spirit Of Creativity In Fashion, Art & Beauty.....232-255
 ... Fashion Freedom: Long Coats Are The Cover Story For Fall
 ... Crossing Borders: Designer/Photographer Karl Lagerfeld
 ... Fierce Expressions: Painter Rainer Fetting. *By Robin Cembalest*
 ... Autumn Beauty: New Makeup On Supermodel Claudia Schiffer
 ... Cabaret Nights: Cocktail Dresses Create A Big Stir After Dark

BEAUTY & HEALTH

BEAUTY BAZAAR	41-102
Personal Insights From The 10 Most Beautiful Women	
Treatments And Techniques To Make You Beautiful, Too	

(CONTINUED ON PAGE 20)









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in Stearns

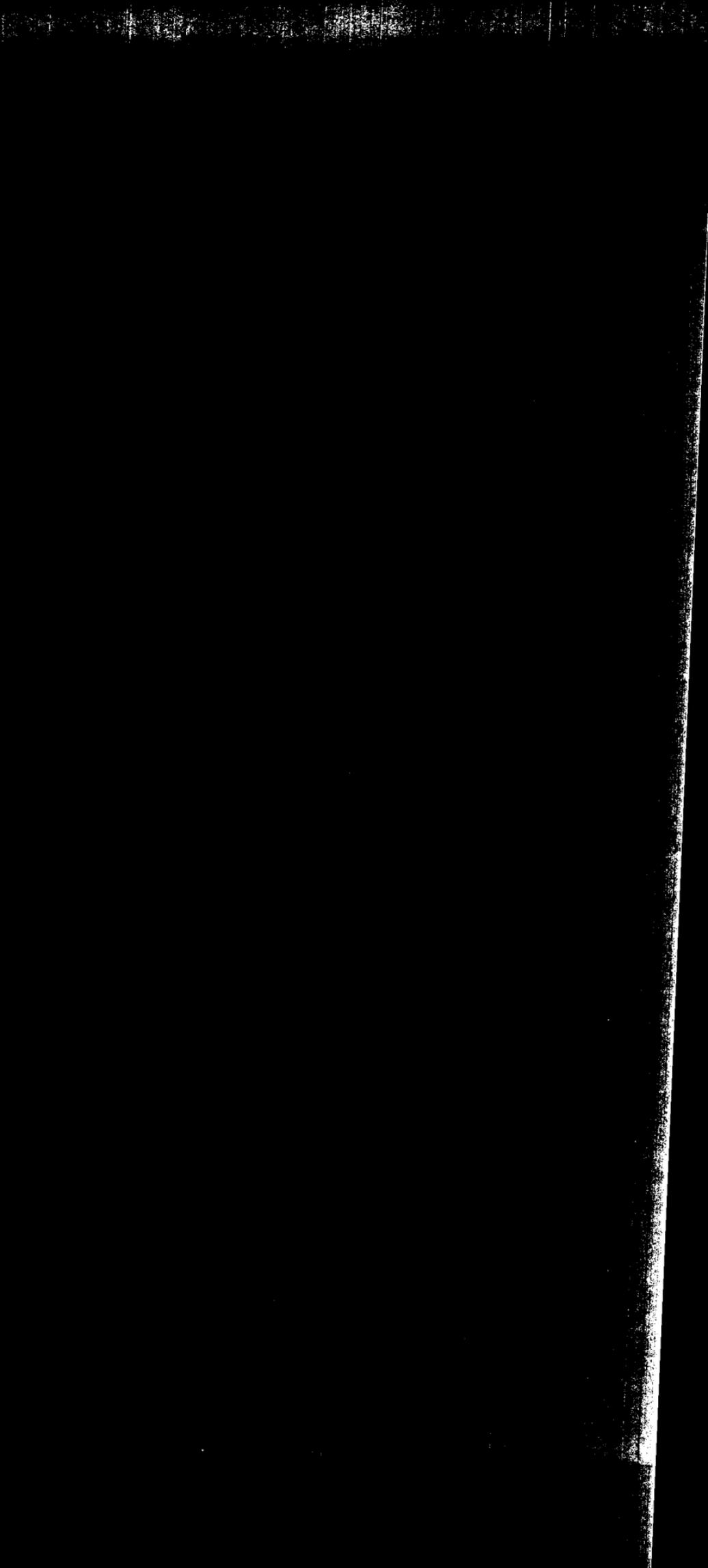
Isabella

Rosetta

THESE FOUR PAGES: HAIR, HERRY WASH, MAKEUP, MARK MATLEX, SEXY PUBLISHED



Color-coated. Opposite page: Isabelto's red faux fur coat with silk lining, about \$1,575, by Dolce & Gabbano. Mark Spirito earrings. Beauty note: Careful blending of the dramatic colors of Couture de Lancôme EyeColour Quartet from Lancôme creates ultra-sophisticated eyes. Left: Her black satin shawl-collar wrap coat embroidered in gold, about \$1,650, by Norma Kamali. Black cotton-blend pants by Eurostar at Miller's. Mark Spirito earrings. See Fashion Guide for details and stores.



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Cancellation No. 92047433

PETITIONER'S EXHIBIT 27 TO NOTICE OF RELIANCE

...ss Co., Inc.

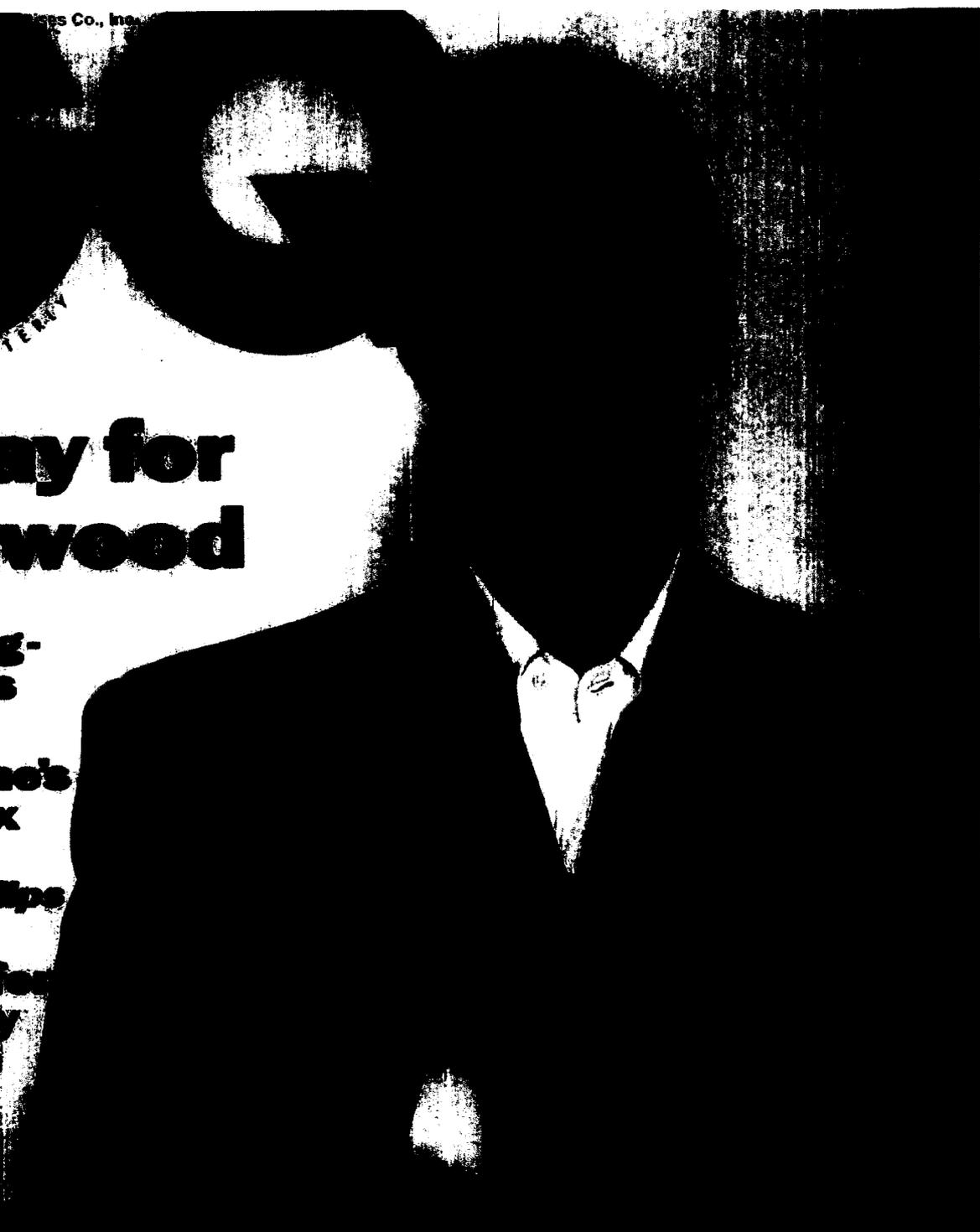
PROPERTY

Way for
Hollywood

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No One's
... Box

... Pump



The Invention of

STEVEN SEAGAL

Black Belt, White Lies, CIA Ties

by Alan Richman

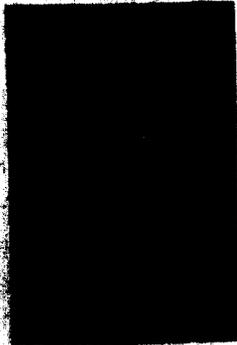


GENTLEMEN'S QUARTERLY • MARCH 1991 • NOORAY FOR HOLLYWOOD



VOLUME 61
NUMBER 3
MARCH 1991

fashion



On our cover, tough
guy Steven Seagal,
in an uncharacter-
istically reposeful
pose, wears a
single-breasted
silk suit, \$2,300;
silk dress shirt,
\$975; both by
Gianni Versace.
(Grooming: Teddy
Antelin, L.A.
Styling: Vivian
Turner for
Cloutier, L.A.)
Photographed
exclusively for GQ
by Greg Gorman.

WELCOME TO TOKYWOOD
215

Menswear's wherefores and whereetos

DIRECTED BY...
222

*Star turns by eight movie directors, savvy
about cut and print—vis-à-vis fashion as
well as film*

ONE FOR THE ROAD
258

*Actor Patrick Bergin's soft but rugged
style complements his burgeoning leading-
man status*

THE SOFT SEASON
268

*This season's Italian collections mean new
options for casual clothes: relaxed hues
and shapes with distinctive design twists*

THE TEN-MONTH SUIT
280

*Befitting leaner economic times, we salute
the suit you can wear nearly year-round*

FEATURES

A FAX TO MATSUSHITA:
NOBODY KNOWS ANYTHING
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For our Japanese friends, we offer Hollywood:
an Owner's Manual
BY RICHARD SCHICKEL

DATELINE: HOLLYWOOD
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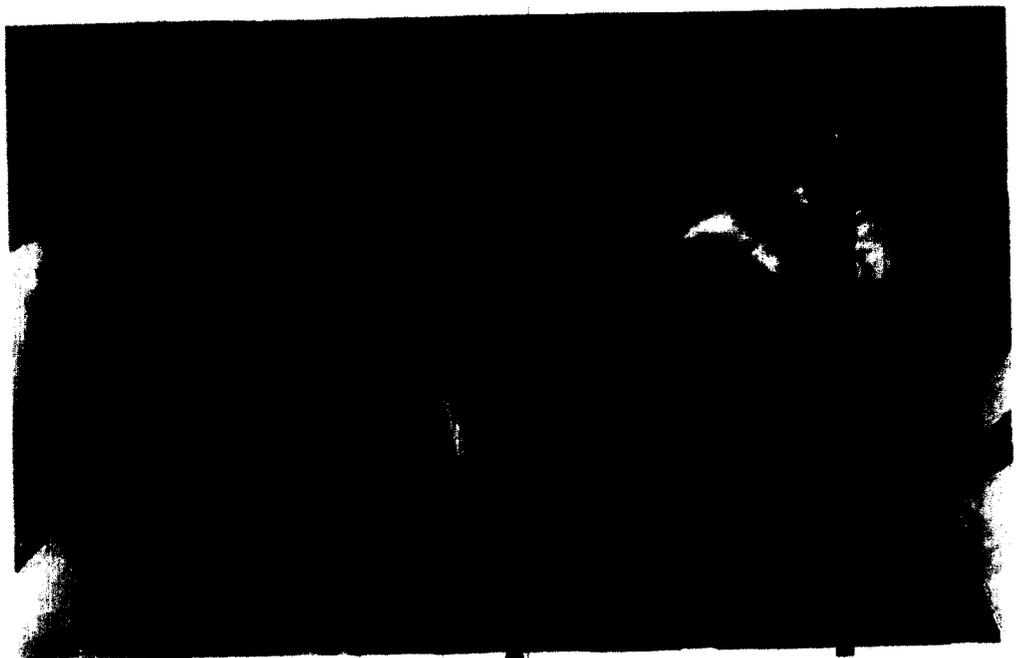
Thoughts on Left Coast culture, including
the mating game. Studio dwelling, a
Japanese phrase book, more

BLACK BELT, WHITE LIES
230

As action heroes go, actor Steven Seagal
remains his own most imaginative creation
BY ALAN RICHMAN

DOESN'T DAVID GEFFEN KNOW
THE EIGHTIES ARE OVER?
236

The schmoozy mogul may well become
Hollywood's first billionaire. The question is,
at what price?
BY JENNET CONANT



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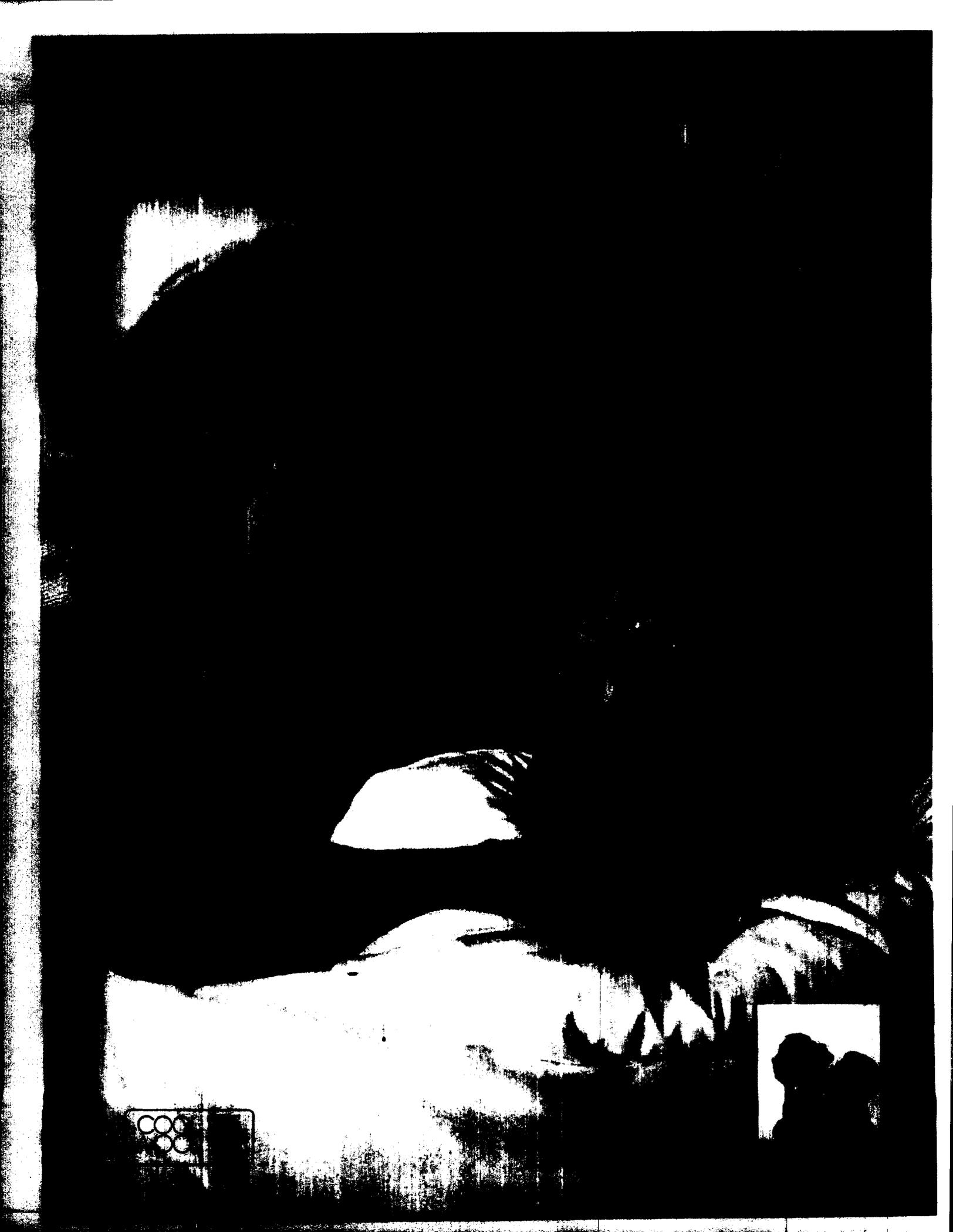
The season's sartorial sleepers

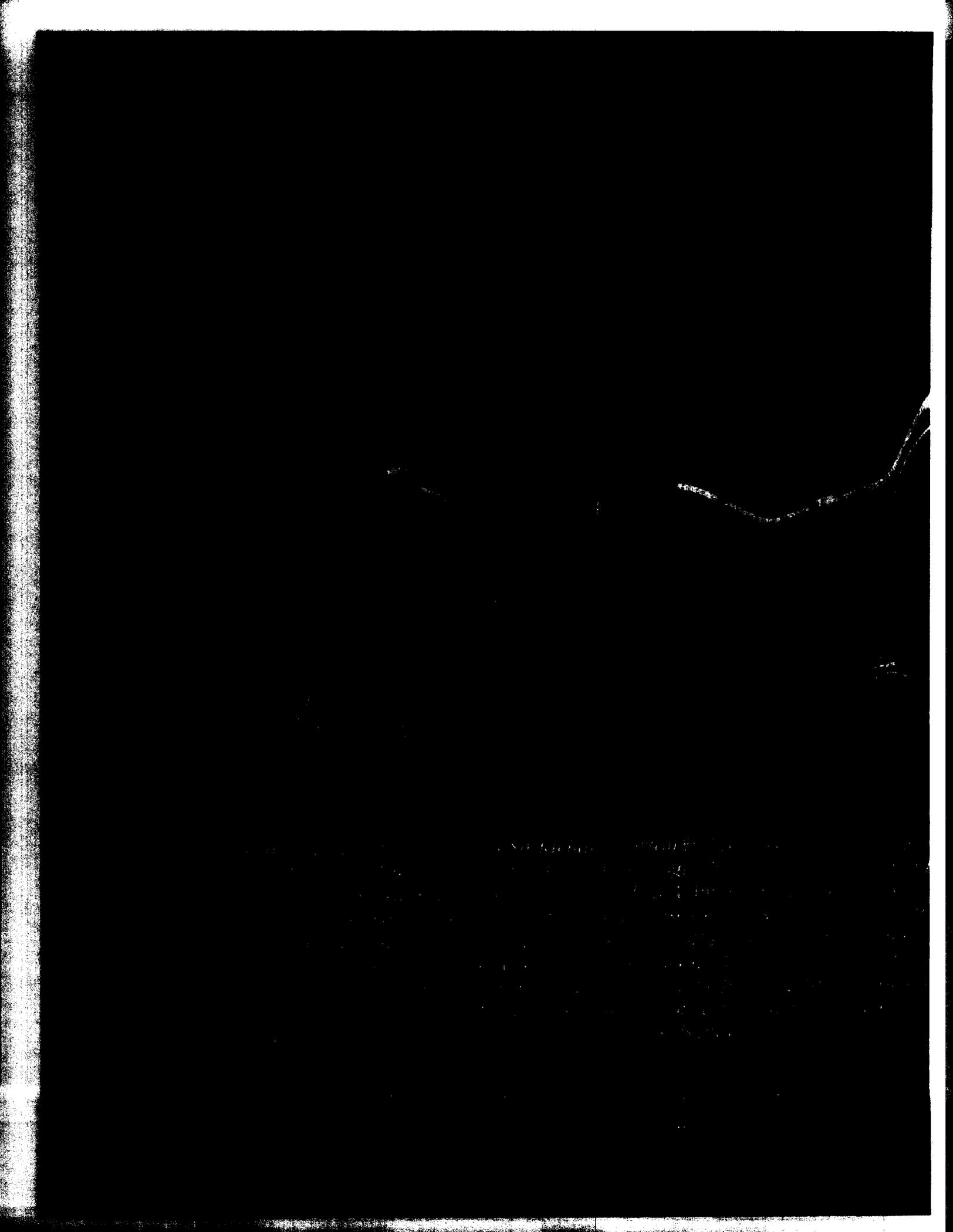
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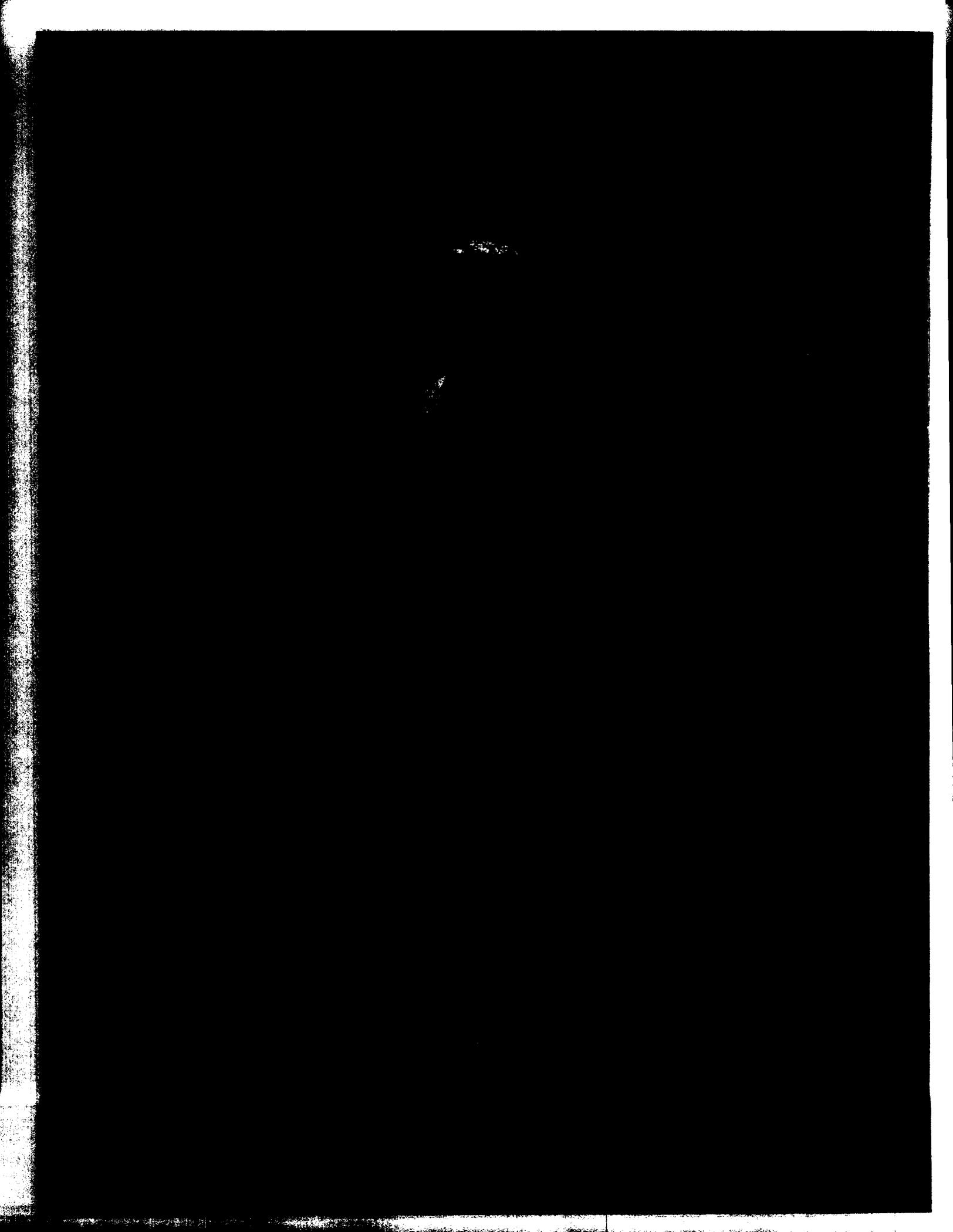
*How to muscle and gossip
your way to the top*

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Going for the Gold's physique



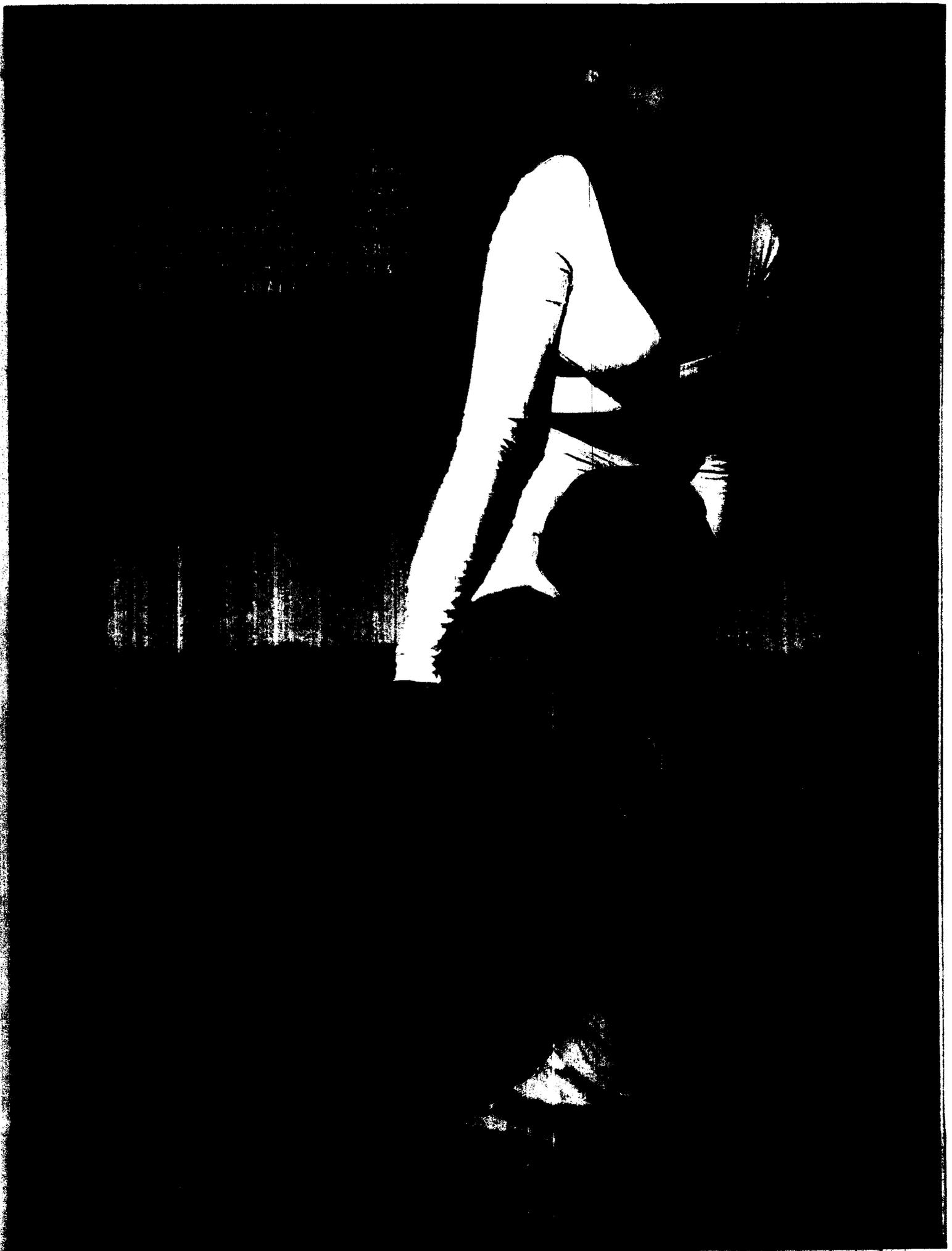






A BLACK TIE WITH A SPICY NEW FLAVOR
 who... red... sport coat in...
 that... with notched lapels...
 \$175...
 trousers, V2 by...
 by... Earrings by...
 An unconstructed three...
 coat over tapered-leg trousers...
 in sportswear...
 notched lapels...
 both by Dolce &...
 Hair by the Bar...
 Bill Katzerman...



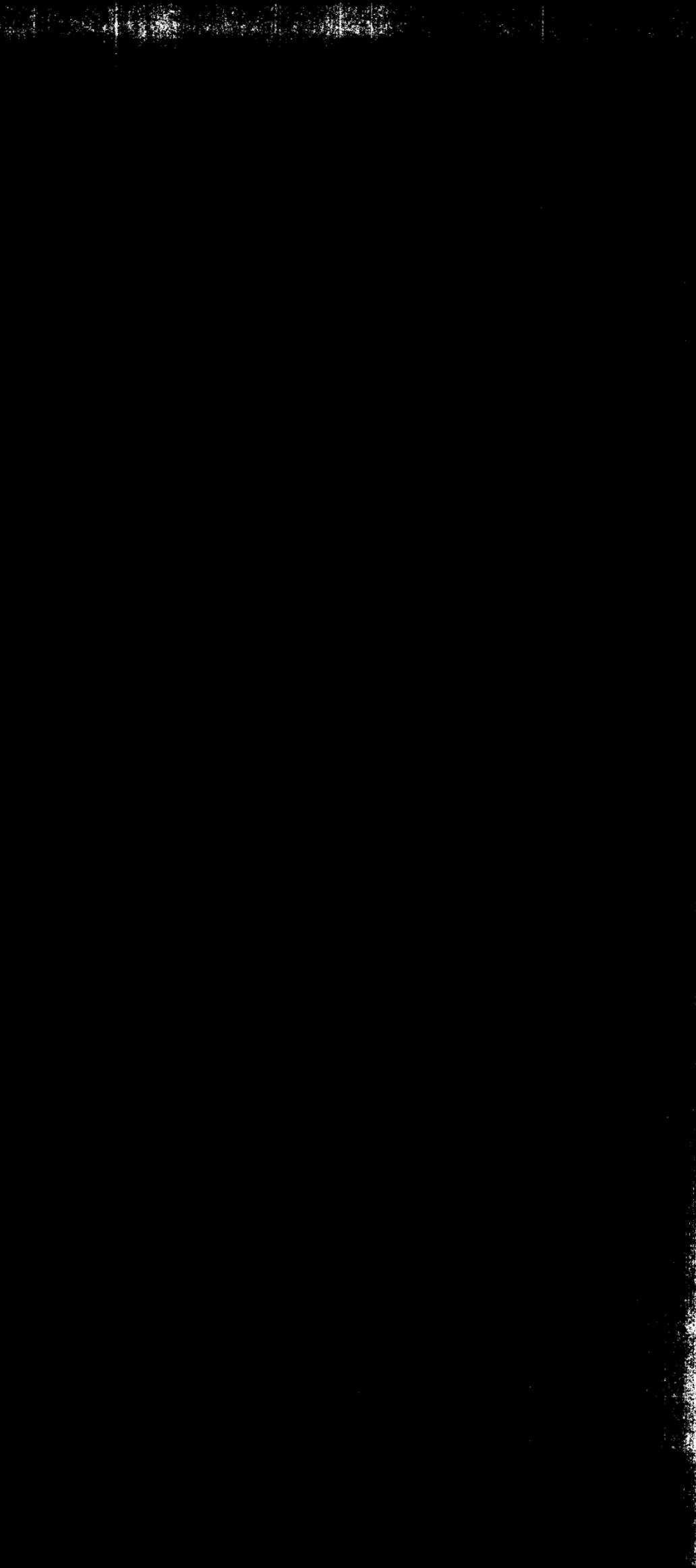


READER response

Get the facts on all the great products and services advertised in GQ, easily and quickly. The computerized Reader Response Card does it all. Simply fill in your name and address, check the appropriate boxes, stamp and mail. You'll receive names and addresses of nearby retail stores selling the items you want.

- 1. ALFA ROMEO 164**
As one might expect, a new luxury sport sedan bearing the legendary cross and serpent of Alfa Romeo promises to be more than merely entertaining to drive. The new 164, it's a legend for the new age.
- 2. ANGEL FLIGHTS**
For more information on Angel Flights, please check the corresponding number on the Reader Response Card.
- 3. ASCOT CHANG**
A Gentleman's Shirt Maker. Over five decades of custom shirts for the most demanding and distinguishing men in the world. Stores in New York City, Los Angeles, and Hong Kong. Priced from \$75.50- \$350.
- 4. ATHALON SPORTGEAR**
Athalon sets the pace with Sportgear for an active lifestyle. Combining functional versatility and contemporary styling, Athalon Sportgear takes the hard knocks and still looks great.
- 5. AVIREX**
Known for their authentic WWII flight jackets, AVIREX carries on the American spirit with casual denim sportswear, rugged jackets, varsity and country collections. AVIREX can be found in fine stores all over the world.
- 6. BALLY OF SWITZERLAND**
Bally of Switzerland offers the well-dressed man the latest in fashion footwear and accessories. Bally is the difference between dressed and well dressed.
- 7. BENETTON**
Colors for Men. The spirit of Benetton captured in a fragrance! Brisk. Contemporary. Discreetly enticing, a compelling fragrance for day or night.
- 8. CORNELIANI**
Formal menswear, meeting point between style and fashion. Elegance tied to the great Italian tailoring tradition continuously brought up-to-date.

- 9. COURRÈGES**
For more information on Courrèges Fashions, please check the corresponding number on the Reader Response Card.
- 10. DANIEL CRAIG**
Daniel Craig's exclusive designs are hand-made from the finest printed and woven jacquard silks, combining the best of contemporary American styling with old world Italian craftsmanship. New for 1991, Daniel Craig fine leather belts...Italian classics with an American twist.
- 11. DOLCE & GABBANA**
For a man who does not escape from passions or feelings, but who accepts to live every minute of his life, emotions as well.
- 12. ENESSI SHOE**
Step up to Enessi for smart Italian fashion...premium leathers and skins...remarkable craftsmanship. Solid footing for the sophisticated gentleman. For the store nearest you please call 800-966-9772.
- 13. FREEMAN SHOE COMPANY**
The Casino Collection from Freeman is the latest in men's footwear design. Light and comfortable, they look and feel right long into the night.
- 14. GEO**
Check the corresponding number on the Reader Response Card and you'll receive an official entry blank for GQ's "Picture Yourself in a GEO" Contest. The grand prize is a Tracker LSi, a 4 x 4 that's built to take the rough stuff. In a Tracker LSi, you don't just drive, you have adventures.
- 15. GIORGIO BRUTINI**
Giorgio Brutini, the leader in men's fashion footwear creates the Private Collection, a select group of men's styles designed and handcrafted in Spain. At fine stores everywhere.
- 16. H.H. BROWN**
Since 1883, H.H. Brown hand-crafted footwear has combined the art of old-world shoemaking with today's most advanced technological innovations. H.H. BROWN. SHOES THAT GET AROUND.
- 17. HI-TEC SPORTS USA, INC.**
Hi-Tec Sports designs and produces authentic rugged footwear, for those who have adopted the outdoors as a way of life.
- 18. HUGO BOSS**
European styling with impeccable tailoring of the world's finest fabrics and a comfortable fit.
- 19. HUGO BOSS EYEWEAR BY CARRERA**
Style is never out of fashion. For more information, please check the corresponding number on the Reader Response Card.
- 20. ICEBERG**
A complete line of men's and women's ready-to-wear aimed at the higher end of the market, mixing creative styling, quality fabrics and bold colors. It reaches men and women with a different sensibility: independent, confident and strong-minded without an age limit.
- 21. JEAN FRANCOIS LAZARTIGUE**
Jean Francois Lazartigue is a hair care specialist with centers worldwide. This sophisticated and effective hair care treatment from Paris caters to all types of hair and all hair problems.
- 22. JEEP**
Jeep Wrangler or Cherokee. Call 800-JEEP-EAGLE for information on how you can own or lease an American legend. There's only one Jeep.
- 23. KMS RESEARCH INC.**
KMS Haircare Products...for men who demand both style and substance in their personal care products. KMS has captured the essence of nature in a full line of hair-care and styling products. For a salon near you call 800-DIAL-KMS.
- 24. LA GEAR**
L.A. Gear's Regulator basketball shoe combines powerful rebounding support with the high performance, air-pressurized Regulator System. You activate the compressor button for a custom fit.
- 25. LA MATTA**
Leather and suede collection designed by Gianfranco Ferré.
- 26. LEVI'S SHOES**
Fashionable, casual styling...genuine handsewn construction...the comfort of a true fit. Levi's Shoes: Carefully crafted to coordinate with Levi's jeans and Dockers slacks.
- 27. LORENZO BANFI**
Lorenzo Banfi's design can be defined as follows: never extravagant, always keeping an eye on the most significant changes of fashion. Exclusive, made in Italy.
- 28. MAURI USA, INC.**
Long known for unique design, Mauri once again offers fine footwear made by skilled craftsmen of exotic skins.
- 29. MODULES**
Cut from a cloth of infinite inspiration, the MODULES neckwear collection evolves continuously. Changing focus, not form, MODULES reflects style in motion with a touch of the unexpected.
- 30. MONDO, INC.**
Exciting mix of printed linen shirt with yarn-dyed linen blazer and shorts embodies the ultimate in Italian style and sophistication together with elegance and comfort.
- 31. NANI BON**
Nani Bon is a fancy line of sweaters, shirts, pants and t-shirts for a man who likes to dress in a comfortable and fashionable way.
- 32. NINO CERRUTI**
Nino Cerruti dress shirts, belts and neckwear by Manhattan Menswear Group—an updated European line for the American market.
- 33. NINO CERRUTI SPORT**
A collection of innovative activewear which is European influenced but clearly designed for the American consumer. Check the corresponding Reader Response number for more information on Nino Cerruti Sport.
- 34. NINO CERRUTI TAILORED CLOTHING**
The tailored clothing collection from Nino Cerruti offers distinctive European fashion for the man with natural elegance and a progressive outlook.
- 35. NINO CERRUTI TROUSERS**
The fabric and colors found in the trouser collection reflect European elegance and refinement. The fit represents today's lifestyle and fashion.
- 36. NORTH BEACH LEATHER**
North Beach Leather's Spring 1991 catalog is filled with 16 pages of Michael Hoban's latest and hottest creations! Leather and suede designs for both men and women in a variety of colors and styles.
- 37. PERRY ELLIS**
Perry Ellis Menswear—Signature, Collection and America lines. Also Perry Ellis Collection & Portfolio Dress Shirts and Furnishings.
- 38. PIERRE CARDIN**
Pierre Cardin clothing and accessories are available in many fine stores throughout the country. For a store in your area, call 212-765-3350.
- 39. PIERRE CARDIN FOOTWEAR**
The Pierre Cardin shoe collection, from the world's best known, most respected fashion designer. The name with the highest reputation among consumers for quality, prestigious merchandise.
Petitioner's Exhibits Page 144



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Cancellation No. 92047433

PETITIONER'S EXHIBIT 28 TO NOTICE OF RELIANCE

Electric ANJELICA HUSTON

Interview

plug
it in.

Mamma stars shine
Robert Minkoff sparkles
Electromagnet Stargardes
Interview shows for Xmas
Spielberg turns on the juice
Lee Clow live wire
Karin Dreyfus: a hot wire
Snowflake art that doesn't melt

DECLARATION

DECLARATION

DECLARATION

Francine presents
Thursday Salsa Happy Hour
at

Tatiana

RESTAURANT • BAR • LIVE MUSIC



Photo: Terry Fugate-Wilcox

Francine's
newest concept of drinking and dining
in SoHo

Live jazz and blues • No cover charge
Appetizers on us • One free drink for ladies from 5-7pm
Available for large private parties
Art by Terry Fugate-Wilcox

26 Wooster Street
reservations: 212.226.6651

Andy Warhol's Interview

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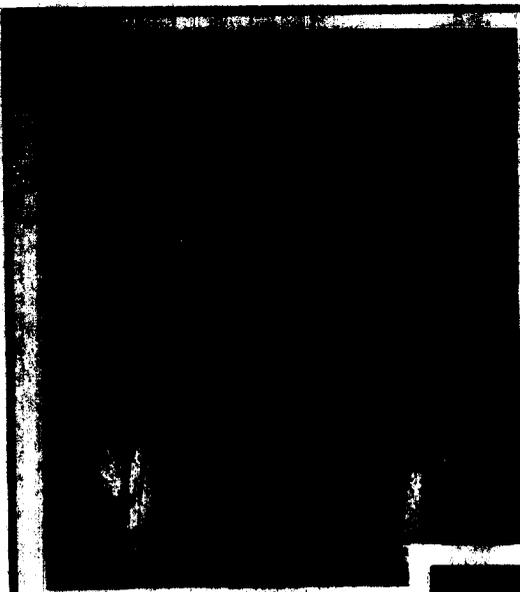
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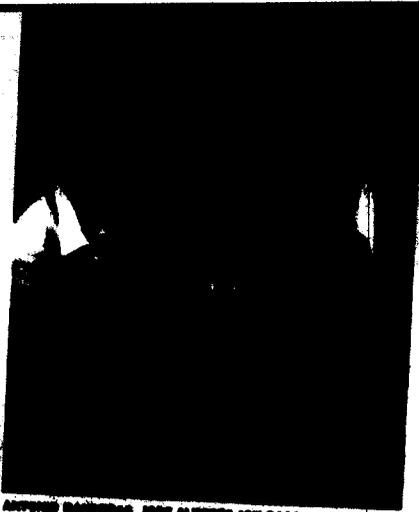
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VOL. XX NO. 12

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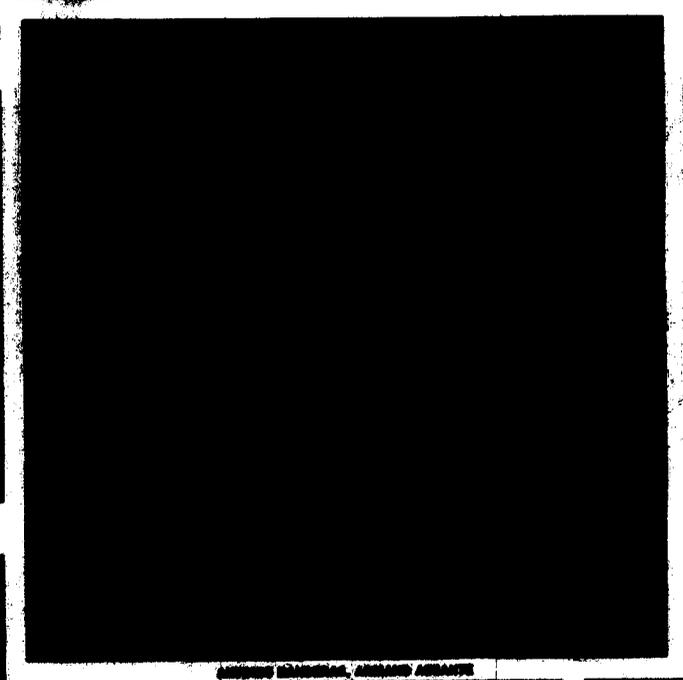
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ARMANDO ARRIAGA



ARMANDO BARRERA, JOSE ALBERTO (TU BAGO), ANI BUCHA



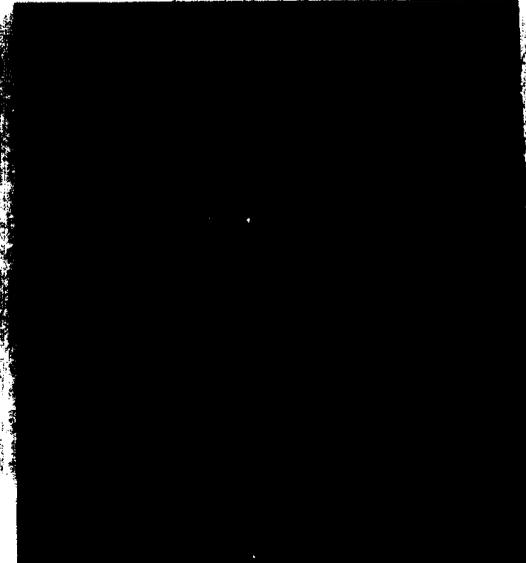
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TITO PUENTE, CELIA G



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ANI BUCHA, ARMANDO BARRERA, GATY BARRERA, ARMANDO ARRIAGA



TITO PUENTE, CELIA G, ANI BUCHA





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STAGE LEFT:
FLORAL STRETCH
COTTON BODY
CORSET BY
D O L C E &
G A B B A N A.
GLOVES BY
L A C R A S I A, AND
STOCKINGS BY
A Z Z E D I N E A L A I A.
STAGE RIGHT:
CUSTOM-MADE
SATIN CORSET
BY PEARL AND
STOCKINGS
FROM D A N S K I N.

NOT



more mitchum . . .

(continued from page 121)

think, Here I am, alone. Look up in a tree, there's some cat standing there on one leg, with a spear. My brothers were always watching. I couldn't have been safer. The Masai can walk and run all day. At fifty yards, they can hit a matchbox with that spear. They can knock birds out in flight. I tried it. Pulled my shoulder completely out. er: It seems that you've barely stopped working in films since you started.

me: I've worked pretty much all the time. I took a year off here and there, but anytime I wanted to work, I could work. I wasn't too fussy about price. I never aspired to be, nor considered myself, a star.

er: Are you still hungry to work?

me: Not really. If something pleasant and easy enough comes up, fine. It was wonderful to go down to Florida for *Cape Fear*, to do it, no problems, two takes, three takes. It's rewarding to know that you can do what you're supposed to do. er: Do you feel that you made the right career choices?

me: I had reasons for turning things down, and I'm not at all sorry I did that. I don't believe in conditions being fulfilled in order to make a script work. Take in the Heat of the Night. Opening scene, the guy is being thrown out of a saloon in Mississippi. But there were no saloons in Mississippi. Another one, *The Defiant One*—you had a black man and a white man chained together on a Florida chain gang, but it was against the law. I was on a chain gang in Georgia. I know what it's like.

er: Was that the grimmest experience of your life?

me: I was only fifteen years old. I figured, it ain't gonna last forever. I didn't think it was going to be my course in life. What the hell, I met a lot of interesting people. People who'd teach you how to burgle. We had a guard named Captain Friend—it was actually F-r-e-e-d, but we'd call him Captain Friend. He used to sit there with that .30-30 across his knee, and he was all yellow from malaria. He'd say, "You know, the reason y'all boys are here is y'all ain't right with God." He said, "I got the gonorrhea in my eyes and I dropped down on my knees to God and prayed for my sight. You think I can't see? Take off across that field, and I'll knock you down like a motherfucker's rabbit." Over and over and over he said it, so I finally said, "O.K., let's see." I took off.

er: And you ran?

me: Yeah. He missed. His eyes weren't as good as he thought.

er: Not as good as the Masai's. You must have had guts to endure all that.

me: Not really. I had an almost poetic conviction in survival. Runnin' around the country, I had pellagra, blacktongue fever, starvation, all that jazz. Rickets as a child. And I said, "This can't be it." I thought since I could imagine other things and appreciate other things, I was capable of—if not creating them—at least enjoying them. And I must say that people were very kind to me and very good to me all my life, and I had growing faith in the broad kindness of people. Otherwise, I wouldn't be here. ■

fashion & accessories details

Sound Advice

Page 39

Pioneer SE-72 headphones, \$80, available at HFI Electronics, NYC, and Service Merchandise, L.A. and Houston. Disk earrings by Robert Lee Morris, \$180, at Robert Lee Morris and Artwear, NYC, and Theodore, L.A. Sony MDR-4P510K headphones, \$199.95, at J&R Music World, 47th Street Photo, and the Wix, NYC; United Audio Centers, Chicago; Eber Electronics, San Francisco; Rogersound Labs, L.A. Earplugs by Ear Group at drugstores nationwide. Yamaha YH0-2 headphones, \$60, at Rabson's and Stereo Exchange, NYC; United Audio Centers, Chicago; Rogersound Labs, L.A. Curved-tooth earrings by Robert Lee Morris, \$180, at Robert Lee Morris and Artwear, NYC.

Books

Page 66

Padre by I.A. Eyeworks, \$200, available at I.A. Eyeworks, L.A. and Costa Mesa, CA; NUVO, Austin, Dallas, and Houston; Morgenthal-Fredricka Opticians, NYC; Eye Pieces, Vail, CO; Fred Segal Metrose, L.A.; Optometric Options and Fred Segal, Santa Monica. Roberto Capucci for Euro-frames, \$240, at Ratee Optical Co., L.A., and Eyeglasses of Newark. DKNY Sunglasses Downtown by Bausch & Lomb, \$70, at Macy's, Sungenar, and Hut nationwide. Trussardi by Aprilia Eyewear, \$220, at Robert Marc Opticians, Optical Exchange, Myoptics, Morgenthal-Fredricka Opticians, and 20/20 Optical, NYC. Ray-Ban Wayfarer by Bausch & Lomb, \$70, at Macy's, Sungenar, and Hut nationwide. Montgomery from Beau Monde Collection for Savvy Eyewear, \$300, at Joeli Name, NYC; Stein Optometric, Manhattan Beach, CA; American Eyewear, Dallas; Glasses Rd., Chicago. Romeo Gigli—Percol, \$165, at Robert Marc Opticians, Gruen Optika, and Spazio Romeo Gigli, NYC. Tao Collection by Sihouette, about \$225, at optical stores nationwide and in Europe. Turquoise-and-black frame by Yukio Kobayashi for Matsuda, \$390, at Matsuda, NYC. Cat eyes by Robert Le Roche, \$220, at Spectacle Boutique, Phoenix; Ultra Optics, Kansas City; the Eye Shop, NYC; Optical Outlook, L.A.; 20/20 Optical, St. Rafael, CA. Butterfly mask by Joeli Name, \$500, at Joeli Name, NYC. Eiffel Tower by Jean Paul Gaultier for Optical Affairs, \$425, at Joeli Name, NYC; the Optical Shop of Aspen, CO; Optical Fashion Center, Beverly Hills; Glasses Rd., Chicago; Grove Eye Fashion, Coconut Grove, FL; Optica, Houston and Dallas; Geoffrey Beene Collection for Savvy Eyewear, \$80, at Joeli Name, NYC; Optometric Options, L.A.; Stein Optometric, Manhattan Beach, CA; American Eyewear, Dallas; Glasses Rd., Chicago. Authentic antique spectacles from Oliver Peoples, \$220, at Morgenthal-Fredricka Opticians and Robert Marc Opticians, NYC, and Oliver Peoples, L.A. Ladies' Night—Variations on Seduction by Alan Mikli, \$280, at Alan Mikli Optique and Robert Marc Opticians, NYC; Eyes in Disguise, San Francisco; Optical Designs, Santa Monica; Erher Optical Co., St. Louis; Au Courant, Bal Harbour, FL.

Movies

Page 68-73

Page 68: Ankle-pad boot by Utility, \$110, available at NaNe, NYC, San Francisco, and Santa Monica; Commander Salamander, Washington, D.C.; Basic, Seattle; Dream Merchant, Houston. Serpentin II by Charles Jourdan, \$210, at Charles Jourdan boutiques worldwide. Page 70: Slip-on by Venti, \$250, at Venti, NYC and Beverly Hills; Ron Ross, Tarzana, CA; L'Uomo International, Palo Alto, CA; Alta Moda, Scottsdale, AZ. "Larry" by Espace at Robert Clergerie at Macy's, San Francisco; Joseph's, Chicago; H. Lorenzo, L.A.; Andre Balint, Detroit. Mule by Chanel, \$750, at Chanel boutiques, NYC, Beverly Hills, and San Francisco; Bergdorf Goodman, NYC; I. Magnin; Neiman Marcus. Pumps by Giorgio Armani, \$265, at Giorgio Armani, NYC. "Lester" by Sam & Libby, \$60, at Burdine's; Macy's CA; A&S, NYC. Page 72: Chamford by Paraboot, \$310, available at Barneys New York. Motorcycle boot by Guess, \$165, at Macy's, Bloomingdale's, Bergdorf Goodman, Nordstrom, A&S, and Lord & Taylor nationwide. Air Mowabb running shoe by Nike, \$155, call (800) 344-NIKE for availability. Bow Me Away pump by Kenneth Cole at A&S and Bloomingdale's, NYC, and Kenneth Cole, Macy's, Nordstrom, and Jordan Marsh nationwide. Jeweled evening shoe by Gianni Versace at Gianni

Versace boutiques, New York, Chicago, Bal Harbour, FL, Beverly Hills, San Francisco, Houston, Honolulu, and Chevy Chase, MD.

Stepping by Woods

Page 64-66

Page 64: Coat by Romeo Gigli available by special order at Spazio Romeo Gigli, NYC, Paris, and Milan. Page 65: Vest by Kaj Tetsuno, about \$785, at Macy's and Barneys New York, NYC, and Leight, Paris. Page 67: Hat by Philip Treacy to order at Bergdorf Goodman. Scarf by Christian Lacroix, about \$660, at Christian Lacroix Boutique, Paris, and Bloomingdale's, Saks Fifth Avenue, and Bergdorf Goodman, NYC. Page 66: Dress by Yohji Yamamoto, \$2,170, at Yohji Yamamoto, NYC. Page 162: Blouses by Yohji Yamamoto, \$3,610, at Yohji Yamamoto, NYC; Alan Blumenthal, Boston; Ane Blaker, Chicago. Bracelets, about \$75, necklaces, about \$85, aphelone brooches, about \$20, and twig bag, all by Luc Deschamps, at Deschamps, Paris. Earrings by Claude Montana for Larvin Haute Couture at Larvin Boutique, Paris. Page 162: Jacket by Emanuel Ungaro Haute Couture at Emanuel Ungaro Haute Couture, Paris. Page 163: Blouse by Romeo Gigli by special order at Spazio Romeo Gigli, NYC, Paris, and Milan. Emanuel Ungaro Haute Couture gown at Emanuel Ungaro Haute Couture, Paris. Bracelet by Yves Saint Laurent at Yves Saint Laurent, Paris. Belt and scarf by Gary Harvey, contact through Philip Treacy, London. Gown by Comme des Garçons by Rei Kawakubo, \$2,185, at Comme des Garçons Boutique, NYC. Assorted necklaces and belts from Yves Saint Laurent at Yves Saint Laurent, Paris.

Mambo Kings

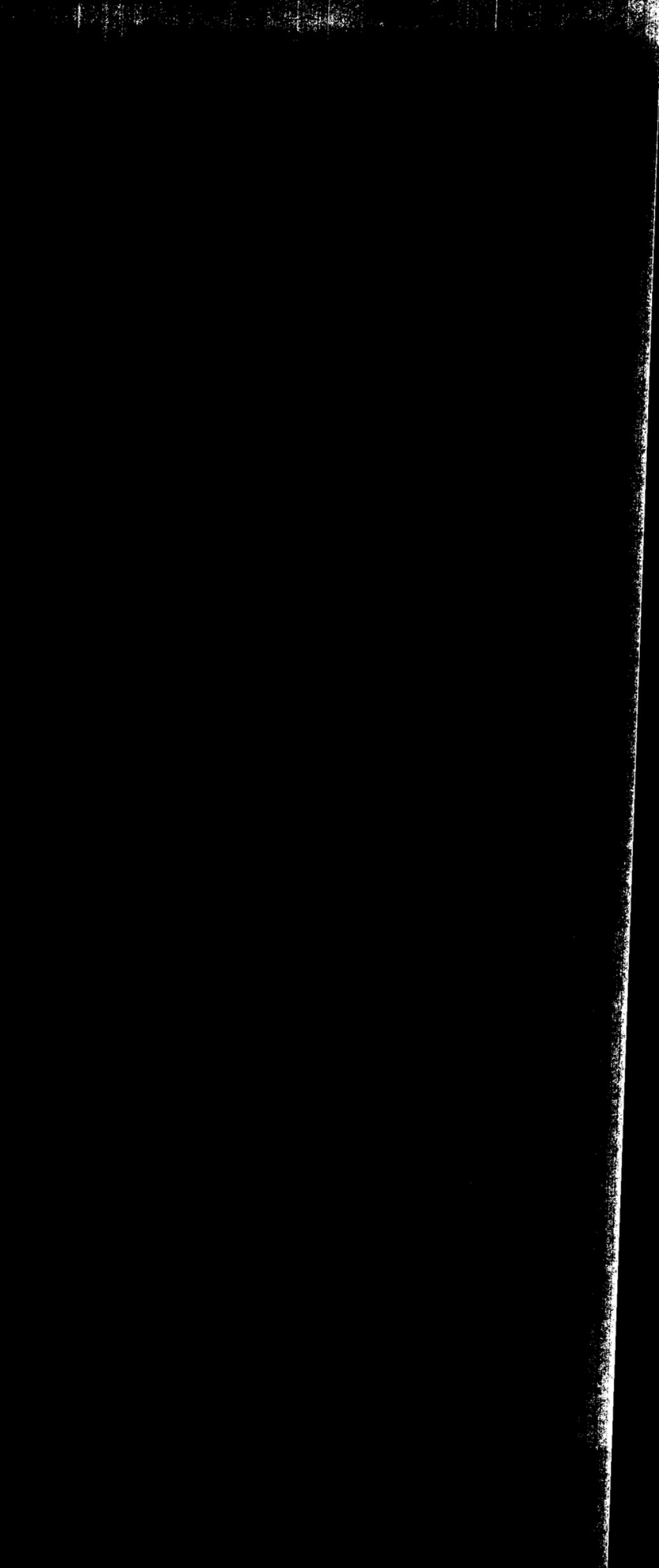
Page 106-17

Page 106: Ring by Robert Lee Morris, \$90, available at Robert Lee Morris, Artwear, and Bergdorf Goodman, NYC. Page 110: Shirt by Paul Smith, \$155, at Paul Smith, NYC. Page 112: Strapless one-piece jumpsuit by Valentino, \$10,350, at Valentino Boutique, NYC. Boa by Dolce & Gabbana, \$666, at Charvati and Bagutta, NYC; Riccardi, Boston; Shauna Stein, Mafield, and Traffic, L.A. Blouse, \$320, and leggings, about \$420, both by Kalinka, at Shen, NYC; Blake, Chicago; Mode Sport, all locations. Scarf by Christian Lacroix, \$810, at Christian Lacroix Boutique, Paris. Bustier by La Perla, \$350, at Galley Metrose, L.A.; Bloomingdale's, NYC; Neiman Marcus nationwide; I. Magnin, San Francisco. Pants by Isaac Mizrahi, \$395, at Bergdorf Goodman, NYC. Evening bag by Salvatore Ferragamo, \$325, at Salvatore Ferragamo Boutiques, NYC, Palm Beach, and Beverly Hills, and Bob Ellis, Atlanta. Paul Smith matching jacket and jeans, \$665 and \$210, available at Paul Smith, NYC. Charm bracelet, \$600, and stretch bracelet, \$170, both by Robert Lee Morris, at Robert Lee Morris, Artwear, and Bergdorf Goodman, NYC. Shirt by Yukio Kobayashi for Matsuda, \$1,890, at Matsuda, NYC, and Alan Blumenthal, Boston. Rattle rings by John Reinhold, \$3,250 with two diamonds, \$9,250 with eight diamonds, at Reinhold-Caribe, Inc., NYC. Page 111: Shirt, \$175, and tie, \$105, both by Dolce & Gabbana, at Charvati and Bagutta, NYC; Riccardi, Boston; Mafield and Traffic, L.A.

Corset Liberation Front

Page 123-37

Page 123-32: Corset, \$638, and sleevelets and boots, all by Azzedine Alaïa, available at Azzedine Alaïa and Linda Dresner, NYC; Linda Dresner, Birmingham, MI; Jimmy's, Brooklyn; Alaïa Chez Galley, Beverly Hills; Galley, West Hollywood. Barely by Hoagy, \$40, at Worth and Worth, NYC. Page 124: Corset by Dolce & Gabbana, \$325, at Charvati and Bagutta, NYC; L'animal, NJ; Serenella, Boston; Shauna Stein, L.A. Gloves by LaCraie, \$40, at the Accessory Shop and Galerie Lafayette, NYC. Stockings by Azzedine Alaïa at Azzedine Alaïa and Charvati, NYC. Page 126: Custom-made corset by Pearl at Bergdorf Goodman, NYC. Stockings by Denahin at Patricia Field, NYC. Page 128: Corset, \$824, and boots by Azzedine Alaïa at Azzedine Alaïa, Barneys, and Charvati, NYC; Jimmy's, Brooklyn; Alaïa Chez Galley, Beverly Hills; Linda Dresner, Birmingham, MI, and NYC. Page 127: Corset by Jean Paul Gaultier, \$1,014, at Mafield, L.A.; Charvati, NYC; Ralph Davies, San Francisco. Underwear by Calvin Klein available nationwide. ■



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 29 TO NOTICE OF RELIANCE

SPRING'S BEST CLOTHES

Subtle Suits
Casual Chic

The Democrats, er,
Fashion Problem
by Sidney Blumenthal

Young, impotence
by Mark Cohen

White Cutler:
Equilibrium for a
heavyweight
by John Lombardi

Waging Hormones,
Suits on Steroids
by Paul Solotaroff

Patrick Swayze LIVE

by Stephanie Mansfield

CENTLEMAN'S QUARTERS • FEBRUARY 1992 • SPANISH WEST COAST • JC



VOLUME 62
NUMBER 2
FEBRUARY 1992

fashion

SPRING IS NEAR 109

Menswear's wherefores and wheretos

THREE FOR THE ROAD 110

This season, freewheeling simplicity sets the tone for casual clothes designed the American Way

GQ PREDICTS: THE RIBBED KNIT 122

All body types will be cottoning to the latest in low-key knit sweaters for spring

THE QUIET SUIT 146

Read the fine print: Suits with refined herringbone and windowpane patterns make strong statements in subtle ways

PRINTS OF BEL-AIR 168

Bright ideas for spring-ready camp shirts: bright colors, puzzle and panda prints, in easy-wearing fabrics and cuts

Still Swayze after all these years: On our cover, Patrick wears a deerskin jacket, \$1,150; cashmere sweater, \$575; both, Polo by Ralph Lauren. (Grooming: Maria Carter. Styling: Vivienne Turner for Cloutier, L.A.) Photographed exclusively for GQ by Herb Ritts.

FEATURES

PATRICK SWAYZE, IN THE FLESH 126

Undaunted by the dumb-stud façade, we search past lives and tears for the serious actor within

BY STEPHANIE MANSFIELD

THE TESTOSTERONE FACTOR 132

...a.k.a. the Long Dong Silver thing—in which we identify the crucial gene missing in bleeding-heart-weenie Democrats

BY SIDNEY BLUMENTHAL



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When impotence meets impatience

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*Face-to-face with
Rebecca DeMornay*

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*Pumping ire: Attorney Bruce Cutler
Petitioner's Edith Page 157*



DOLCE & GABBANA



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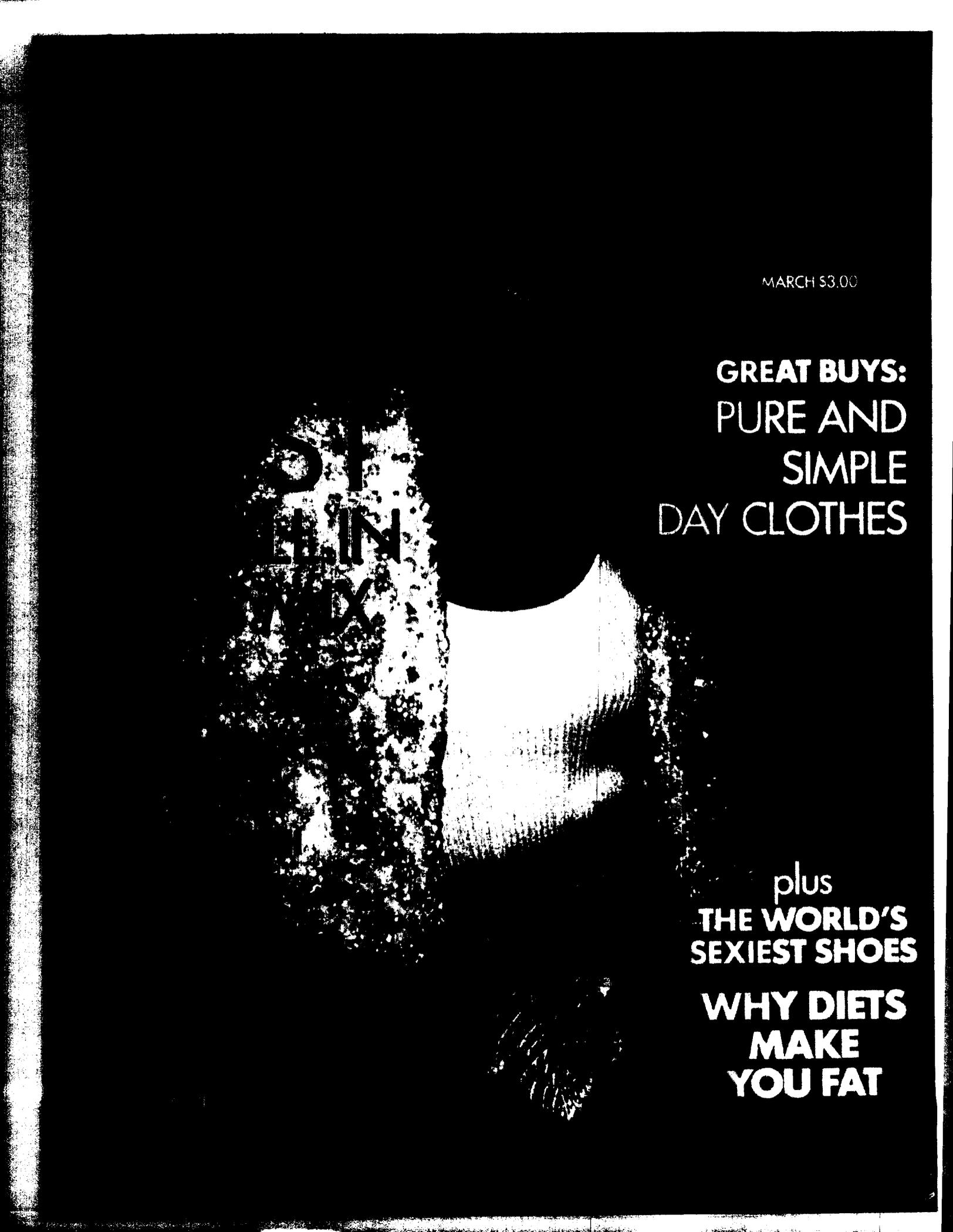
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MARCH 1992

VOGUE®

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MARCH



Florals take a walk on the bright side for spring. Page 356.

FASHION

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Fashion clips

By Katherine Betts

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Vogue's view

Miuccia Prada pulls style out of the bag for spring. Katherine Betts talks to the designer... **Platforms.** Are these somewhat impractical, often ridiculous shoes really coming back in fashion? Mary Killen tries some on for size... **Split skirts** showcase the leg—and give everything from swimsuits to silk pants a double life... **Hervé Léger,** Paris's newest design talent, proves he knows how to throw a curve. Charla Carter reports

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Elements

The circus comes back to town with fanciful animal bijoux and whimsical bags. Jody Shields charts its fashionable travels

285

Point of view

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It's all in the mix

What's going on here: a kind of deconstruction theory in which the concept of proper evening wear is taken apart—and redone with such surprises as denim shirts and other menswear pieces

296

Spring greens

Designers are celebrating the season with a color that's synonymous with fresh and new. Every shade of green—pale seafoam to vivid lime—crops up on a whole array of current pieces, from a calf-skimming day dress to a shimmery evening shift, an office-going checked suit to strappy shoes

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Feets of brilliance

Eccentric, exuberant, and obsessed, Manolo Blahnik may be the best thing to happen to women's legs since the stair climber. In search of the perfect shoe, Dodie Kazanjian follows in his footsteps from New York to Los Angeles to Milan

316

The Armani edge

From Hollywood to Hong Kong, Giorgio Armani's clothes provide comfort and self-assurance in an imperfect world. Tad Friend tracks down the quiet perfectionist behind the powerful Armani mystique

348

Crystal-clear

"After all that heavy gold, crystal is a weightless relief," declares Karl Lagerfeld, whose see-through accessories—in crystal and pearlized plastic—are clear winners for spring. Piled on over a bustier or built into a sequined jacket, they're a delicate match for a pale palette

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In full bloom

Florals may be a perennial favorite for spring, but this time around designers are tossing out their headiest bouquets—from tiny daisies to giant poppies. Blossoming on everything from shorts to shirtwaists, in hot colors played off against black, these prints boast a sultry Mexican flair

395-398

Talking fashion

Light of the party: Arnold Scaasi throws a combination book party (for Norman Mailer) and housewarming... The prospect of a **single man in the White House** has Ann Magnuson preparing for a dream date and wondering about sexual politics and presidential protocol

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In this issue

Details, prices, stores, more

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Vogue's last look

The fish of the day: jeweled or enameled brooches in a palette of sea greens and corals

▶ 6



Vivienne Westwood

For those who think wearing platforms is a bit far out: take a lesson from some women who live in them, such as Queen Elizabeth, Princess Margaret, and the Queen Mother.

platforms

Thierry Mugler

Are these somewhat impractical, often ridiculous shoes really coming back in fashion? MARY KILLEN tries some on for size

"PLATFORMS?" JAMIE AT MANOLO BLAHNIK COULD HARDLY bear to look at the man who had made such a request. "We do not have any platforms." His eyes traversed my whole physique in one brief sweep, and it seemed to me that he shuddered with distaste before turning them away. How could someone who had penetrated this temple of elegance in footwear have perpetrated such a solecism? I might as well have worn a bathing suit to the queen's coronation. But Manolo himself had overheard us. There was a sound of elegant bustling, and he came down the shop's staircase, every hair on his head emanating distinction, every curve of his clothing shouting style. "Plutterforms?" said Manolo in his inimitable accent of many countries. "You know, I did it already, in '74 or '72. It was OK for me then. But now is not the right time to do plutterforms. I am

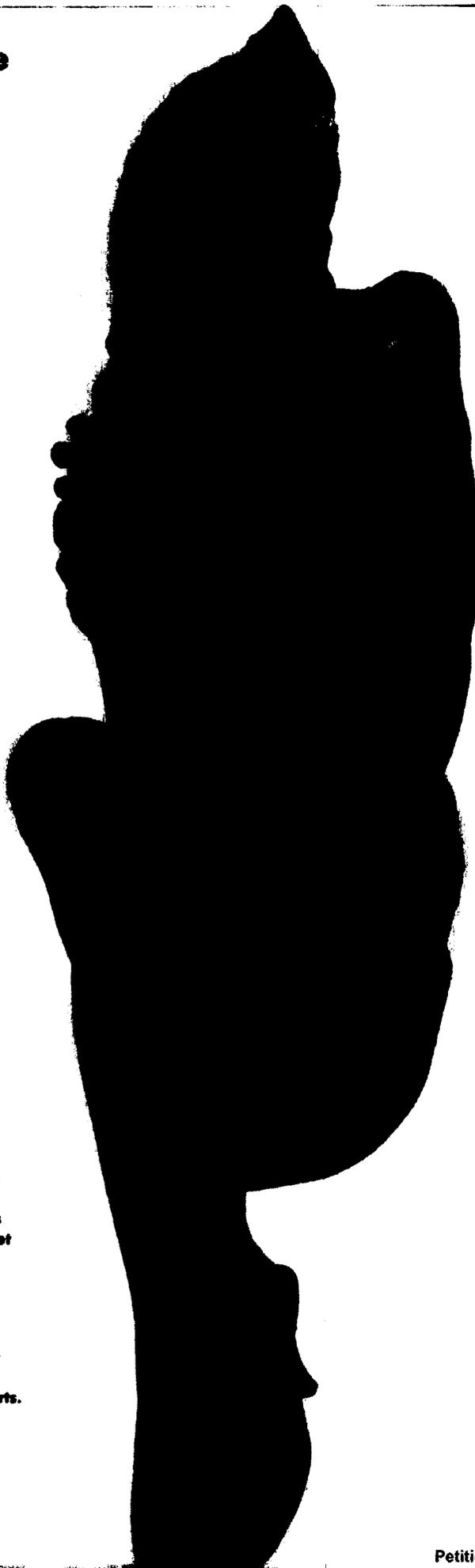
not in for revamping things. Enough! Enough! Enough! Come out with a new woman for 1992. We need some lightness now, some ethereal things, and these plutterforms are not ethereal!"

But I too did platforms already in 1974 or 1972. That was the whole reason I was keen to buy a pair today. Some of the most triumphant moments of my teenage years occurred while I was wearing green suede platforms from the famous Biba shop of London. (Biba so understood the spirit of '72 that a girl arriving by tube at the shop, as I did when a girl, might well have imagined that the racks of Biba were walking, as hundreds of fans clad from head to toe in Biba wear swelled the street.) A four-inch green suede wedge formed the base of my Biba shoes; the upper area was a simple pump, which was attached to the ▶ 146



DOLCE & GABBANA

feats of brilliance



Getting a leg up on the competition: Delfo, Blahnik's glacé sandal with diamanté buckles, is paired with shorts covered with paillettes and jet ball fringe by Isaac Mizrahi. Shoes, about \$550. Bergdorf Goodman; Manolo Blahnik, NYC; Neiman Marcus; I. Magnin. **OPPOSITE:** Blahnik's Pédane mule of napa leather and made with Dolce & Gabbana's metallic jeans shorts. Shoes, about \$415. Barneys New York; Manolo Blahnik, NYC; Neiman Marcus; I. Magnin. Details, see in This Issue.

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PETITIONER'S EXHIBIT 31 TO NOTICE OF RELIANCE

ENTERTAINMENT WEEKLY AIR

1992

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BOOK
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I.

HITLER'S DOOMED ANGEL
by Ron Rosenbaum

WOMEN WHO SHOCK
Annie Leibovitz

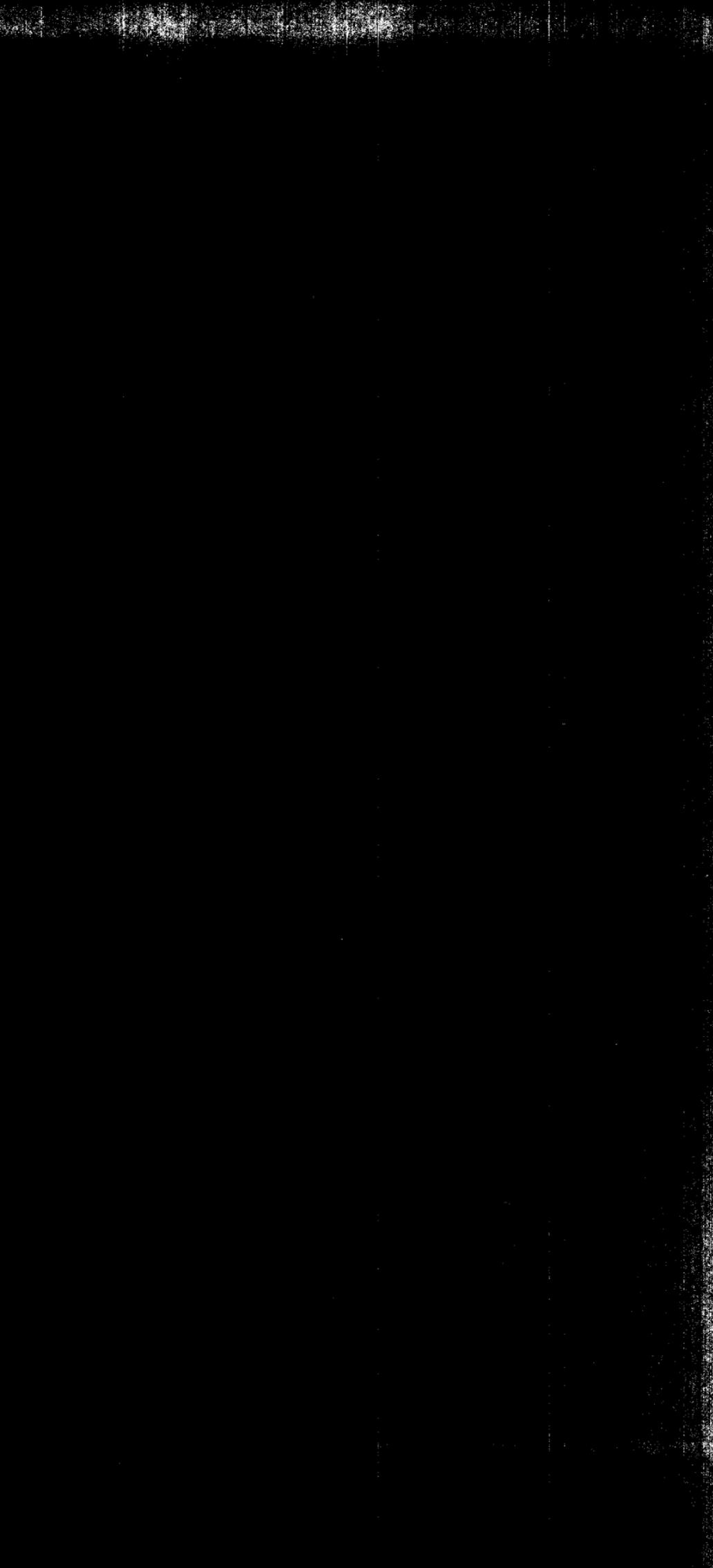
Laudy Gators Talks to Cool Daddy Robinson

GO

THAT

PHOTOGRAPH BY ERIC SEAMAN FOR LIFE MAGAZINE

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

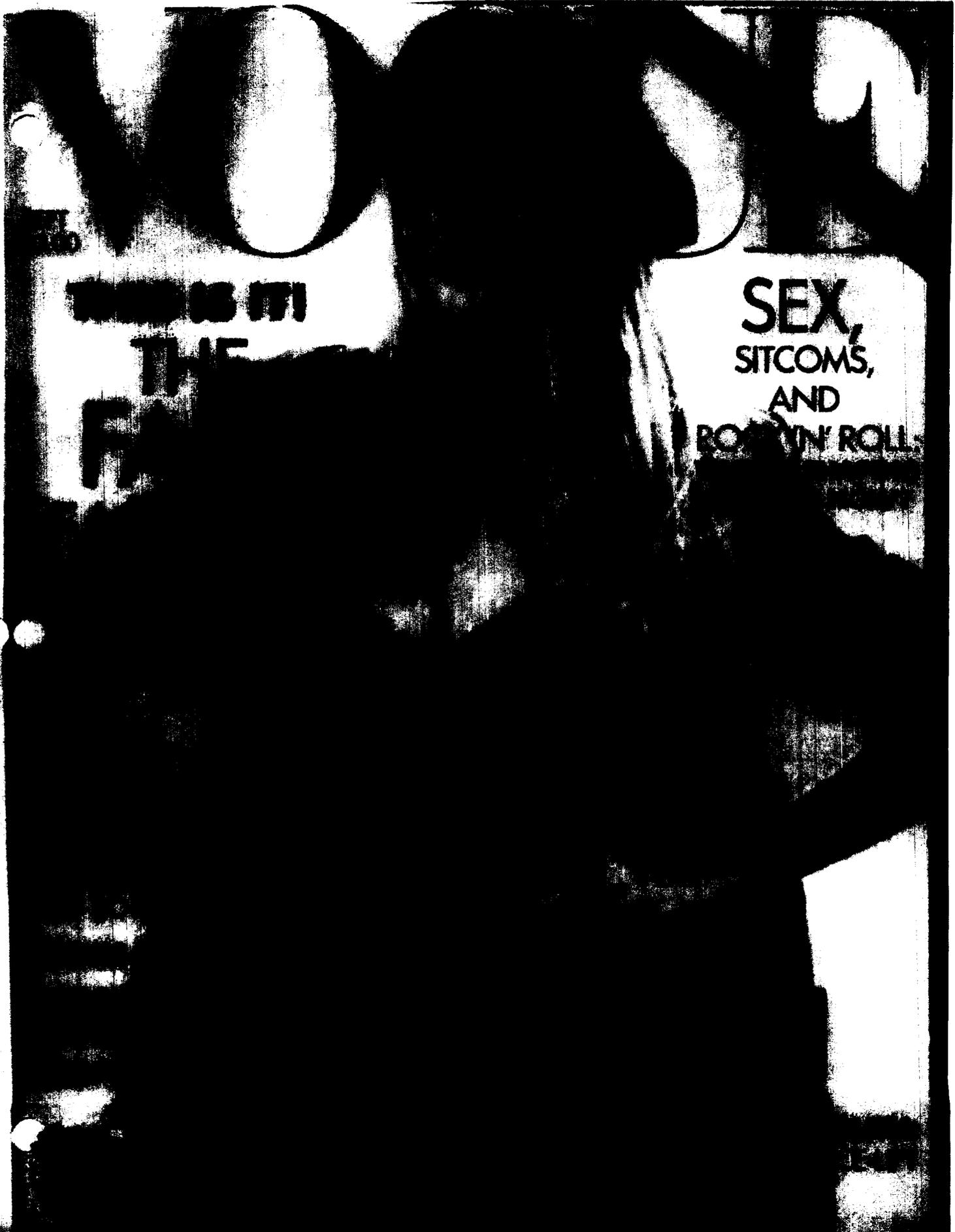
JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 32 TO NOTICE OF RELIANCE



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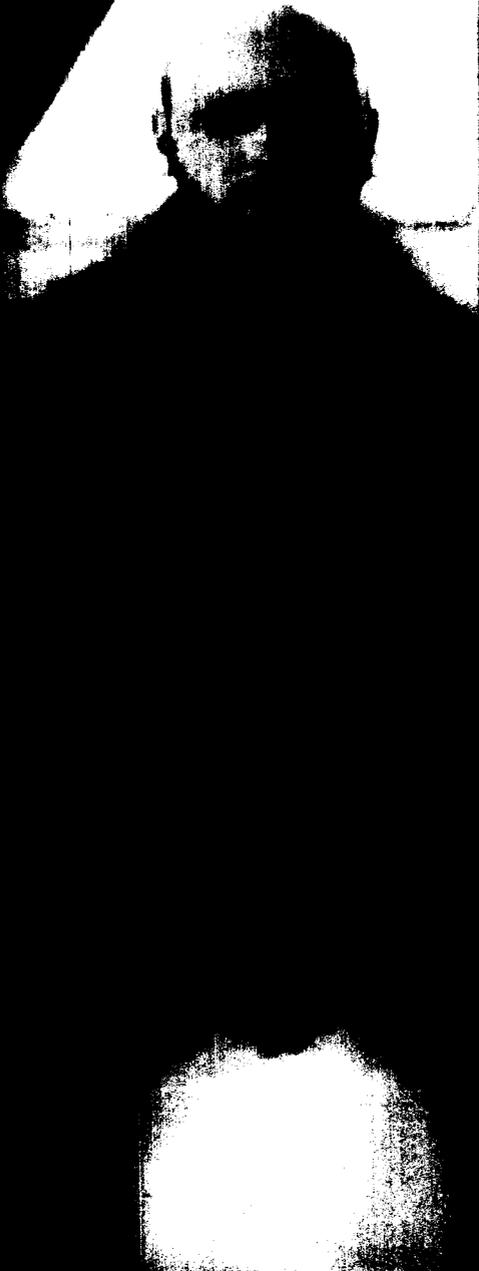
SEX,
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AND
BOBBY IN ROLLS

VOGUE®

SEPTEMBER 1992



Breaking away







breaking away

The Nomad

When he came to New York, Rifat Ozbek had a lot of ideas about where we should meet: the Sound Factory, which is his favorite place to go dancing, or Strawberry Fields in Central Park, because he is a great fan of John Lennon's, or the Museum of Modern Art, because he loves painting and had never been there, or the lobby of his hotel, because he is, by his own admission, the laziest man on the planet. Finally, we agreed we ought to go everywhere, because Ozbek is such a nomad and so mercurial in his moods and tastes that being on the move is the one place he's sure he likes to be. We hailed a cab in Midtown and started up toward the park. Ozbek settled into the seat and said, "I'm happy in so many different worlds."

Ozbek has been, at some point or another, the adored child of rich Turkish parents, growing up in a huge house on the shores of the Bosphorus; a glam rocker with pink hair, a hippie with loose pants; an architecture student; a punk; a Turkish soldier; a designer for the inexpensive English clothing manufacturer, Monsoon; an admirer of psychedelic drugs; an AIDS activist; and the recipient of Britain's Designer of the Year Award. He is a citizen of two countries (Britain and Turkey), is romantically involved with a citizen of a third, the United States, and has his work produced in another (Italy). He often works at home, in his flat in London, with the television set tuned to MIV or the Landscape Channel, and twice a month he travels to the AEFEE factory in Riccione, on the Adriatic coast, where his line is produced. He is often on the move. He thrives on flux. The happiest day of his life was the first day he ever spent in Europe. He had just left Istanbul and was in London on his way to architecture school in Liverpool. "I went to a jewelry shop in Piccadilly Circus and had my ear pierced," he told me recently. "Then I went to the Sombrero, which was the trendiest club in London at the time. I was sixteen. I was alone, I was on the move, I was somewhere that represented everything I did not grow up with, and I felt great."

At thirty-nine, Ozbek, who has a broad, handsome face, an aquiline nose, and hair he recently let gray, is the oldest of this group of young designers, but he is the one who revels the most in youth culture. "I love the idea of designing for kids who stay at clubs all night dancing to acid-house music," he says. As it happens, he is the only one of these young designers who didn't grow up part of a youth movement. Turkish society was, and remains, extremely restrictive; there was no youth culture to speak of, and Ozbek's recollections of childhood sound more like a nineteenth-century idyll by the sea than a teenage rebellion. "I missed the sixties," he said. "I was more part of the seventies, but growing up, I didn't experience that either. Now I'm reliving the sixties in my thirties."

Ozbek sat with his nose pressed against a window. As we drove through Midtown, he marveled at the gold flags rippling in front of an elegant store and at the glossy front of Trump Tower; then he urged the driver to head toward the scruffy side of the East Village, which is his favorite neighborhood—at least at the moment that he mentioned it. "I really do like low-life," he said, with a sigh. As we turned a corner, the opulent displays at Feudi caught his attention. Craning around to look at them, he added, "I do love beautiful things, too. I like being able to drift from one world to another." He has managed to finesse many such transitions: he is at once a party boy who loves sensuality and psychedelia and hates anyone who intellectualizes fashion, and very p.c., proposing as we drove down Park Avenue that we forget about fashion and spend our afternoon at the Gay Men's Health Crisis headquarters talking about AIDS. He rationalizes that clothes exist merely to keep us covered, but his collections always advance a theme—in the past that has included

spiritual purification, multiculturalism, and Native American. A brilliant conceptualizer, he is a slub at the sewing machine: when enrolled in architecture school, he dizzied sketches but didn't master the engineering or math; minimally unambitious—he has no atelier, no assistants, to add more lines, no conviction about designing clothing—his success has looked effortless. He practically led prestigious Saint Martins School of Art into great acclaim; superb licensing agreement with AEFEE, into favor with a notable crowd that includes Jerry Hall, Jody Watley, Cherie Pfitter. He followed his all-white collection in 1985, sizzling, multicolored, ethnic one two seasons later; the gravity was applauded as the brashness of originality and inconsistency. He is knowing and smart, slick, but his ingenuous Turkish kid who still thinks fondly about his childhood by the sea. "Everything I do is about real values," he said. "Isn't that the modern world?"

After we drove through the East Village, we stopped at a bakery near some low-income projects on the Lower East. Ozbek had never eaten a bialy before. He held it with both hands, rotated it in his hand, examining it as if it were a new curiosity. Finally, he took a taste, chewed it, and said, "Exactly, exactly, like something I used to eat growing up in the country." He looked surprised and for a moment, wished to eat the rest of the bialy in one bite. We got back in the car and drove past a luncheonette in Greenwich Village that he had visited and finally headed toward the Museum of Modern Art. Ozbek was determined to go on this trip. In his next life, he'll be a painter. In this life, he plans to continue making clothes, but mostly he plans to be happy. "I want to enjoy myself, I want to be balanced." He believes in reincarnation, but he does not believe in planning too far ahead.

The Decorator

Todd Oldham is not sure what he will be in his next life, but he is quite sure that in one of his past ones he was a glamorous, fashionable 1940s housewife, otherwise he cannot explain his taste for that era. Relaxing in his Manhattan apartment, he mused about the possibility. "It's so strong, my feeling for that time," he said. "I'm thirty years old, but I don't have this feeling from having lived then, at least not here. There's got to be some reason I know that era like the way I do."

Todd Oldham is so completely in his element at home that he couldn't imagine interviewing him anywhere else. His apartment is a homage to his interior decorating—dresses, shirts, and suits made out of his drapery fabric and his bedroom is inspired by his oversized bedroom mirror and his perfume collection more than a design ruff. While Ozbek lives by fax and e-mail, and Dolce and Gabbana draw on the exotic and Marc Jacobs imagines himself as a rock 'n' roll cowboy, Oldham is a homebody who loves to cook, "I food gets the just as much as I sew (starting in junior high school, he could whip up pillowcases and decorate), he spends weekends picking up at flea market on Sixth Avenue. His simply shaped but intricately detailed and decorated clothes are worn by the Best of the Best. Lite on tour, but Oldham would much rather spend his time painting his sisal rug than club hop. We walked toward the park, which had originally been a tasteful town square, painted with wide stripes of brilliant colors. "A beautiful home," Oldham said, pointing at it. "We had a lot of fun putting it in, and it would've been a great place to live."

He pushed the rug with his toe, like a bashful juvenile delin-
"This is the kind of thing that my dad would be horrified by
he'd worry that it would ruin the rug. I just can't help but
he said. "Then I did a skirt based on this for the fall."
He is also a family man. He lives with his business partner,
Longoria; his mother is president of his Dallas-based compa-
nizer is in customer relations; his brother designs buttons for
his grandmother is in charge of quality control. He is also, fun-
nally, a Southern gentleman, both by birthright (he was
in Keller, Texas) and by manner. He's the kind of guy who
in shrewd social observation and then undercuts it by remark-
in that he didn't go to college and isn't "all that smart." I
in the door of his apartment more than a moment before he
al us diet Cokes from the deli across the street, apologized for
santly ringing telephone, introduced me to his dogs, Mike
Betty, and then offered a tour of his small apartment in a prewar
man building. The apartment is decorated with a striking,
original melange of objects and furnishings: some funky
flowers, an elegant blond wood Depression-era dining ta-
bominate television cabinet tiled with chopped-up paint-by-
her canvases. Oldham deflects all compliments about it by
"Oh, I just have a good sense of placement."
It was a week in which he had been swamped with good re-
and attention, including two newspaper spreads. "What do
ake of all the attention you're getting?" I asked.
Smiled, popped open the Cokes, shrugged, and said, "Oh, I
actually design much. I think of myself as a technician."
Southern-style modesty aside, he really didn't go to college.
graduated from high school in Keller and then moved to Dal-
in 1980, worked for a few months in alterations for Ralph
then, made his first small collection, met Tony Longoria,
led a shirt company, Times 7, moved to New York, struck
tribution agreement with Onward Kashiyama (the Japanese
pany that distributes, among others, Jean Paul Gaultier),
started work on the collections that would gain him fame. He
opulent, high-brow culture and the funkiest low-brow pop,
he stuck them together and made clothes that were smart but
precious—for instance, a rounded miniskirt with a beaded
of Mona Lisa on the front and a Picasso beaded on the back,
a well-tailored jacket with pot-holder pockets. "I was morph-
t, I guess," he said. "I like extremes. I just can't imagine aspir-
to be in the middle of anything."
The phone rang, and Mike and Betty began barking frantically.
Ham hushed them up, stepped over them, and answered the
the. Longoria, calling from the showroom, was updating him on
evening's fitting with Lady Kier Karby. Like most designers of
generation, Oldham loves music and listens to it constantly. "I'll
on to anything," he says. "I love noise." In fact, he feels more
community with musicians and artists of his age and sensibility than
h the fashion world in general. "We're really a generation," he
l. "Every ten years either side of us sees the world in a different
y. That ten years is very vital. I was in that *Brandy Beach* era,
it was the first information I really assimilated, and it affected
rything I do." In the past, he has had rapper Queen Latifah, per-
formance artist Ann Magnuson, Kate Pierson of the B-52's, and
g performer Billy Beyond on his runway. He's happy to coun-
nt about other designers and about fashion, but he really lit up
en we started to talk about a song by the B-52's. I had mentioned
him that the iconic pop of "Rock Lobster" struck him as being the
ic equivalent of his clothes. "People have called them knits, just
way that I've been called knits, but the B-52's are not knits."

he said, shaking his head adamantly. "Have you listened to 'Rock
Lobster' lately? It still holds up! It really does."

I asked him which of his pieces he likes the most. I expected
him to name one of his spectacular, crafty, signature garments—
something with a lot of rich ornamentation and texture. "No, it's
this simple wrap skirt I've done over and over again. I love the
way it drapes," he said, and then added, proudly, "it's very well
engineered." He credits his mother with his penchant for handi-
craft. "She was always teaching us this stuff," he said. "You
know, how to make Christmas ornaments. How to bake." How
to be glamorous but sensible? "There's got to be something to
that," he said with a big grin.

The Dreamers

Domenico Dolce and Stefano Gabbana's favorite things in Clu-
natown were the counterfeit Chanel scarves, a very large steel mesh
mousetrap, and a circular plastic thing with arms and clips that they
thought was a scarf-and belt rack but was actually a restaurant
kitchen order hanger. Dolce loved the Chanel scarves because they
were beautiful but cheap. Gabbana loved the mousetrap because
the mesh formed a gorgeous, complicated pattern. The order hanger
they both loved because it was weird-looking but shapey. They
liked the dim sun parlor where we had breakfast, too, but for cri-
tically unexpected reasons. "This is so beautiful," Stefano Gabbana
exclaimed, as we walked into the Silver Palace. "So American!" The
Silver Palace is an immense space decorated in Mao red and domi-
nated by twenty-foot-long photographs of the Forbidden City. An
American would probably not consider it American at all. In fact, I
had decided to meet with them there because it strikes me as so Chi-
nese, and their fall collection has many Chinese references. But only
a pedant would have argued the point with them. Specifics are not
of particular importance to Dolce and Gabbana. Just before they de-
signed their fall line, they collected Chinese fabrics, photographs,
and books, studied them, and then threw them all away. Then they
designed the whole thing from memory. "We avoid to be so influ-
enced by the closeness of it," Gabbana said, between bites of *huan
hwo*. "We never travel for inspiration. We would so much prefer to
dream about a place than to be in it."

Domenico Dolce is the baldest of these young fashion stars. Ste-
fano Gabbana is the moodiest. Dolce, who is now thirty-four years
old, grew up in Palermo; Gabbana, twenty-nine, is from Milan.
Both of them have a brooding, soulful, owl-eyed aspect that makes
them appear much older than they are. They are, however, un-
abashed products of the disco era. I happened to mention the Vi-
llage People to them, and they both immediately dropped their
chopsticks and began dancing in their chairs.

"Disco! The best!" Dolce gasped. He pushed his plate of Lover's
Eggplant aside so he could move about in his seat. "The Village
People! The Richie Family! Diana Ross! Sylvester!"

"In Milan, in the seventies, it was disco all the time. The fashion
was the Ray-Bans, the Levi's, the boots, the Vespa," Gabbana said.
"I was always on the Vespa. I lived for Fiorucci. I am from the later
part of the seventies, not the early part. The early part I only re-
member a little. I remember the pants but not the boots."

"All through the seventies, I was in the little T-shirt and short
beige shorts," Dolce said. "Or in the black turtle-neck with the bel-
bottom pants."

Both of them came of age watching *Dallas*, *Dynasty*, and *Falcon
Crest*. "Oh, especially *Falcon Crest*," Gabbana said.

"When I come to New York for the first time, I felt I already
know it well, from television," Dolce said.



breaking away

The seventies thrill them. The eighties, on the other hand, leave them cold. "It was all wanting to be ambitious," Gabbana said. "In the eighties, you canceled yourself out. The movement was toward big success." For them, the signal event of the decade was their meeting, which occurred in 1980, when they were both apprenticing for the same designer in Milan. Both of them had been sure since childhood that they wanted to design clothes. They began their label in 1985, with a first collection of dark, sexy dresses that were a striking contrast to eighties corporate uniforms; over the years, their *supermaschile* Mediterranean style has been moderated a little, but this debut was impeccably timed. "When we started, we knew that the woman was indeed very powerful but that she could express herself and be *superfemminile*," Gabbana said. "It was a moment of extreme freedom."

A young Chinese man walked past our table, wearing Levi's and a Gordon's Gin T-shirt. The two designers glanced at him and then shot each other amused looks.

"The world, these days, the distances are so small," Gabbana said. "The Dolce & Gabbana woman travels the world, sampling culture wherever she lands. The clothes we make for her show the coming together of the modern world."

Last year, the pair was signed to design for Comptex—a position previously occupied by Gianni Versace and Claude Montana. They have certainly joined the big league, but they are not confused about which generation they belong to. "The older designers, we admire them," Gabbana said. "But to us, they're like parents. I come from the seventies. I studied in the seventies. My culture is completely different from theirs. My family is completely different. My schools were completely different. The moment is completely different."

"The moment is for the young people now," Dolce added. "Having the moment now, at our age, is like a dream."

The Entertainer

Marc Jacobs's greatest wish for a woman walking down the street in his clothes is not that she be admired for being chic or elegant or well tailored or smart, but that people would look at her and say, "Wow! How groovy!" Jacobs was telling me this one evening as Bruce Springsteen's band loitered on a stage a few feet in front of us. We were at a dress rehearsal for the *Saturday Night Live* on which Springsteen made his network television debut. Jacobs loves television and rock 'n' roll. Joining me at the studio would also take care of his civic duties. "I feel like such a bad New Yorker," he said. "I've lived here my whole life, but I've never been to the Statue of Liberty, and I've never been to a taping of *Saturday Night Live*, and I think these are sort of the ultimate New York experiences." As Springsteen walked onto the stage, Jacobs began fidgeting with excitement. "Look, look, look! It's Bruce!" he said. Then he leaned forward and added, "Hey, let's see what he's wearing."

Jacobs is twenty-nine years old, slight and fine-featured, with big, dark eyes, a long, silky ponytail, and a penchant for raggy clothes that make him look lost. In fact, he has always known where he wanted to go and how to get there. He was a Studio 54 regular and a *Charlie's* employee at fifteen, and self-possessed enough to have approached his idol, Perry Ellis, for advice on getting into the fashion business. In 1989, three years after Ellis's death, he was selected to take over the label. It was a \$700-million-a-year business, Jacobs was twenty-five years old. Of all the pressures the new position brought to bear, the one that bothered him least was the experience of being in the spotlight. In fact, the spotlight suits him fine. "I would be an entertainer if I were wearing raggy clothes," he said.

Springsteen was now tuning up his guitar, and the cameras were

being swung around to focus on him. A pair of stagehands on set for "Weekend Update" into place on the adjoining stage, stared at the scene, and then said, "My parents both worked for Iain Morris as agents, and I'm very aware of that world. It's fashion like that. It's just entertainment of another sort." Clearly, the entertainment that interests him is music and television, which led to his fall collection of brassy, funky rock-'n'-roll clothes. "I listen to everything," Jacobs said. "Springsteen, Rolling Stones, Patti Smith, the Velvet Underground, Edie, Aretha Franklin, Carly Simon, jazz. Music is the one constant. There is MTV everywhere in the world now. You go to Berlin, people are talking about Nirvana."

"What music did you have in mind when you designed this collection?"

He shook his head and said, "I didn't really think so much about rock 'n' roll or about particular music as much as I do about the spirit of rock 'n' roll. The word I like these days is *avant*. We're done with the old way of doing fashion, of making lovely little confections and sending girls out on the runway with numbers. It's a new world, a new spirit. Timing is everything. Right thing at the wrong time is the wrong thing."

Springsteen was wearing a black leather vest, a printed slim pants. "Wow," Jacobs said. "he's a hippie. And he's pulling his hair."

Jacobs, the product of intellectual parents, childhood trips to museums and theater, the High School of Art and Design and Parsons School of Design, grew up with the cosmopolitan idea that life means "French people living next door to you, walking down the street, being able to order food in the middle of the street, never having to get a driver's license," and success in what you choose. His first collections for Perry Ellis showed a self-assured, usually boundless confidence. He says now that he regrets it by deciding that he should do whatever he wanted, and then to be it. "It was wild," he said. "I finally just made it, and it really wanted to make, and it turned out to be what people seemed to love."

Some of this renewed confidence meant acknowledging that "I loved what Perry did," Jacobs said. "He was my hero. I looked back at what he did, not at the very end, but at the beginning, that very irreverent and hip side of him. I just kept that side of me on my side of the generation gap, and there is a general acceptance of it from television. I think Andy Warhol is the original modern artist since Picasso. That's what we know from cartoons and *The Partridge Family*, not Audrey Hepburn or Katharine Hepburn. When people of my generation go to clothing shops, what we see are not the clothes of the forties, but the clothes of the seventies, and that's what we have as inspiration."

Finally, the stage was ready. Springsteen's face flashed on the video monitor in the studio. He began wailing a song about his life on cable television in his mansion, and his band fell in behind him. The studio was roaring with noise. Jacobs, beaming, turned to me as the song ended and said, "As long as fashion has an edge, as long as it lets you be something you're not, it will survive." Springsteen began the next song. Jacobs was now leaning back, rocking lightly, and for a moment I could really picture him on stage somewhere. At the very least, it is hard not to see him as the center of whatever he's doing, holding everyone's attention for the foreseeable future, the stage he will perform on in the real world. "As long as fashion means you can be something, you can be just by changing your clothes," Jacobs shouted over the music. "It's fine with me." • Petitioner's Exhibits Part 1





breaking away

I would be an entertainer if I weren't designing clothes.

-Marc Jacobs





chain reactions

They say you always revert to the clothes you wore when you were happiest. If so, the young international designers must all have had a great time in college. The seventies revival is everywhere: hip huggers, laced boots, maxi coats, long skirts, black leather and shiny black PVC, pantsuits, fringe, bell-bottoms, and platforms. There is also a revival of the landmarks of aggressive femaleness (as opposed to femininity)—transparent blouses, nipples making emphatic points, tuxedos worn open over nothing.

And all of it could be marked with a sign that says, HELMUT NEWTON WAS HERE.

The strong, provocative images of this great German-born photographer, who first hit his stride working for French *Vogue* in the sixties and seventies, are currently in evidence all over international fashion runways and studios. Cult status is not far away. Marc Jacobs has Helmut Newton's stunning portrait of Jane March pinned up on his studio wall. Gianni Versace has Newton's first book, *White Women*, open on his desk. Jean Paul Gaultier says, "What Helmut Newton is doing in his photographs. I am doing in my clothes." Dolce & Gabbana calls him "the best" and says his provocative images are "a starting point for a new sexuality, a new story."

"Women rule, OK?" says Marc Jacobs from New York. "We're talking overtly feminine clothes, but the pendulum has moved to its furthest point from *Lolita*—it's the opposite extreme. Women in control, in high heels. The pose is of someone very strong. The narrative is made explicit. Madonna lives it out! Or it's like the woman in *Basic Instinct*. She had hetero- and homosexual tendencies—and men find that extremely sexy."

"We have been shown women as winners and real leaders," says Gianni Versace from Milan. "Are we supposed to believe that the same women who are used to ruling troops of men with an iron hand suddenly revert to being demure, romantic creatures in their private lives? Helmut Newton has always proposed a vision of what the woman of today has actually become—free, modern, and very bold."

Alexander Liberman, the artist and editorial director of Conde Nast Publications, points out that until Helmut Newton came onto the scene, "nudity made women helpless. He photographs nudes not as victims but as man-tamers—dominatrices! Symbols of woman power! He treats the nude as though she were a fashion figure. She keeps her high heels, and her pubic hair is beautifully coiffed. And those bodies demand clothes."

It is no surprise to Xavier Macons, the photographer's scholarly publisher and agent, that designers recognize in Newton's work the frisson and sexual freedom that they want for their own imagemaking. He says the photographer has made fetishism chic.

"Those years with French *Vogue*, the fashion editors were ransacking tart's shops and S&M emporiums in Pigalle for the accessories that would make Helmut want to photograph the couture clothes. Today bondage, leather, rubber, 'second skins,' long, tight skirts, split dresses, zipped bodices—everything from a fetishist's dream—is available directly from Adala, Gaultier, Montana, Versace. High fashion has come round to his view. Helmut Newton is where a young designer needs to be."

parade of evening dresses with bondage-strap bodices and Dolce & Gabbana played slim and curvy lace against tall, strong and threatening it brought the Mafia to mind; Jean Paul Gaultier's collection was full of accessories that could also be mistaken for sexual contraptions.

But Newton goes beyond fashion, as Moreau reminds you is an artist who chooses to work through the medium of fashion, in the vein of Balthus. "The difference is that to understand an artist like him you must follow him into his underground world. Helmut Newton invades our public through *Vogue*."

The distinguished English artist Allen Jones, whose work making Pop-style paintings of semiclothed female figures has been fueled by fashion photographs, says that whenever he turns a page out of a magazine in the sixties or seventies, the photo-



was invariably Newton's. "I really admired him for taking the model from a fashion plate into an individual in her own clothes." For Jones, "the formal constraints implicit in fashion for a high-fashion magazine like *Vogue* produced his most powerful pictures, the ones with the most sexual power. Because an explicit picture may be good for sex, but it's bad for art."

The season being summer, I found Helmut Newton in Carlo occupying his adjoining tower-block apartment living, one for his office and studio. The world's most famous photographer of women is, unbelievably, seventy-two. Attractive, abrasive man, he has a big nose in a handsome, thick hair waving back from a widow's peak. He wears a white shirt, jeans, and sneakers. Over this, with some humidity, he wears a trench coat, the identifying uniform of Old Man. His eyes are cold and inquisitive beneath a heavy forehead and interrogative eyebrows. Let down your guard for a minute and he's probing, quizzing you about your accessories. He's seated at a black table, selecting contacts for a new exhibition in Paris to be called *Archives de Nuit*. "Don't joke, throwing down his loupe. "this job keeps me up every night."

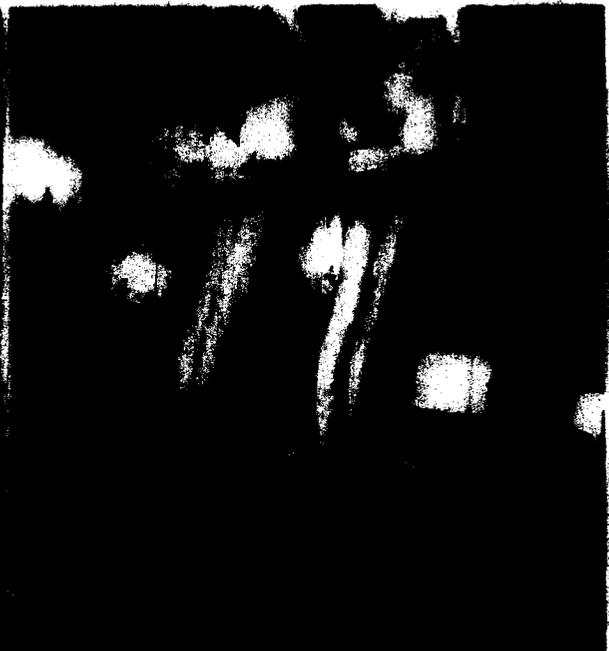
He thinks his current status among fashion designers is "sweet." His view of fashion photography is serving. "I adored the period in the seventies"

ed like ladies and ladies looked like whores. Madame
e's girls wore Dior and Saint Laurent, and were buttoned
of the chin, and all of the women of the 16th arrondissement
in transparent blouses and leather.

love being a fashion editor myself," he continues. "My pref
ers have never changed. I give precise instructions. Nail pol
very bright. Heels this high. I like see-through lace, jackets
open with nothing underneath, pants, berets, and little hats
ails. Yves Saint Laurent has done it all. The man is such a

François Mitterrand on his Grand Prix National de Photographie
1990, a Xerox of a photograph of a model he snapped into an elec
tric chair one happy day at the American Policing Hall of Fame Mu
seum in Miami. There is the letter he has just received from the
German government informing him that he is now a Commander
of Grosse Verdienst Kreuz — "and all for taking dirty pictures!"
he laughs. In the corner, two perfect plaster legs in nylon socks
on six-inch stiletto heels, the mannequins for the picture Newton
aficionados will recognize as *Legs Coming Home*. When I touch
these, he is very nearly angry. He spends a couple of minutes pre
cisely rearranging them.

It is not an apartment in which a child or an animal could run
free. The entrance of a mere fly into this antiseptic reactor drives
Newton into a paroxysm of rage. He rolls up a magazine and
threatens the fly with it, but doesn't hit it for fear of leaving a



Yves Saint Laurent interpreted by Helmut Newton in Saint Tropez for
1977, for *Street* magazine in 1978, and left in Paris for France magazine
1979. ABOVE: His *Two Pairs of Legs in Black Stockings*. Pgs. 1979

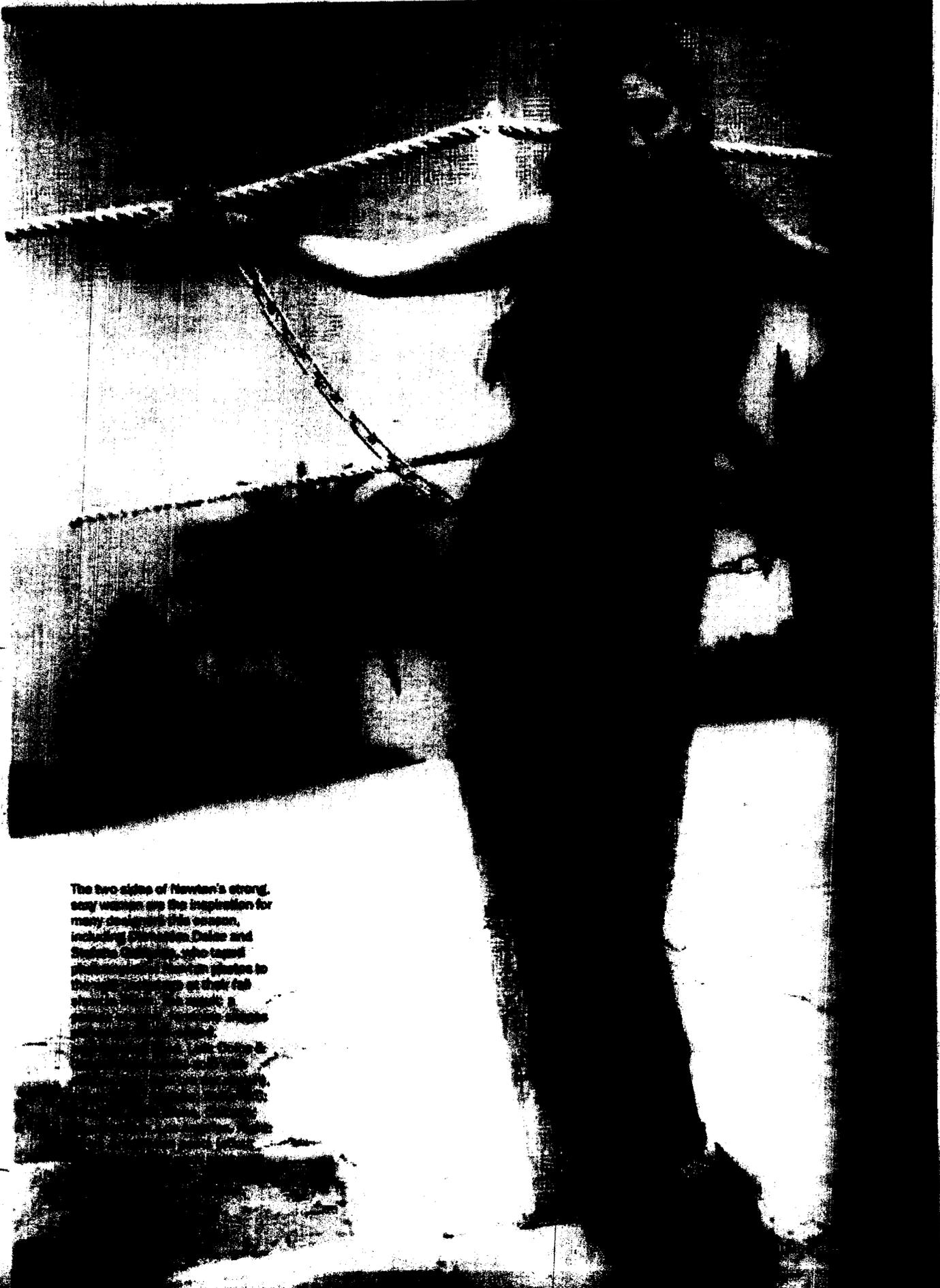
mark on the wall. Shouting, "Fuck you, you bugger. You his
tard!" he dances around the room, leaping, and he has driven it
out the window.

"My pictures," he tells me sitting down again. "are all real."
Behind him stands a witness to this statement, a pair of powerful
naval binoculars mounted on a tripod and tilted over the parapet
of a tiled balcony. From this vantage point, fresh from a study of his
books (*White Women*, 1976, *Night's Night*, 1978, *Big Nudes*,
1982, *World Without Men*, 1984, *Portraits*, 1987), and the new
Pale Women, I look down nineteen floors to survey hedonistic
Monaco's secret rooftop operetta. And sure enough, *Helmut
Newton's Illustrated* spreads itself on my feet.

A bedridden old woman in a tattered, lace-trimmed nightgown
tiny, cringing dog through a gauzy window pane. Polish
Parisian women are floating in turquoise pools and exposing their
selves, topless, over chairs, long as. A girl in a leather jacket
parts from a boy on a corner as he turns to get her handkerchiefs
of the seat of his jeans. Here in Helmut's cold blooded, factual
world, a parallel to Truman Capote's geriatric, ne. (bizarre) ▶ 61

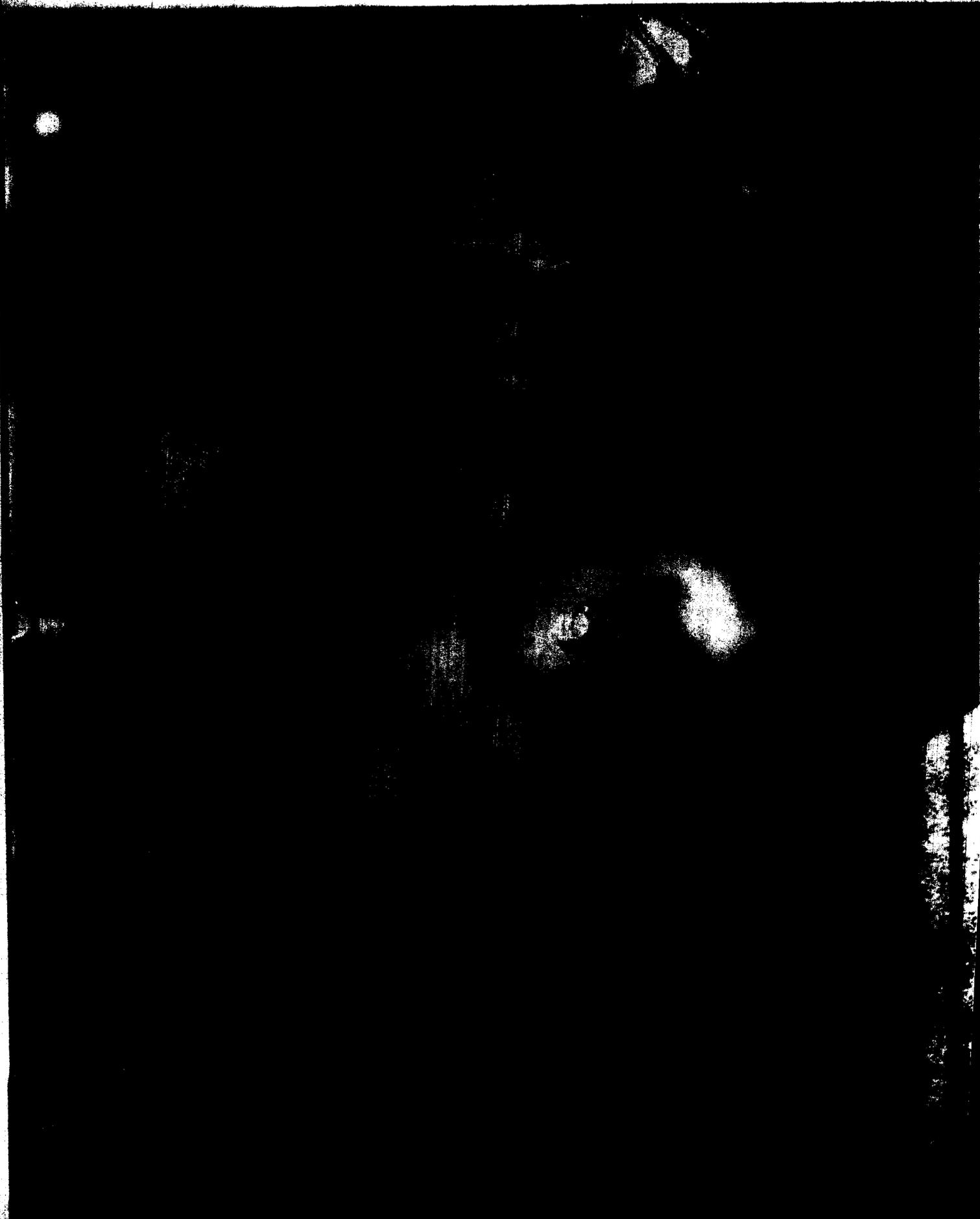
ies. One breast out—very much my thing." Newton's taste
only goes beyond fashion, however. Allen Jones says that he
to paint women in high-heeled shoes because it's a classic of
real significance. "When I started painting in the sixties, wom
were wearing Louis heels. But if I had painted women in
e, they would have looked old-fashioned a few years later
in high-heeled shoe is forever." This is something Newton has
legs understood.

Everything about the apartment he shares with his wife, Jurek,
cool, modern, as clinical as the operating room in his favorite
in, David Cronenberg's unpleasant and critically acclaimed
Love Dead Rings, about detached twin gynecologists, both
fully played by Jeremy Irons. There is a Mies van der Rohe
a Memphis lamp from Kari Lagerfeld, and much chrome
black leather. Above the files of newspaper clippings and
obscure eye ranged the only personal objects on view: Barbie
in breast-baring tops, a telegram of congratulations from

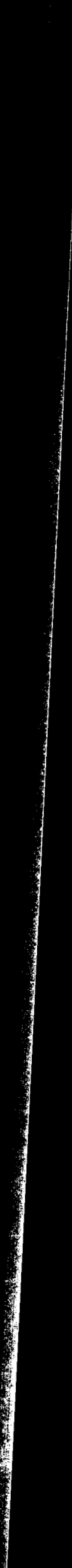


The two sides of Newton's strong,
easy woman are the inspiration for
many designs in the season,
including the dress, Daise and
Stella. The dress, who takes
pleasure in her place to
be in the world as their full
body, is a perfect example of
the new woman's style.









IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 33 TO NOTICE OF RELIANCE

Esquire



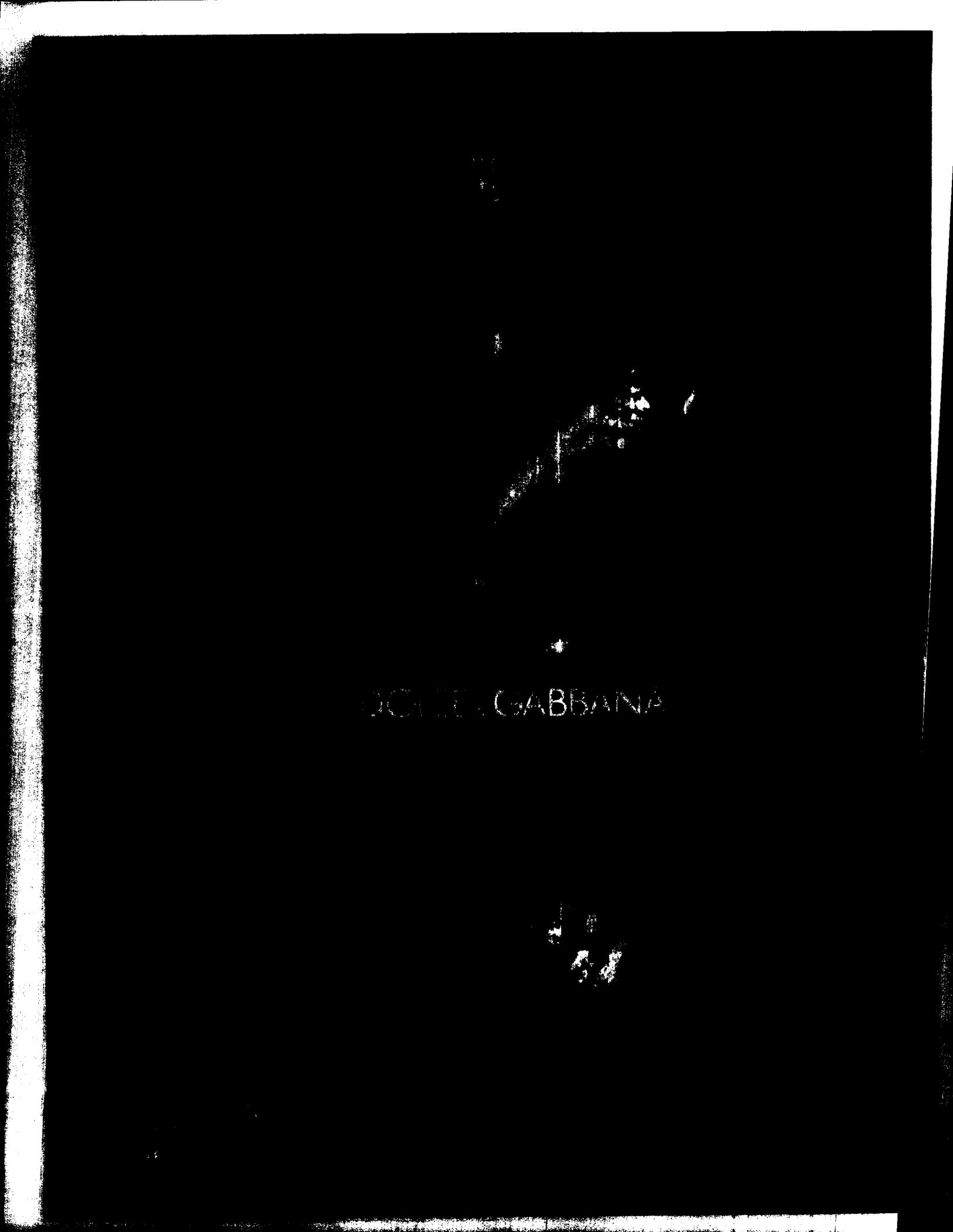
Roseanne and
Tom Arnold
as the bad
dream of
America

**The 100 Most
Important People in TV Comedy**
**ABC: How
You Too Can
Get Rich!**

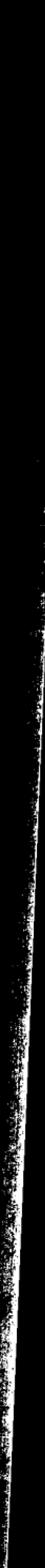
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DOUCE & GABBANA



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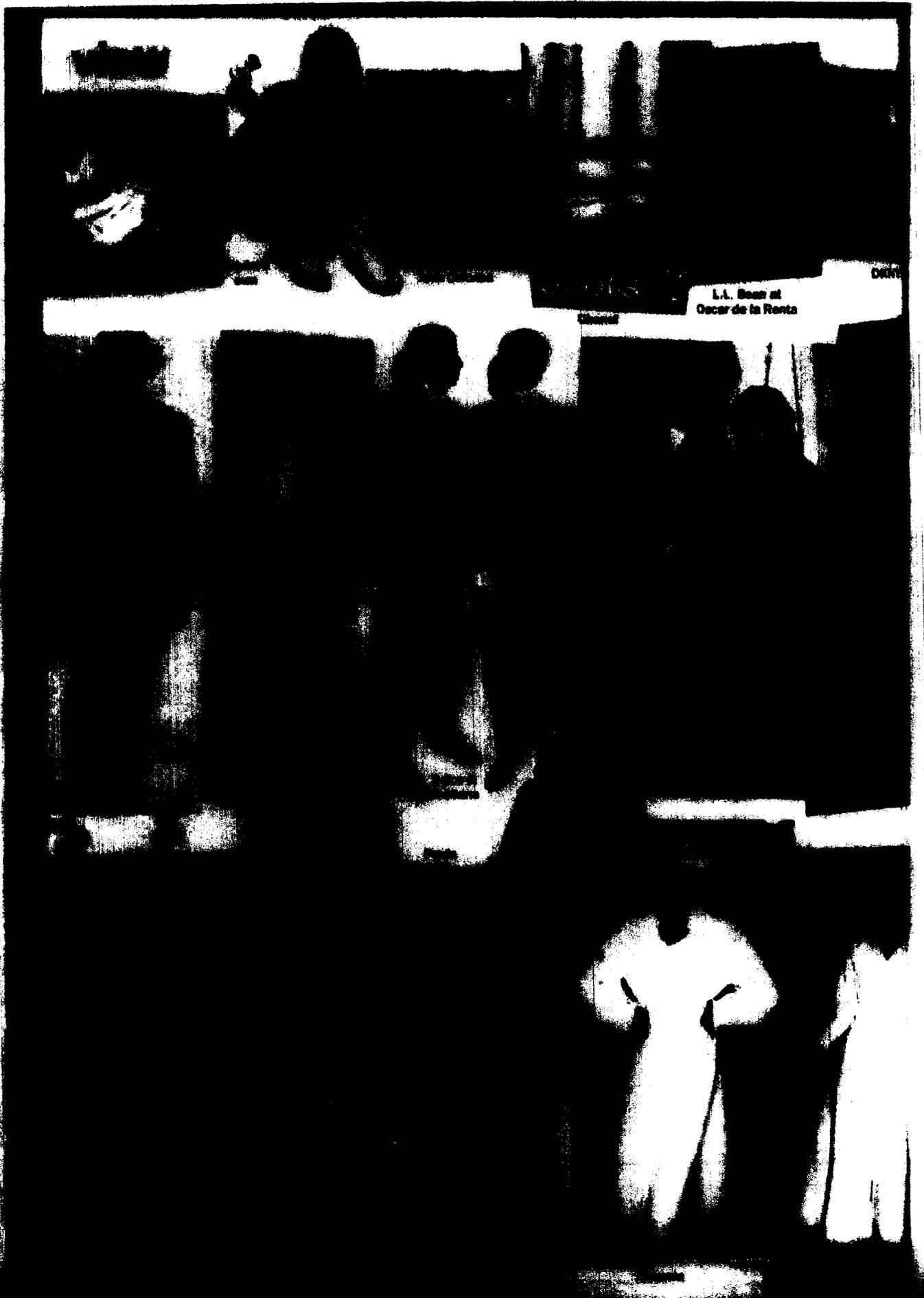
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JULY 1993





RUNWAY REPORT

dress at breakneck speed. Several outfits never even make it onto the runway, because the models can't keep up with the show's pace. But it doesn't matter, as Karl Lagerfeld said, "It's not a collection about lines and shape. It's about attitude." And that attitude is thrown together with the monkey-fur beret that tops the black velvet coat, Air Jordan-style sneakers, and cuffed-akimbo white shirt doesn't make it onto the runway, who cares?

Chanel's slap-baggy nonchalant and Kaly-Bel's exposed seams are the stuff of which fashion's future is made. Everywhere one looked in Paris, Milan, and New York, designers were distressing out—ripping, patching, fraying, and piling clothes. At Fendi in Milan, fur coats were rigged out of scraps packed up off the cutting room floor, and in Paris Karl Lagerfeld made a vest entirely out of rubber bands. The next generation was catching on, too. At Paris's Atelier Chardon Savary a fashion school, students were creating pocketbooks from cardboard and masking tape.

When they weren't deconstructing clothes, designers were plugging the past, resuscitating romance with forgotten styles from Grandma's trousseau. Anna Sui, so smitten with Victorian macabre, overdressed washed velvet dresses and "creamy-puff" bonnets to match the dusty palette of period paintings. And Domenico Dolce and Stefano Gabbani romped around the world—and through the annals of history—shopping off at Edwardian London, Casanova's Venice, and the Charleston, South Carolina, that Louise Brooks might have known and loved.

It may be a fleeting trend, but the high-garbage cancer of consumerism is taking its future with yesterday's news, by the message that marched down runways & ears, reflected a bigger picture. As was, says a more whistle-stop way in Buenos Aires. — S2

RUNWAY REPORT

governments in Europe, plagued by scandal and corruption. For sport, it's no coincidence that fashion has plenty of upstarts, too.

"In fashion, everyone wants change, we want to see the change of fashion," explained Jolice & Cabbana's secretary, a woman of impeccable taste in light of the recent government payoff scandals that have mired even the faith and dash of status-conscious Milan. Now the same women who snatched up Jolice & Cabbana's sexy bustiers will have to settle for the crumpled-velvet dressing gowns and suits that set the somber tone for fall.

Milan wasn't the only place where spirits were down. In Paris, at Belgian designer Ann Demeulemeester's morose show, violent claps of thunder erupting on the sound track seemed to herald the collapse of Mitterrand's socialist government. Back in New York the defining moment came after the Anne Klein show when a misbegotten passerby asked someone in the crowd leaving the New York Public Library if there was a funeral inside. Given the sea of black, the people descending the stairs—and Louis Dell'Osio's proclamation on the program that "black is the color of the season"—it could have been a burial for the conspicuous luxury of the eighties.



Jean Paul

Rugs? Romance? Rubber bands? Religion? Like a broken compass spinning aimlessly, the fall collections failed to indicate one strong direction. Never have fashion's camps been so splintered and the chances so plentiful. If the jagged seams of the avant-garde are too rough, one can take cover in the unshakable classicism of the old guard. After all, Yves Saint Laurent's latest *winking*—wide-cut tuxedo pants riding high on the waist over a soft, sleeveless blouse—isn't far off this season's slightly androgynous mark. And it wouldn't be surprising if celebrity clients like Ellen Barkin forgo Sui's Victorian Cabbage Patch-doll look in favor of the Shakeresque minimalism of Calvin Klein and Jil Sander.

One thread did link the avant-garde to the old guard and the purists to the romantics: a reckless disregard for rules. Gone were traditional parameters such as length and shape. The subject of hemlines, once fashion's key barometer, was taboo among designers. And those who addressed the subject didn't agree. "I don't know anybody who wears short," quipped Lagerfeld, quickly adding that if a woman does, she should wear it knee length with tall riding boots. "I'm so frustrated by hemlines because I only wear long, but I know some women only wear short," considered Donna Karan, who

Christian
Lacroix

Gianni
Versace



RUNWAY REPORT

showed both. "The short pencil skirt looks so old, but I still have to think about Hillary Clinton. And believe me, she's not wearing long."

Some designers denounced trends altogether ("No more trends, no more hype," murmured Helmut Lang backstage before his what-you-see-is-what-you-get show in Paris). Others, including Gianni Versace and Martin Margiela, dismissed the notion of seasons.

"I looove the idea of a summer dress in winter," whispered Margiela at one of the quiet presentations he held in his dusty Saint-Denis showroom. "We don't have time for rules anymore. A summer dress looks great under a winter coat," agreed Versace, pointing to a gaggle of gaminers done up in long pastel chiffon slips and casual cashmere sweaters. "Knits are just as appropriate for evening as they are for the office." Crisscrossing cultural borders, a newsmaking idea several seasons ago, has become the signature of designers like Rifat Ozbek, who pairs cavalry jackets with Indonesian sarongs, and Rei Kawakubo, who stitches tailored jackets and dresses from Eastern fabrics.

The only rule—if you could call it that—was the "anything goes" credo of the street. "The way kids mix things on the street today is much more inspired than what you see on most runways," admitted Christian Lacroix. He had a point: Backstage at many shows, the models' own clothes often overshadowed those they wore on the runway. "We have to dress up during collections because now everyone's looking at what we wear," said one rising star with a sigh, just before the Corinne Cobson show in Paris, where the models' off-duty getups of nightgowns, sloppy overcoats, and chunky hiking boots were mimicked on the runway.

"You have to be careful of too much street because everything starts to look the same," cautioned Lagerfeld. "Too much underground is boring and too much upper class is boring. You have to be right on the edge." He captured that edge best when he sent out bald model Eve Salvail in a bright yellow classic Chanel suit. Here was the essence of downtown underground avant-garde thrust into the ultimate bourgeois uniform. In Ralph Lauren's romantic, Russian-inspired collection, that same synergy turned up on a subtler scale when poor looking nubby tweed suits opened to reveal rich velvet vests. But at Karan's DKNY show, the parade of slouchers on fisherman's sweaters, flowier flower-print dresses, and combat boots looked a little too famil- ▶



RUNWAY REPORTS

—last seen walking down every street in New York. Granted, the effort on Karan's part—as well as on Calvin Klein's, who made a big splash with his less-expensive collection, CK—to give equal attention to second collections is right in tune with today's recession chic.

But traditionally the death knell sounds for avant-garde ideas the second the old guard get their hands on them. So when bell-bottoms appeared at the staid house of Christian Dior, glittering ski sweaters at Valentino, and L.L. Bean boots at Oscar de la Renta, it became clear that the days of grunge, hippies, and flea-market chic might be numbered. Even Vivienne Westwood, once the Queen of Punk, called for a return to the elegance of old-world couture in her program: "In this sea of banality, distinction and elegance of dress is of more value today than it ever was." Another staunch grunge dissident distributed GRUNGE IS GHASTLY pins among the front-row crowd.

"Everybody's calling it grunge, but it's not," said Jean Paul Gaultier, laughing, decked out in a striped sailor's shirt and matching yarmulke, defending his controversial, slightly punk send-up of traditional Hasidic garb.

"It's an homage to the Jewish religion that I did as a reaction to the rise of neo-fascism in Europe. Grunge is nothing more than the way we dress when we have no money. Social trends are always mirrored in fashion." Gaultier should know—his innerwear-as-outerwear look for Madonna clearly reflected the in-your-face sexuality of the ▶ 58

view HUNTS REPORT



Seeing double: long underwear on the runway at Chanel, L'Or, and on the street in Paris, next.

eighties. So his long black coats, fur-covered rabbinical platter hats, *payess* locks, and prayer shawls might be the harbingers of a spiritually obsessed decade.

"André Malraux said that the twenty-first century would be spiritual, or it wouldn't exist," reasoned Lacroix, himself an unlikely believer in fashion's new somber tone. "There's a need for something more interior and closer to religion. We're going back to something more refined and subtle. It's better now to dress for yourself than for others."

"I call it the new puritanism," announced Lagerfeld, referring to the medieval overtones in the swashbuckling coats and leather helmets of his signature line. "We really went too far with glamour in the 1980s. So now we go back to the year 1000 when the chaos of the monastery was not so different from the chaos in our world. Everything has to be toned down." Which means even Chanel's sacred quilted leather satchel and signature gold chains—the ultimate in eighties status—have turned to brown paper bags and gunmetal shackles. At Prada in Milan, the unmistakable nylon bags and coquettish mules were replaced by dull suede pouches with metal grommets, heavy lace-up boots, and rough patchwork suede coats that evoked the simplistic dress of medieval European peasants.

"Today it's more important to feel the quality of the clothes than to show it," agreed Lang, casually surveying the crowd packed into an old Parisian warehouse to see his rumpled sailor pants, peacoats, and jackets stripped of detail and drained of color. Like Lang's, Klein's collection had a feeling of starting over. "The look is not polished or done, it's personal and pure," said Klein after his show, where young superwaifs in stark black priest's coats, *Shaker hats*, and chunky black shoes shared the runway with older, retired models. "The clothes look purposefully rough and offhand, like they've been worn for a while. It's my rejection of women with implants, and the shine and glitz of the eighties."

Other designers took the purity oath, too, paring down the silhouette and doubling everything with black. HOLY CHIC! exclaimed the embroidery on the front of Franco Moschino's monastic black dress. On a more serious note, Demeulemeester's dour nuns with ashen eyes and bruised-looking lips fled out in long wrinkled white shirts—a must for fall—that resembled the smocks priests wore in the early nineteenth century. Geoffrey Beene transformed a monk's robe-hood and all—into a convertible dress/coat. And even Ralph Lauren got into the "sister" act with a handful of long black dresses punctuated by white collars and cuffs.

"A lot of women got turned off because fashion became too complicated," explained Michael Kors, adjusting a pair of unadorned high-waisted jackets. "I wanted to make it easy. Women don't want to spend an inordinate amount of time getting dressed. If you have to travel with fifteen pairs

Nights and laws: As waistlines rise at Mitchell Stone, Anne L'Or, and Chloé, catwalks, pants fall down at Joseph Abboud, Gianni Versace and Jean Paul Gaultier. Exhibits Page 210

FROM THE AUTHOR OF LOVE CYCLES

IRRESISTIBLE STRATEGIES FOR FINDING THE PERFECT HUSBAND!

Be more female oriented! How the research shows you can discover phenomena — *Love cycles* — offers proven, scientific techniques to help you find the perfect man to marry. She gives you now the most important information on:

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Winnifred B. Cutler, Ph.D.
Author of LOVE CYCLES

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
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PETITIONER'S EXHIBIT 35 TO NOTICE OF RELIANCE

AUGUST 1993

THE NEW W

FALL WHAT'S IN STORE



Petitioner

THE W SURVEY

What Women HATE

(and Love)

About Fashion

In this perilous time for fashion, women's passions run deep about what will make them part with their cash. Platforms? Dandy ruffles? It's all good fun to some, while others wonder—Where have all the great clothes gone? *W* asked women from Petitioner's Exhibits Page 217 Hillary Rodham Clinton to Sharon Stone what they hate and love about fashion.



Valentino style



Dandy dress by Dolce & Gabbana

Elizbeth Eppstein Clinton: "Fashion is such an individual matter. One person's fashion is another person's disaster. It's so totally individual, which is what makes fashion fun and wonderful."

Jeanne Tripplehorn: "I love big shoes, and I'm so glad they're 'in.' I've been wearing them for years, because back in New York I had to wear them to avoid rodent-like creatures on Allen and Rivington Streets on the Lower East Side. I hate the late Eighties look—bright colors, big hair. Forget it."

Betty Catroux: "Yves Saint Laurent has done sheer for years, and it's absolutely divine. That's providing you're young and lovely and can wear it, of course. Otherwise, it's a big mistake. I prefer the super-models, no question. I'm not against the waifs—they're cute and sweet, but not exciting."

Cosima von Bülow: "[Grunge] sounds like something you can catch in the gym."

Georgette Mosbacher: "I hate the grunge look. When I was growing up my mother always said it doesn't matter how expensive your clothes are as long as they are clean, pressed and well maintained. Grunge is the antithesis of what she said."

Evelyn Lauder: "I love bell-bottoms. I don't need to buy them though; I saved all mine. I don't like the dreary colorless clothes. As China becomes more colorful, we are the ones becoming drab."

Louise Blomqvist: "I love platforms when your feet are completely flat in them. Also all the wooden heels that are around. I don't like shoes that are too pointy or thin. I like flat sandals too. I'm not very seduced by beanies."

Emily Lloyd: "I hate it when it's too hip. When a person makes a fashion statement from head to toe—crochet, bell-bottoms, platforms, all of that. Then you can't see the person—they're lost in the fashion world."

C.E. Gunn: "I think the look right now is awful and ugly. The clunky shoes, dirty hair, shapeless clothes—I think it's a big putdown for women, and if I ran an office, I wouldn't let people show up for work dressed that way. I like gorgeous, feminine clothes that fit the body. Whenever I go out, I want to look beautiful and magnificent."

Irene Galitaino, couture designer: "The perfectly matched suit with shoes and a bag is a bore. There's no time anymore to get bags and shoes to go with every outfit. You need basics that go with a lot of things. Black shoes, navy shoes. You don't need yellow shoes."

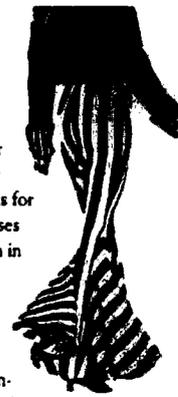
Anna Dui: "I love the fact that fashion always changes and I hate the fact that it always changes. You fall in love with something and suddenly everyone else is in love with it, too. Consequently, a lot of things you've loved your whole life are killed in weeks—the fringe thing and the bell-bottom thing for me recently. There's such quick overkill that it becomes hard to even look at something again."

Donna Shalala: "I love the new wide-leg pantsuits. I think they'll be great for my lifestyle—I always seem to be getting in and out of my car. Platforms, on the other hand, are just ridiculous. I can't imagine myself walking in those things. I like to try on everything in stores, like bell-bottom pants and granny dresses, but both looked really awful on me. As far as shoes, I always wear Ferragamos."

Ann Jones: "I like bell-bottoms and platforms, but they're not as much fun as they were the first time around. I don't like having conformity—like saying long skirts are the only thing to wear. I hate wearing long skirts during the day—they seem too formal or too heavy. I love loose and comfortable clothes."

Irene Amic: [On platforms] "Never again. I broke my foot during the Seventies wearing a pair of cork platforms and I vowed I would never wear them again. I did try a pair on the other day and I looked like Minnie Mouse. I love long skirts for the summer. I don't know about long velvet dresses buttoned up to the neck, surely that's too English in the worst way—like a governess."

Brooke Shearer, director of the White House Fellows Program: "Panty hose. I hate pantyhose. They're hot and the toes are never reinforced enough. They're also never the right color, the right texture and never, ever in the drawer when you want them to be"



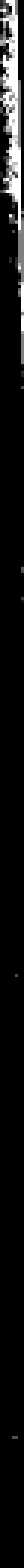
Bell curves from Versace

Jacqueline Rimet: "There seem to be less T-shirts, sweatshirts and sneakers, and I like that. There's an energy to dressing today. You can do what you want, and that's perfect for me because what I like is a day-by-day, minute-by-minute decision. Platforms are OK, but you have to be the right proportion. Platforms on someone really small don't look right. I can put up with bell-bottoms, but not on me, and especially not on men. I hate men in bell-bottoms. I didn't like them way back when, and I don't like them now."

Brooke Astor: "I like the fact that you can dress simply if you want to at a dinner party now, but I'm sick and tired of seeing so many legs."

Chi Chi Valent: "What I love is what fashion says about the time period—no matter what it is, from best to worst. What I hate is when it doesn't reveal the person or the time—that tyranny of fashion. For instance, bondage as fashion or the dominatrix as fashion—whether you love it or hate it, it's saying something new about a woman's role today. An example of boring fashion tyranny? All that label nonsense, when people are just in a label but the clothes say nothing about them."





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PETITIONER'S EXHIBIT 36 TO NOTICE OF RELIANCE

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JULY 1994

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It may not play on Main Street,
but the sort of anything-goes glamour that made
its mark in designers' most recent collections
is destined to change the course of fashion
for seasons to come. The looks here
take a playful, ultrasexy approach to fall's
influential ideas, including slick vinyl,
teddy-bear-plush textures, and top-of-the-thigh tail.
Pulled straight from the runways,
complete with outrageous hats and hairstyles,
they're admittedly extreme, but watch out:
Their effect is sure to be felt
in fashion at every level.

fantastic plastic

For Dolce & Gabbana, the future looks clear—taking the shape here of a slimly tailored vinyl trench that for the designers embodies “a sexy kind of glamour.”

More clear thinking: the towering transparent boots. Trench, about \$825. Charivari,

NYC; Ultimo, Chicago; Neiman Marcus, Los Angeles. Bal-Togs unitard,

about \$47. Capezio, NYC; Taffy's, NYC; Karabel Da
Los Angeles and Burbank CA. Details, see In This Issue.

Fashion Editor: Grace Coddington

Photographer: Penn



and other wild ideas



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PETITIONER'S EXHIBIT 37 TO NOTICE OF RELIANCE

Co., Inc.

Rollins

THE SEMIFINALS
Anka Finds a Few Good Men

August 1994 \$2.00

FUTURE FASHION

Fall Preview
Night and Day-Glo
The New Mod

BASE LEAPING

The World's Deadliest Sport

UNITED AND DISPOSED

The Real Woodstock

JIM CARREY

WHO IS THAT MASK MAN?

difference
regarding
trousers) to
buttons, etc.

Image Missing

Paul S.

Mixing

Biker jackets ride high on tailored suits; basic black evening suits mix it up with



Jean Paul Gaultier



Helmut Lang

Helmut Lang

Costume Homme

Giorgio Armani

Dolce & Gabbana

Shearling

Sometimes fake, sometimes inside out, and almost always brown, shearling comes in all shapes and sizes, from modern car coats to roomy floor-sweepers to pieced-on sleeves. Stripped of their '70s wear 'em-with-jeans-and-Frye-boots vibe, the new shearlings hang tough

Jean Paul Gaultier





es Co., Inc.

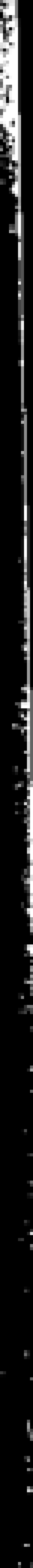
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Extra Dry Wool sweater by
Katharine Hammett London, \$480.
shirt by Paul Smith, \$185. Tie by
Gold necklace by Temple St. Class
Watch by Reflex. Opposite page: J
wool-cashmere pie-shaped blouse
both by Tommy Hilfinger. Cotton
T-shirt by Dolce & Gabbana, \$185.
shirt by DKNY, \$82. Watch by Rol

Gado S.a.r.l. v. Jay-Y B. Co., Inc.
Cancellati

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The *mixology* of the future:
Classic suits. Boarding school basics. V-neck sweaters. White shirts.
All shook up, with a twist. Served chilled.



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PETITIONER'S EXHIBIT 38 TO NOTICE OF RELIANCE

Dominick Dunne

L.A. and the
O.J. Obsession

Brad Boy

WITH BRAD PITT IS
HOLLYWOOD'S ULTIMATE SEX SYMBOL
and more

BRAD PITT'S SEXY SEVEN

All About Harvey

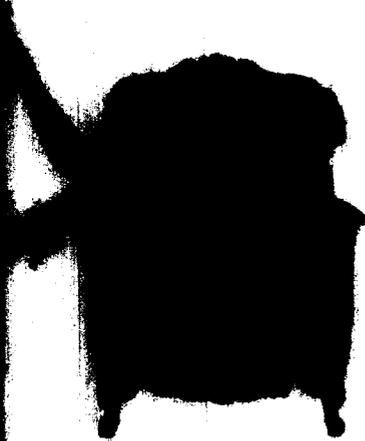
If Richard Nixon can have an opera written about him, why not Harvey Milk? This month the Houston Grand Opera—the company that first gave us *Nixon in China*—will present the world premiere of *Harvey Milk*, a new work about the gay politician, by composer Stewart Wallace and librettist Michael Korie. Although Korie, a former writer at *The Village Voice*, spent several months researching Milk's life and times, he insists that "this is not a docuopera. It's about a search for heroes. How did a Jewish stock analyst from Long Island, who campaigned for Barry Goldwater, become the first openly gay politician in San Francisco and a founder of the gay-liberation movement?" *Harvey Milk* will come to the New York City Opera in April.

The opera's three acts are based on major phases of Milk's life: In "The Closet," he comes to the realization that he is gay, in the standing-room section of the Metropolitan Opera during a performance of *Tosca*, and then gets framed for public indecency in Central Park; the act concludes with the Stonewall riot in 1969. "Castro" tells about Milk's career as a street activist during the raucous glory days of the gay scene in San Francisco in the early 70s. "City Hall," the finale, is about Milk's years as a politician, leading up to his assassination in 1978.

Wallace and Korie have been writing together for 10 years. *Harvey* will be the team's second world premiere in Houston: in 1989 the H.G.O. presented the first performance of *Where's Dick?*, a satirical opera which Korie describes as "Waiting for Godot meets Dick Tracy." The two have also collaborated on an

opera based upon the *Cabala*, and another called *Hopper's Wife*, a riff on the absurdist premise that painter Edward Hopper and gossip columnist Hedda Hopper were married.

Stewart Wallace says that the music in each of *Harvey's* acts is intended to reflect the era of the stage action. "The Closet" has a Cole Porter feel. Disco would have been logical for 'Castro,' but I hate disco, so I created a sort of cross between Mardi Gras and James Brown." Wallace, who grew up in Houston, says that when he was a teenager he played in a rock 'n' roll band and also sang as a cantor at his synagogue. "You put those two together and you get opera." —JAMIE JAMES



Night-table Reading

Noël Campbell,

actress and club owner: *Henrietta*, by Henrietta Moraes (Hamish Hamilton).

"It is the memoirs of an English bohemian wildcat of the 50s and 60s."



Robert Morton, producer:

The Airport, by James Kaplan (Morrow)
 "Everything you never wanted to know about flying and how to make a two-hour wait in a lounge at Kennedy a fascinating experience."



Kristin Scott-Thomas, actress:

The English Patient, by Michael Ondaatje (Vintage). "It is gripping poetic, and extremely sensual. Its beautiful and haunting images stay with you long after you have finished the book."

er's Exhibits Page 233

in Lane

...and traps forward in two new films

Gado S.a.r.l. v. Jay-Y Enterprises Co., Inc.
Cancellation No. 92047433

little girl," he says. "So, I was unlucky. All right? And the best case—the very best case—is I spit and hit the asshole screaming at me. But you see—no."

No?

"No, there is no best case, because what does that say about me, that I let a basketball game—a game!—get to me so much that I want to spit on any other human being? It was my fault. It was me. It was *all* me." He pauses, then sighs. "After that I started to become a better person."

It's lunchtime at the Barkleys'. Charles has already been to the gym for his daily rehab. He's only 10 pounds over his target weight, and, dutifully, he restricts himself to a dry turkey sandwich with Evian. He clicks on the TV in his office. His favorite soap, *All My Children*, is over, but the U.S. Open tennis is on. "Hey, Pete Sampras," Barkley calls out with utter delight. Sampras is far and away the best player in the world, at the height of his powers. "Look at him!" Barkley coos. And: "Whatta serve!" And: "Amazing!"

But Sampras is performing with none of the enthusiasm that Barkley displays watching him. His only manifest reaction to even his most spectacular shots is to drop his head over his racket and study the strings. "What is the matter with him?" Barkley finally inquires. Sampras hits a glorious winner, only to return, head bowed, to the baseline. "What is the matter with someone like that?" Barkley asks again, only louder now. "He should be the happiest person in the world. But look at him. Sampras!" He

Credits

Fashion

Cover: Brad Pitt's Paul Smith shirt, \$195, from Paul Smith, NYC; Stephen Sprouse vinyl jeans, \$500, from Barneys New York, NYC.
Page 16: Bottom, see credits for cover.
Page 59: Parker Posey's Daniel Swarovski dress, \$15,000, from Henri Bendel, NYC.
Page 62: Alexis Leach for Koko Keps.
Page 64: Liza Bruce jacket, \$250, from Barneys New York, NYC.
Page 69: Cammie des Garçons shirt, \$180, jacket, \$1,410, and shoes from Cammie des Garçons, NYC; Versace pants, \$600, and vest, \$4,300, from Versace, NYC; Dolce & Gabbana shirt, \$250, from Choiva, NYC; Gaspar Saldanha suit, \$700, from Bloomingdale's, NYC; Joseph Fenestrier shoes, \$395, from Bob Ellis, Atlanta; Yohji Yamamoto scarves, \$195 each, from Yohji Yamamoto, NYC.
Pages 70-71: Brad Pitt's Romeo Gigli shirt, \$195, from Spazio Romeo Gigli, NYC.
Page 73: Romeo Gigli shirt, \$195, from Theodore, LA.
Page 90: Diane Lane's Dolce & Gabbana dress, \$550, from Barneys New York, NYC, and LA.
Page 91: Richard Tyler skirt by special order from Tyler Trafficante, LA; Charles David shoes, \$155, from Charles David, Beverly Hills.
Page 92: Styled by Hope Greenberg.
Pages 93 and 95: Styled by Beth Goodman for Cloutier.
Page 117: Michael Chance's Lanvin frock coat, \$1,700, shirt, \$250, waistcoat, \$130, and bow tie, \$56, all from Lanvin; Paris Charvet handkerchief, \$42, from Bergdorf Goodman, NYC; Joseph Fenestrier shoes, \$280, from Barneys New York, NYC.
Page 118: Brian Asawa's Giorgio Armani tuxedo, \$1,800, tie, \$85, and shoes, \$345, all from Giorgio Armani, NYC, and Beverly Hills; Romeo Gigli vest, \$1,155, and shirt, \$190, from Spazio Romeo Gigli, NYC.
Page 119: Derek Lee Ragin's Jean Colonna jacket, \$495, and Paul Smith vest, \$395, both from Barneys New York, NYC; Joseph Fenestrier shoes, \$240, from Robert F. Fenestrier, NYC, and LA; walking stick, \$127, from Paul Stuart, NYC.

Page 120: David Daniels's robe, \$2,180, and pajamas, \$415, both from the Alan Flusser Custom Shop at 666 Fifth Avenue, NYC; Sunko scarf, \$600, from Selka, NYC.
Page 122: Charles Barkley's Giorgio Armani suit, \$1,240, and shirt, \$185, both from Barneys New York, nationwide.

Beauty and Grooming

Cover: All grooming products by Polo Sport by Ralph Lauren. On Brad Pitt's hair, Aconal Free Hair Gel on his face, Polo Sport face fitness Moisturizing Formula. From Prilax by Garren New York at Henri Bendel.
Page 16: Bottom, see credits for cover.
Page 59: Parker Posey's hair styled with Paul Mitchell Super Scent Styling Glaze. A makeup product by Chanel. On Parker Posey's eyes, Le Regard de Chanel Eye Essentials in Taupe on her cheeks, Jules Facette Lumière Cheek Rouge in Bronze on her lips, Les Deux Brains Sheer Lip Gloss in Scarlet on her nails. Versis Lequeur Etanol Vamp. M. Dikey for Paul Mitchell at the Plaza. Manu Andersen in the Ford Ready Division.
Page 62: Mitzi Spall's for Koko Keps.
Page 64: James Dodds for Anthony Vaccarelle, and Jefferson for Cloutier.
Page 69: Tende USA for Tense.
Pages 70-79: For Brad Pitt's grooming products, see credits for cover. Kathy Jeung for Versages Style.
Pages 90-91: Finata hair mold hair spray by Aveda. All makeup products by Christian Dior. On Diane Lane's eyes, Claret Eye in Deep Blue No. 597, on her cheeks, Blush Finalist Color No. 849, on her lips, Haute Couleur Lipstick in Tux Tux Dior No. 832, Katharina perfume for Aveda, Kiss Kiss Milla for Cloutier.
Page 92: Grooming by Steve Avedo for Atlanta's New York.
Pages 93 and 95: Grooming by Wendy Cosmetics for Cloutier.
Page 101: Ka-Jon for hair care.
Page 116-21: All grooming products by Aconal. On Jeffrey Gail, Jescany perfume.

Enter on Michael Chance, Eric Sargent, Merle Efron, and Brian Asawa, Interviewer Steve on Derek Lee Ragin, Job Series, Alan Maximum Comfort Shave Cream, on David Danie's, Multiplex Protein Enriched Styling Gel, on Drew Winter, Air Firming Eye Shade.

Photographs and Miscellany

Page 10: Courtesy of Vogue. © 1999 Renewed 1969 by the Creative Post Production Inc.
Page 30: From the magazine.
Page 36: From Game of Thrones: Woodruff Camp.
Page 38: Videotape courtesy of Channel Four International.
Page 50: Cloutier in interview of Ted Turner's Sipit Press from the Los Angeles Daily News; Symantec software; Software World; Symantec from AP Wire World Photos; CBS News.
Page 52: Top: from AP Wire World Photos; bottom: from Keith's Artwork; the bottom: Globe Photos.
Page 66: Photographs by Steve Schreyer's London.
Page 69: Photographs: bottom left by Andrew Eccles; bottom right by Matthew Ford, ESP, Cloutier and so.
Page 95: Used by courtesy of Cloutier's Records.
Page 104: from UPI, Baltimore.
Page 105: Large photograph of Cloutier and Dennis H.
Page 107: From the magazine; the sketch: T. Jones.
Pages 112-13: From Vogue.
Page 115: Bottom: photo of Koko Keps.
Page 120: All photographs by Cloutier.
Page 126: from AP Wire World Photos.
Page 127: From Sports Illustrated.
Pages 128-29: Photo by Ragny; the sketch: Cloutier-Bild.
Page 131: Photo: Flickr; the sketch: Koko Keps.
Pages 132-33: Photo: from the magazine; the sketch: Cloutier; the sketch: Cloutier; the sketch: Cloutier; the sketch: Cloutier.
Page 134: © by Steve Schreyer's London.
Page 135: from UPI, Baltimore.

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.)	
)	
Petitioner,)	
)	Cancellation No. 92047433
v.)	
)	
JAY-Y ENTERPRISES CO., INC.,)	
)	
Respondent.)	

PETITIONER'S EXHIBIT 39 TO NOTICE OF RELIANCE

Andrew Sullivan

Ballin

Eric Weber

WOLFE

BIG Interview STORIES

THE DISOBEDIENT FEATURE

112 BUREAUCRACY, SHMUREAUCRACY

Dressed to enjoy work.

TEXT KATE STAPLES PHOTOGRAPHS STEVEN KLEIN
STYLING VICTORIA BARTLETT

THE MOVIE INTERVIEW

118 GWYNETH PALTROW

If stealing movies were a crime, this actress who's creating such a buzz would be on the top of the most wanted list.

INTERVIEW JENNIFER BEALS PHOTOGRAPHS PAUL JASMIN

THE ONLY IN AMERICA INTERVIEW

122 KATO KAE LIN

The guy who's been chasing fame his whole life finally got what he wanted. But does America want three-foot Kato Kaelin dolls and a Kato Kaelin fan club? By the look of things, it seems so. Why?

INTERVIEW ANDREW SOLOMON
PHOTOGRAPHS RICHARD J. BURBRIDGE

VIEW WOMEN

126 SISTERS OF GLORY

A gospel supergroup with voices that get you in the gut.

TEXT RAY ROGERS ARTWORK JORDI LABANDA

THE MUSIC INTERVIEW

128 BRUCE ROBERTS

Whoever said you had to be cutthroat to make it in the music business never met Bruce Roberts. But he's not just divine, he's divinely talented.

INTERVIEW BRENDAN LEMON PHOTOGRAPHS HERB RITTS

THE POWDER-KEG POLITICAL INTERVIEW

132 VIRTUALLY NORMAL

Taking on the military, taking on the church, taking on the government, the young, brilliant, and controversial Andrew Sullivan has written a book that shatters each and every law standing in the way of absolute equality for homosexuals.

INTERVIEW MARK MARVEL AND INGRID SISCHY
PHOTOGRAPHS WOLFGANG TILLMANS

THE WRITE STUFF

136 GREAT NEW STORIES

What books will be keeping people awake at night this fall because they're too good to put down? And who kept the writers awake to get the books written?

TEXT RICHARD PANDISCIO PHOTOGRAPHS DREW JARRETT

THE COVER INTERVIEW

140 DAVID BOWIE

It would be reasonable for David Bowie to assume the mantle of an elder statesman of rock—but not from where he stands. Instead, he's throwing away all mantles, all rules, all job descriptions, and all fears as he explodes and experiments yet again with new music and new art.

INTERVIEW INGRID SISCHY
PHOTOGRAPHS RICHARD J. BURBRIDGE

THE FASHION NEWS

148 TEN CHEERS FOR TEN YEARS

A decade ago Domenico Dolce and Stefano Gabbana decided to go for their dreams, becoming a fashion team. Since then, by keeping on dreaming and keeping their eyes open, they've established themselves as wave-makers, rule-breakers, and movers and shakers. This picture story, plus an interview, shows you why.

PHOTOGRAPHS BRUCE WEBER
STYLING VICTORIA BARTLETT AND ANNE CHRISTENSEN

THE COVER

David Bowie, photographed by Richard J. Burbridge. Styling by Kate Harrington. Hair by Teddy Artoin. Makeup by Paul Starr/Smashbox Beauty, L.A.

DOUCE & GABBANA, HOUSTON, TX
BERGDORF GOODMAN
LOUIS BOSTON, BOSTON, MA
NEIMAN MARCUS





**Molto
Dolce & Gabbana!**

Louis, Boston

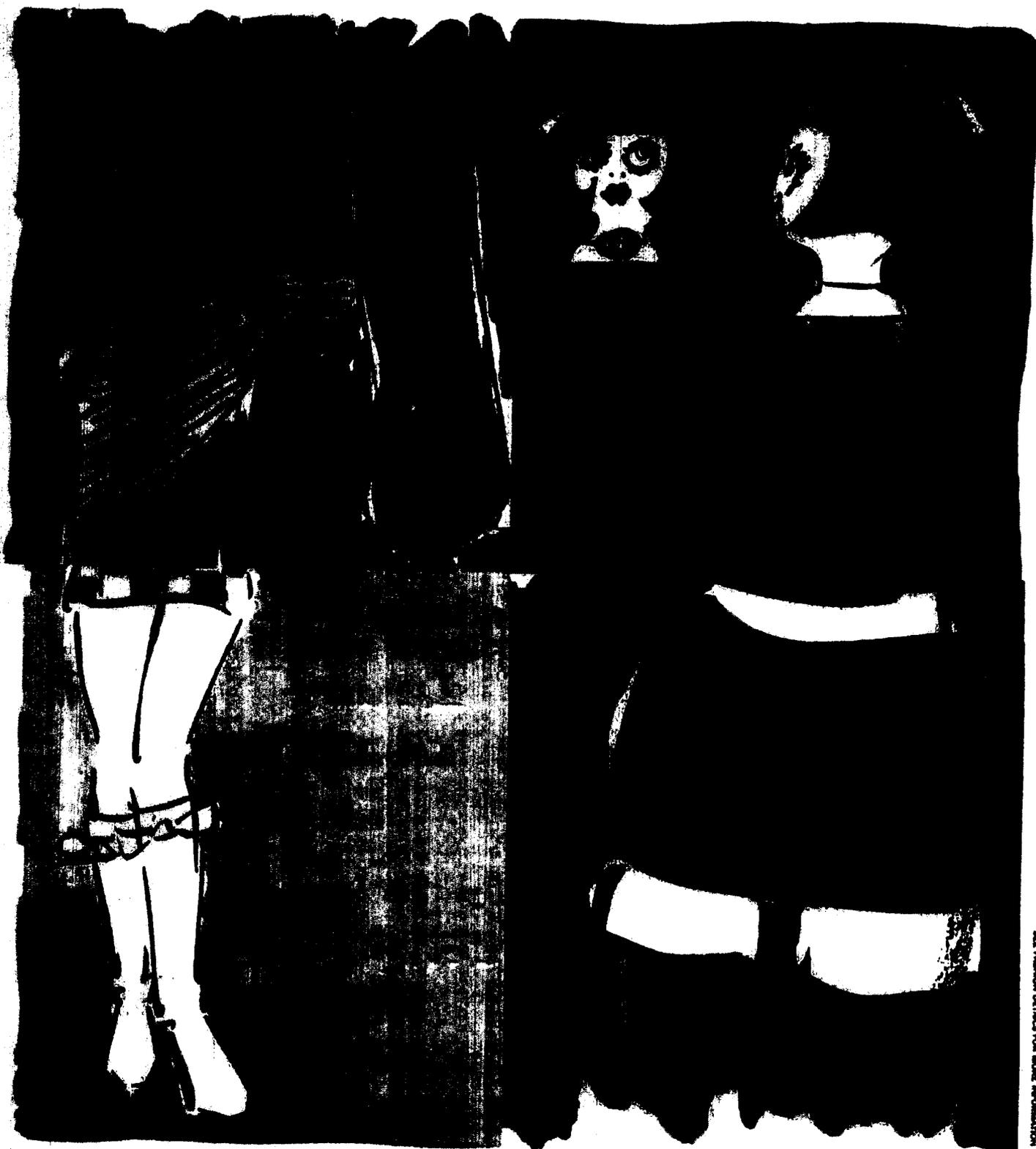
294 BERKELEY STREET. 1-800-275-8133

FASHION PORTFOLIO (continued from page 84)



It's your choice—are you shifting, buggering, or cropping?

(from Fashion Portfolio page 84)



It's a cinch, top it off, bow it out, or simply feel hip.

of The
80s
GULDA
FOX
ALIA ABDUL
AND
THE VINOQUE
AND SAY
CAN DO
BETTER
THAN THAT

1971



(continued from page 143) to a lesser degree than anything I had done in the '70s. It was also a period where I began to drink very heavily out of depression and low self-esteem.

mc: How interesting but how understandable that this low self-esteem came at a height of such public esteem. I say "understandable," because you're clearly someone who measures success in personal terms—not by commercial acceptance.
mc: It meant absolutely *nothing* to me. It didn't make me feel good. I felt dissatisfied with everything I was doing, and eventually it started showing in my work. *Let's Dance* was an excellent album in a certain genre, but the next two albums after that [*Tonight and Never Let Me Down*] showed that my lack of interest in my own work was really becoming transparent. My nadir was *Never Let Me Down*. It was such an awful album. I've gotten to a place now where I'm not very judgmental about myself. I put out what I do, whether it's in visual arts or in music, because I know that everything I do is really heartfelt. Even if it's a failure artistically, it doesn't bother me in the same way that *Never Let Me Down* bothers me. I really shouldn't have even bothered going into the studio to record it. [laughs] In fact, when I play it, I wonder if I did sometimes.

mc: Were you profiled as a visual artist during this low period?

mc: It dried out. I tore up most of my sketches in the '80s. But I want to keep things in perspective. If so many other performers hadn't gone through their own stories, I would be only too pleased to offer mine as an example. But my story is really no different from that of anybody else who has been in a situation similar to mine. And the fact is, I think if I read one more of these exorcisms, I'll go fucking spare. The proliferation of these particular stories in the press about the other side of a certain type of fame makes one become immune to them.

mc: I know you've said that it wasn't good for you, or for your work, to become the guy who stood for this or for that, but by that time you'd become almost a shaman for your audience—someone who let out things that hadn't been let out that much, such as a more mysterious image of sexuality.

mc: All that was very important, but it had repercussions. Your reference to my bisexuality in the early '70s goes back to an exciting and experimental period of my life, physically. And there was a certain element of high priest about it. I was very aware of the idea of androgyny or an unknown gender being attached to most priesthoods in the East, for instance. The variety of androgynous or even neo-drag priests that you can find in many smaller religions throughout the world is phenomenal. Those original shamans have mutated into the entertainer, and some of the most effective entertainers have been those whose sexuality has been shadowy, to say the least. I felt pretty much that that's where I was at

in the early '70s, more with Ziggy Stardust, obviously, than my other figures. But I've always left it to others to interpret what the figures in my music are. It's not for me to do that.

What started to bother me about this is, at a particular point, I almost felt that I was becoming a standard-bearer for bisexuality. I'm certainly not apologetic, but I'm not willing to be a standard-bearer for anybody or any movement. My interests are very eclectic and very catholic. I'm quite diversified, and, again, I felt I was being boxed in, and I knew instinctively that if I was boxed in, I wouldn't be

"I JUST KNOW THAT I'VE GOT A LOT GOING AGAINST ME, AS INDEED ANY ARTIST WHO TRIES TO WORK IN ANOTHER MEDIUM HAS."

able to do all those peripheral and strange things that I knew I was going to want to do throughout my life. I felt like a voyager, and I didn't want to be caught on some particular island and have my ship taken away from me. I wanted to keep sailing.

mc: And you have.

mc: I sincerely don't have time to mess around with the past, because I'm not sure the past exists anymore. I'm not sure we have the time to develop any cohesive philosophy of what history means. History has been revised to such an extent that even historians are flummoxed by what history means.

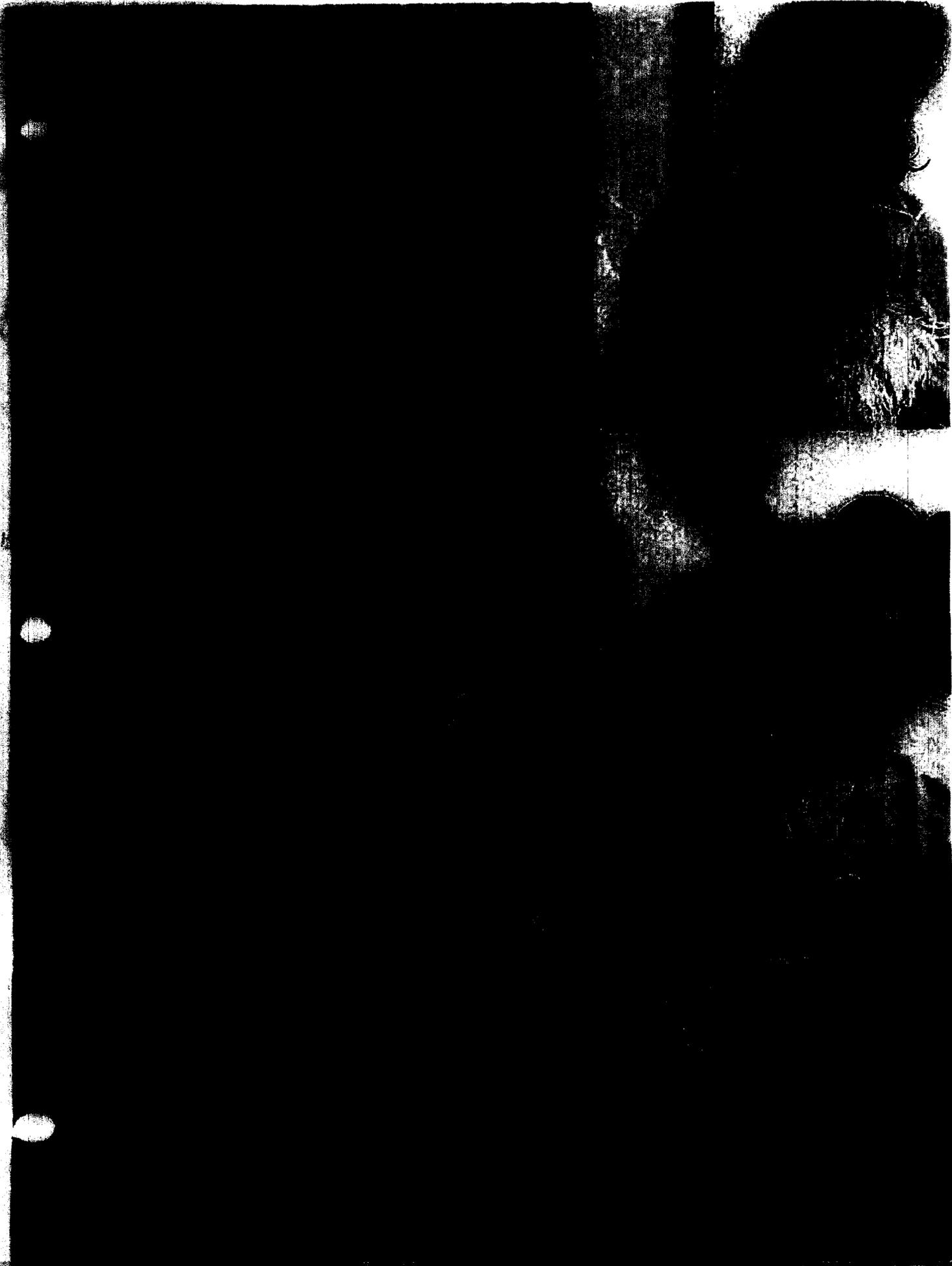
Maybe history is dead, and if it is, it quite likely means that the future is dead, because they are two sides of the same coin. We might be coming into a new era of *nowness*, which maybe is a very good thing. Perhaps if we didn't dwell on absolutes and what we *should* be doing, we might be able to reestablish a whole new philosophical understanding of why we're on the planet. Another thing that's caused us to think about this now is AIDS. AIDS has plunged us into the *now* more than any other thing on this planet.

And there has to be some kind of karmic and spiritual pathway here. I think it's the idea that chaos and fragmentation is our friend and *not* the enemy that it's being made out to be. I think that the people who are learning the most about how to adapt to all this are the young. What we see as their indifference and inability to go to the depth of understanding of any particular subject is, in fact, a position where they're learning to adapt to a new kind of society. Whereas we won't know how to cope with this complexity that we've now discovered is the *real* reality, the young will be able to sail through, because they know about scanning the surface of things and getting what they need to move on to the next minute. And that's how the world is going to be. I think we're actually in an era that is terribly exciting. I'm very optimistic about it.
mc: The fragmentation and multiplicity and complexity that you are talking about has always been a part of your persona and of your work. For instance, there's David Bowie the musician and there's David Bowie the artist. And, as we both know, people have a hard time accepting that a person can actually be serious about, and great at, more than one thing. They like to think of other stuff as just dabbling, which sometimes it can be. But I don't think of you as a dabbler when it comes to art. I've been watching the direction your work's been taking. I know you mean it, and I know you are possessed by it. Yet I think you face this box that you hate so much, that says "If he's this, he can't be that." Your success in one field works against your serious success in another. My gut says it may be a turning point for you now in terms of an appreciation of your visual art. For instance, I know you just had a successful show in London. By successful, I don't just mean that crowds came, but that other artists came, and museums bought the work. Can you talk about this?

mc: [laughs] I am a very patient man. And yes, I was pleased with the response to the show. Plus, it was successful in the consumerist way. The work went to very prestigious places. Now, in critical terms, I got two extremely vitriolic reviews and one deeply affectionate one from one of my contemporaries, Holly Johnson [former lead singer of Frankie Goes to Hollywood]. The two angry reviews were over the top in their hostility, compared with the work itself. (more Bowie page 157)

Opposite page, far left: From the video of "The Heart's Filthy Lesson," David Bowie's first single from his new album, *Outside*. The video was directed by Samuel Bayer, who took these still photographs for interviews. Opposite page, main picture: Shirt from American Rag Co., L.A., and pants by Dolce & Gabbana.

Ten
years



Gado S.a.r.l. v. Jay Y Enterprises Co., Inc.
Cancellation No. 92047433



Six.

Not
be afraid
to
take

more Bowie

(continued from page 147) which is neither greater nor weaker than a lot of other work I've seen around. The negative criticism didn't come as a surprise at all; I expected a lot more. The fact of a rock artist having an art show on Court Street, the sacred ground of English art, absolutely infuriated the hell out of some people. The most diabolical reviews are almost worth blowing up and using as works themselves. I value the fact that people got off of their bottoms and came and reviewed it. One of the guys who went after me is a well-known vilifier of Damien Hirst and his contemporaries [young English artists who are causing much international excitement]. The critic wrote about my work in the same bashing way that he has reviewed Damien. I actually felt that he'd helped me become part of their group in some kind of existential way! All I want to do is keep working and keep showing, and I will—and that's almost an end to it. I just know that I've got a lot going against me. I'm indecisively and I've tried to work in another medium has "Bullshit" O.K. It comes with the territory.

Q: I want to go back to your attraction to collaboration. You've done a lot of that. Is that a conscious choice?
A: The beginning of the collaboration when we went into the new album *Outside*. But I know your interest in work-

ing this way goes beyond one or two projects. For instance, I know just recently you've collaborated with Damien Hirst on some "spin" paintings, and I watched you collaborate on some other painting with the South African artist Bezy Bailey. And I know photographers like working with you because you always throw yourself into it and make something with them, and not just for them. I see all this as a fundamental interest in experimentation, and in coming out with something that you don't know you're going to get when you go in. Am I right?
A: Yes, I adore the process of collaboration. When it's successful, it's created some of the most fulfilling work I've ever done. I love bouncing off other people's work.

Q: What else motivates you?
A: I need friction. Also, I adore a sense of competition. I really like to see or hear somebody's work and say, "I can top that." It makes me work in a far grittier, more muscular way. In the '80s, I couldn't look at Paula Abdul or Kylie Minogue and say, "I can do better than that." I didn't give a fuck. I can't write if I'm not with people or in a

need people to throw things back and question my opinions and premises of life. It makes me really respond. There've been moments living in Berlin and in New York when I've felt all that. Bells go off and you're alive and everything's tingling. And I'm feeling that now about London.

Q: You took time off in the middle of getting *Outside* ready, in order to play Andy Warhol in the film *Julian Schnabel's* *Shot in the Summer* [*Build a Fort, Set It on Fire*], which is inspired by the short and tragic life of the enormously inventive late painter John Michael Basquiat. How did it feel to be in Andy Warhol's wig, as it were?
A: Impersonating Andy was something I could cope with, with a reasonable amount of ease. His body language was very distinct, and as near as a British man can do, I think I understood the modulation of his accent. His look, of course, is easily brought about. This was a man who had a real

cutting look at life, and would talk in clichés and in a simplistic way, but in fact, there was a motor going on in there at a fantastic speed. Only the final edit of the film will show how successful I might have been in pulling him off, as well as his relationship with Basquiat.

Q: So here you are, with a new album, and about to go out with it on tour. Even how you're doing that is a baring of the box that musicians get put in, or put themselves in—since the other band that's touring with you and your group is Nine Inch Nails. I've heard your album and I think it's really out there in terms of following your own heart. In fact, the title of the first single is "The Heart's Filthy Lesson." What about that paradoxical lesson that so many popular artists like yourself have learned—that something that is incredibly successful on artistic terms may not be successful on other terms? You don't seem worried about how your work will be received. You genuinely seem to feel a freedom to explore uncharted seas.

Q: Brian once said something to me in the '70s that's always helped me focus on what I enjoy. He said, "David, you must remember that in all the functions we have in life, art is the one place where we can crash our plane and walk away from it." And that's so right. Creating something is the one area where you mustn't have caution or inhibition. If you make a startling, disastrous mess, it's fine, because you can reach out and reveal it and change its direction.

Q: You've been accused of being a slugging
A: I've been accused of being a slugging

Q: And yet Domenico's last name, Dolce, takes the name connected you are! And you're different, between the two of them, the chemistry that results, get a lot of different kinds of hunger. That's what makes it, isn't it? Because

the very thought of how much you do to look a certain way?

Q: We don't feel any sense of ease we've begun the new dream. It's to capture the dream, but the search is ex-

Q: The buyers are sometimes
A: I remember our first collection ten years ago would come and say, "I have a budget for a collection. I personally don't like it, but I'm looking for it. Can you choose for me, because I don't understand it."

Q: It would seem that the models
A: I don't have any problem with modeling, but always seem to be so into them.

Q: In the shows, the models usually want
A: "Please, Domenico. I want. Please, I want. Give me one. Give me one." We say, "No, we're finished." They say, "No, we'll stay."

Q: Because your presentations
A: It's the style in which the fashion has been said in the past that you're better than you are designers.

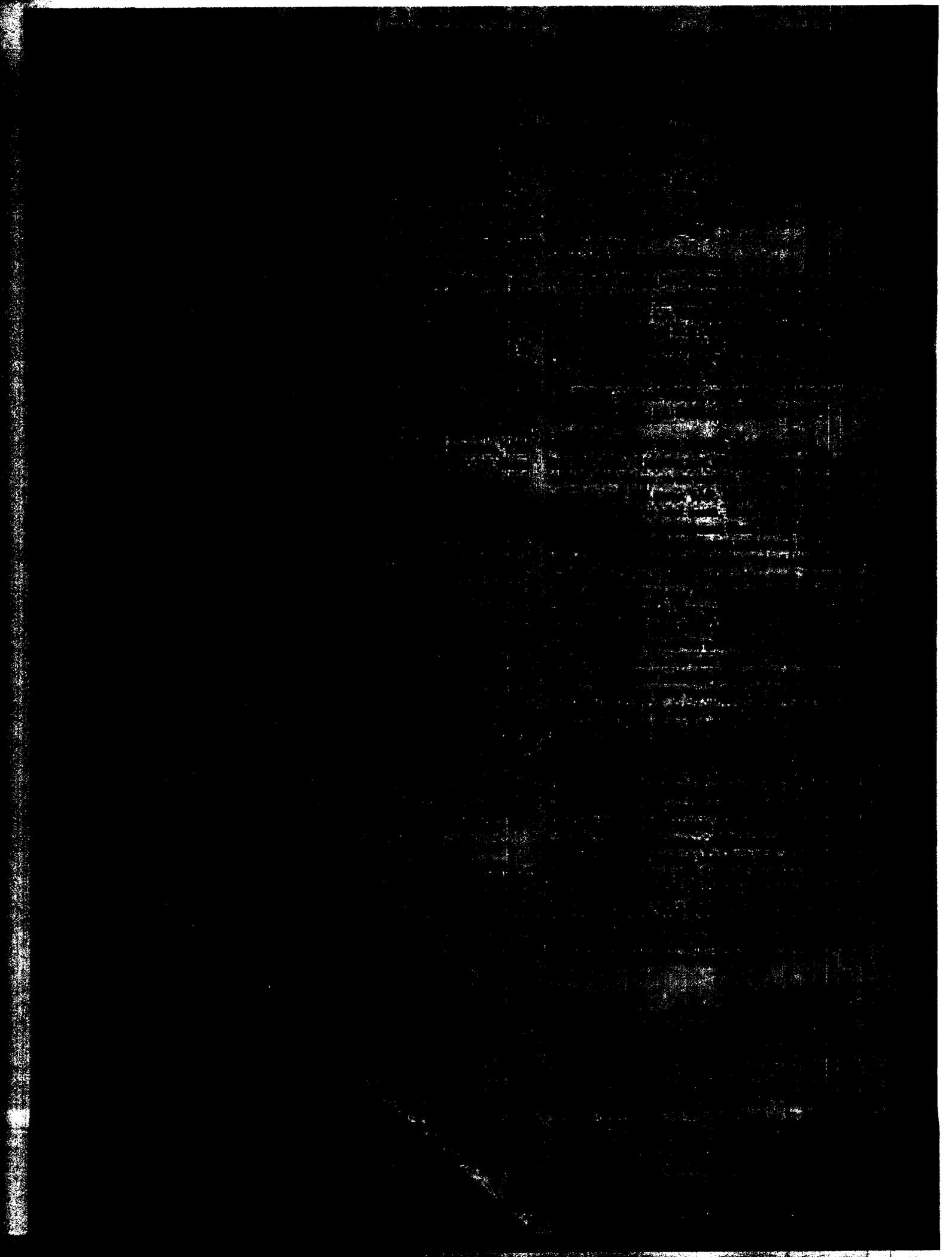
Q: Two years ago, and probably comes
A: I presented the clothes in a way that was in with the designs. For instance, we'd tuck the shirts into the pants in a messy, informal way. But now people might have worn the sweaters, and the press wasn't used to that. Now, designers are hiring stylists to get just those effects. The biggest problem for a designer is to create a style.

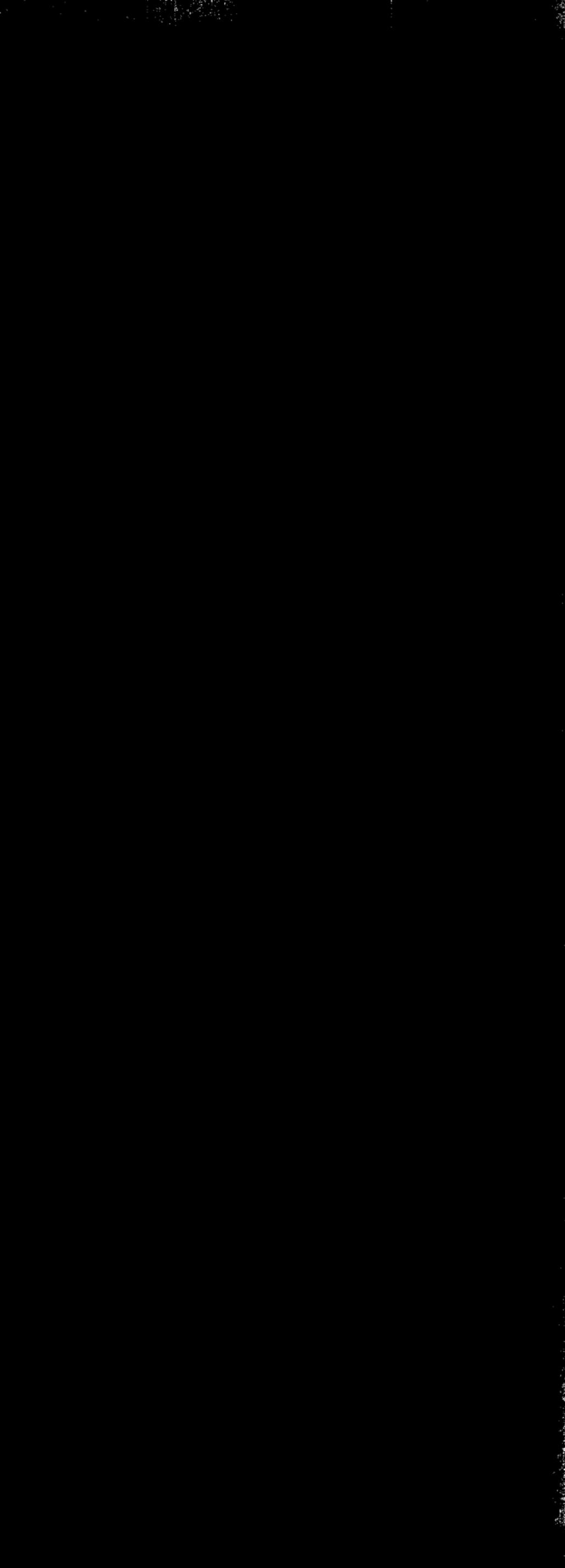
Q: There is a collaboration made
A: Why are you interested in this way?

Q: When two people collaborate the right way,
A: A third person that is born. A third head. Gabbana is this.

Q: You have different tastes, which means that
A: We're a combination of desires. Some- times it creates something that is more than either of us. It might be more Dolce. But I think it's his to arrive at some kind of Octopus is the only food that's crazy for it. . . .

Q: And yet Domenico's last name, Dolce,
A: Takes the name connected you are! And you're different, between the two of them, the chemistry that results, get a lot of different kinds of hunger. That's what makes it, isn't it? Because





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Petitioner,

v.

JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 40 TO NOTICE OF RELIANCE

ON
CIAL
15
REAT
OICES

FASHION'S
RIGHT TURN?
WHY IT'S OK
TO LOOK
RICH AGAIN

COUTURE
BEAUTY
DIARY OF THE
NEW FACE

VOGUE®

MARCH 1995

3/132



Lessons: This
number one accessory
trench coat, reenvi-
ronment of designers in
spring. Marc
gold leather

... Saint Laurent are
the trend. Trench
World
Kerwin
Mary Hep-
burn - strolling with dear friend Robert de Givency.
ABOVE - popularized the style in the seventies.



... to reality:
... (and low)
... at their fingertips all day
... so what do supermodels
... during their off-hours? LEFT TO
...: Bridget Hall in Marc Jacobs's
... with Helena Christensen
... vintage Victorian;
... Kate Moss in day wool with night
... shine: and Tyra Banks pumping
... up the volume on the new
... Hollywood glamour - looking back
... and revving fashionably forward
... at the same time.

Polliner's Exhib





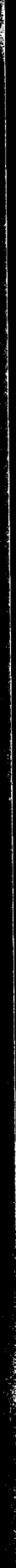


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Editor: Brand

Petition



IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

GADO S.A.R.L.

Petitioner,

v.

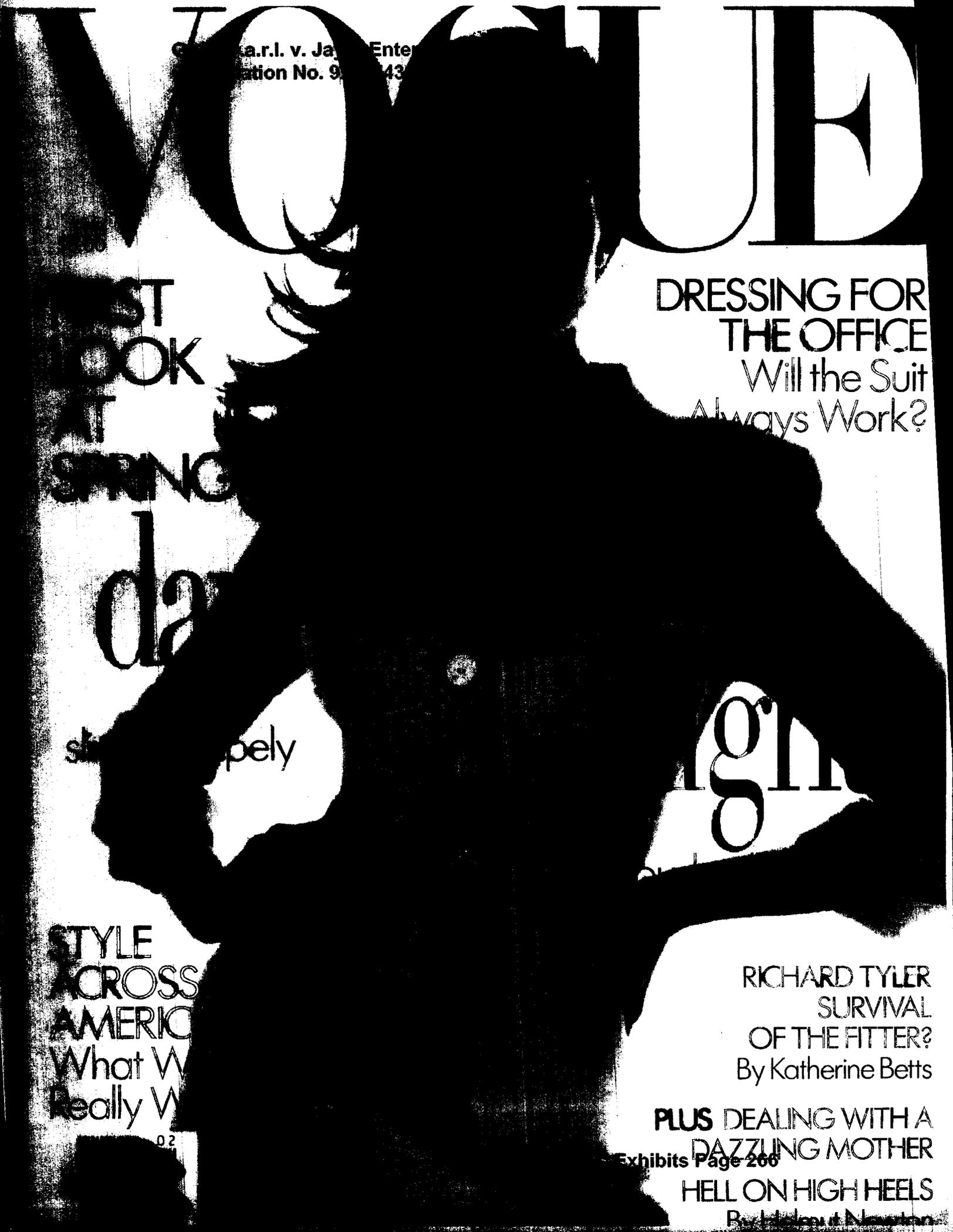
JAY-Y ENTERPRISES CO., INC.,

Respondent.

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Cancellation No. 92047433

PETITIONER'S EXHIBIT 41 TO NOTICE OF RELIANCE



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STYLE
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DRESSING FOR
THE OFFICE
Will the Suit
Always Work?

RICHARD TYLER
SURVIVAL
OF THE FITTER?
By Katherine Betts

PLUS DEALING WITH A
DAZZLING MOTHER

Exhibits Page 266

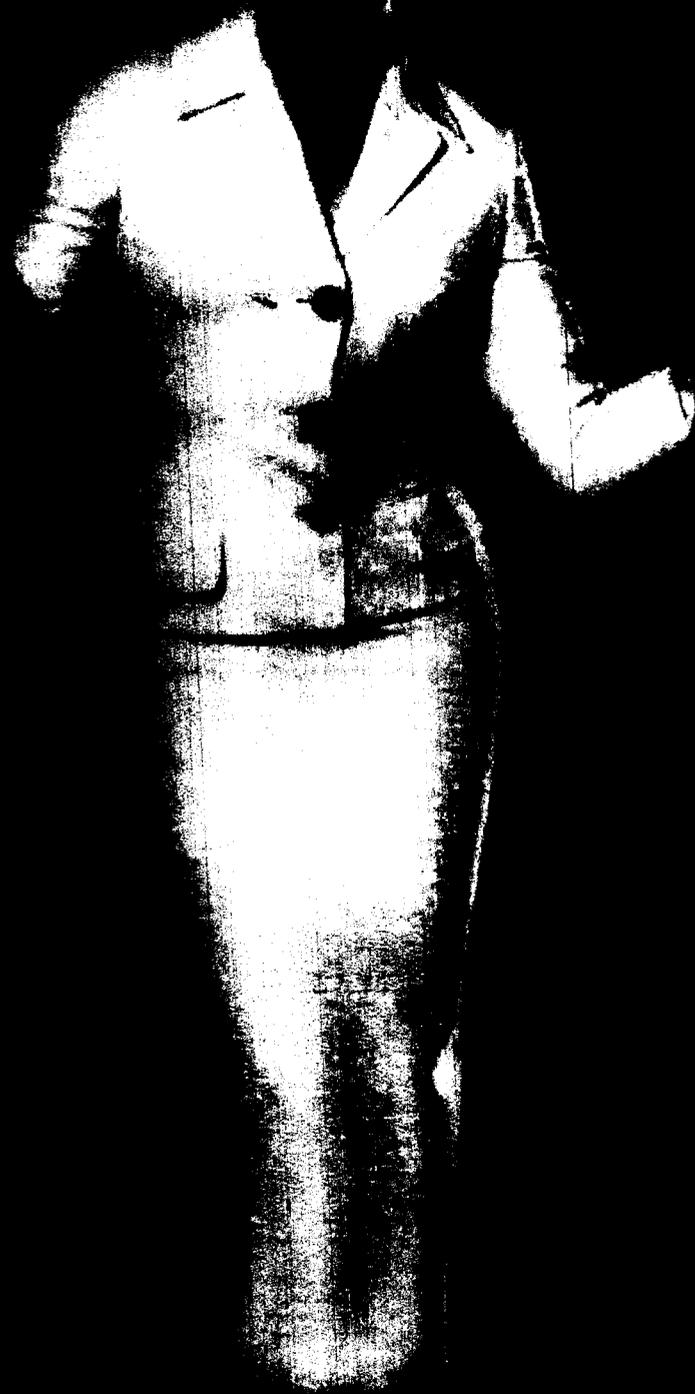
HELL ON HIGH HEELS

By Helen of New York

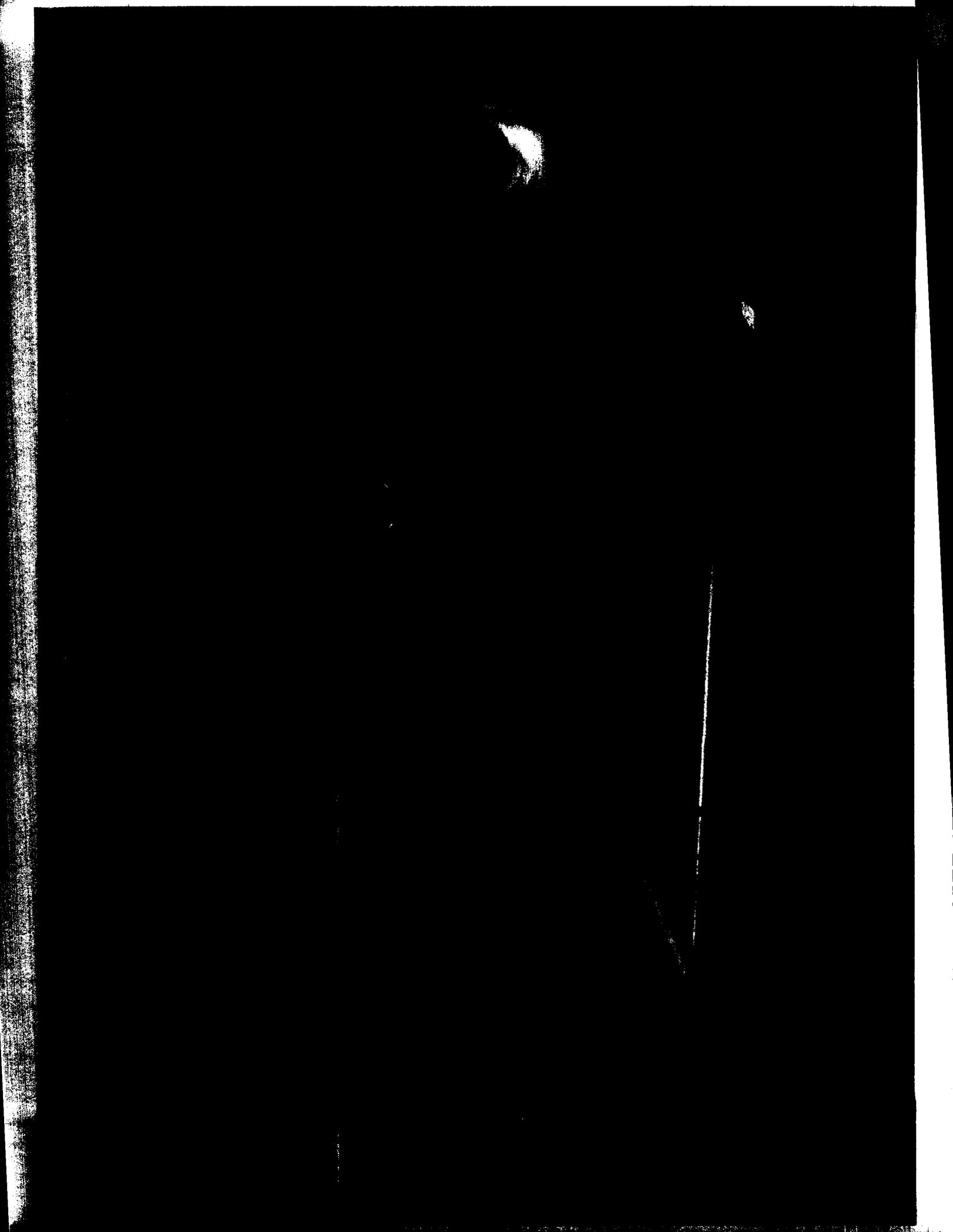
VOGUE®

FEBRUARY 1995

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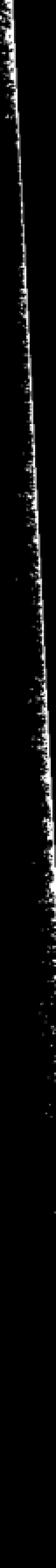


GIORGIO ARMANI GABBANA



"When I see a woman,
I always look immediately
at her shoes—and hope
they're high,"
says Helmut Newton,
"because high heels make
a woman look
sexy and dangerous"

Tie me up, tie me down:
Ankle-wrapped ribbons draw
the eyes to a long expanse
of leg. Chanel shoes, about
\$495. Dolce & Gabbana
suit, about \$800. Charivari,
NYC; Neiman Marcus;
Shauna Stein, Las Angeles.
Giving lips a color boost:
Estée Lauder Perfect Silen
Red Perfect Lipstick. Details,
more stores, see In This Issue.



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PETITIONER'S EXHIBIT 42 TO NOTICE OF RELIANCE



RESOLUTIONS

The News, Books & More

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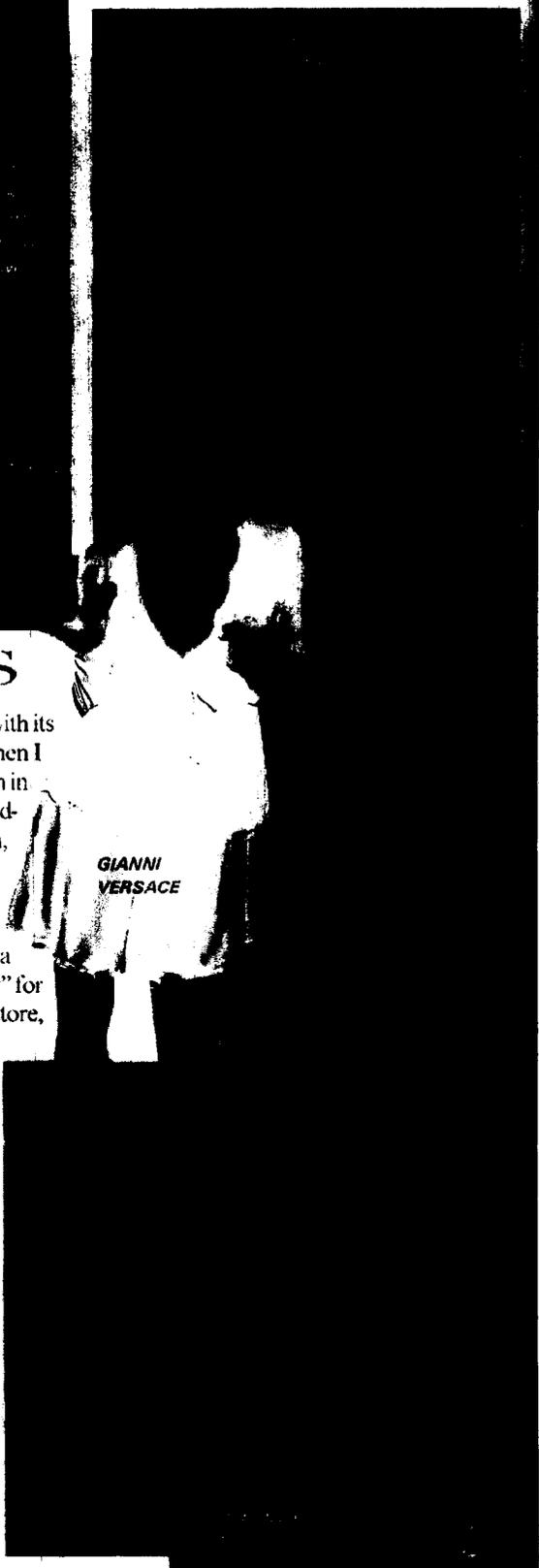
THE BUYERS

The Saks Fifth Avenue group is installed with its PowerBooks and power cappuccinos when I slip into the Dolce & Gabbana showroom in

Milan at 9:15 one morning in the middle of Italian fashion week. Tom Marotta, the vice president and director of couture, is leading the group, which also includes vice-president fashion director Nicole Fischelis and the European buyer, Dana Kress. They are preparing "the Dolce buy" for Rose Marie Bravo, the president of the store, who will come by later and review it.

They act like chummy best friends and yet they're professionally distant, prepared, quick, and full of coded phrases like "roll out the door" (sell), "hard pieces" (jackets), "going forward with" (we will buy more of), and "retrench with a posture" (stop selling a designer).

Today Saks is not retrenching, it's going forward, but one obstacle seems to loom precariously on the edge of every conversation: chiffon. Tom jumps in with a pre-emptive attack, immediately informing me that they "feel very strongly about the pin-stripe jackets and the animal-print chiffon dresses," or what they call in buyerspeak "the concept of structure and flow." (I call



GIANNI
VERSACE

INSIDE LONDON

r.I. v. Jay-Y Enterprises Co., Inc.
on No. 92047433

it "what the hell are we supposed to wear under those wispy chiffon dresses?") Everyone in Milan seems nervous about chiffon and transparency this season. After a strong pantsuit winter, the buyers are worried about all the VPL's (visible pant lines) they've been seeing on runways. But nobody in the group wants to discuss this problem yet. For the moment they just want to establish which Dolce & Gabbana looks have the most commercial potential. The noisier brigade ("we're going forward with chicity") is the one that's most vocal. "I want to see a woman's chest," says a long coat cover model ("very...")

Then Rose Marie shows up. She's the one who's been in the store, and when she comes in she's in the showroom with Stefano Gabbana. She's in a black speed, she's the one of the pair. She wants to talk about, making every one of them sleepish. "I'm loving the blue and the chrome influence," she says, clipping along through the racks. "I would always be sensitive to the real woman. I love the idea of the lingerie underpinning; it makes transparency wearable for our customers." The others sigh with relief. We move on to pantsuits. "Have we determined this pinstripe is the newest?" she asks Tom. "The vintage we didn't touch." She pauses and massages her temples with her index fingers, and the group waits. "I love the lace," she perks up. "Our customer would understand lace. It says fashion and it says lingerie." She darts over to a rack stuffed with black lace pieces. The other buyers look worried for a second. They haven't touched that rack; black lace is not "modern." What's modern for the buyers and for Stefano Gabbana is gray chiffon over nude-colored girdles, and now Tom and Nicole have to artfully steer Rose Marie away from black and into gray. But Rose Marie is more wily than they are. Dressed in all black herself, she argues that their customer might not feel comfortable in gray. "These are core pieces," she insists with a smile. They compromise and buy "pieces" of black lace.

We move on—en masse—to Gianni Versace's showroom, where lace and ruffles and lingerie are "the message." Reviewing their buy with view ▶64