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March 9, 2007

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

Re: *House of Blues Brands Corp. v. Celebrities Publishing Corp.*
Consolidated Opposition Nos. 91165876; 91165899; and 91165901
Mark: IN ROCK WE TRUST
Our Reference No. 064163.0064

Dear Madam:

Enclosed please find the following documents in connection with above-referenced opposition proceeding:

- Notice of Reliance on Opposer's Federal Registrations;
- Opposer's Notice of Reliance on Printed Publications;
- Opposer's Notice of Reliance on Third-party Federal Registrations; and
- A return receipt acknowledgment postcard.

The Commissioner is hereby authorized to charge any deficiency or credit any overpayment in any fees to Deposit Account No. 01-0477.

Respectfully submitted,



Daniel Moffett

Enclosures

03-12-2007

U.S. Patent & TMO/c/TM Mail Rcpt Dt. 4

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

HOUSE OF BLUES BRANDS CORP.

Opposer,

v.

CELEBRITES PUBLISHING CORP.,

Applicant.

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Mark: IN ROCK WE TRUST

Consolidated Opposition Nos.
91165876; 91165899; and 91165901

OPPOSER'S NOTICE OF RELIANCE ON PRINTED PUBLICATIONS

Opposer, House of Blues Brands Corp., pursuant to 37 C.F.R. § 2.122(e) relies on the following two printed publications available to the general public in libraries:

1. "Blues," and "Blues progression," 3 *The New Grove Dictionary of Music and Musicians* 730-37 (Stanley Sadie et al. eds., 2d ed. 2001).

This material is relevant to show the meaning of the word "blues," which bears on the connotation and commercial impression of the Opposer's mark, "IN BLUES WE TRUST," and the Applicant's mark, "IN ROCK WE TRUST."


2. "Rock," "Rockabilly," and "Rock and roll," 21 *The New Grove Dictionary of Music and Musicians* 485-86 (Stanley Sadie et al. eds., 2d ed. 2001).

This material is relevant to show the meaning of the words "rock", "rockabilly" and "rock and roll", which bears on the connotation and commercial impression of the Opposer's mark, "IN BLUES WE TRUST," and Applicant's mark, "IN ROCK WE TRUST."

Photocopies of the foregoing publications are attached hereto, and marked as Trial Exhibits 56 - 69, respectively.

Respectfully submitted,

Date: 3/09/2007

By: 


Kirt S. O'Neill, Reg. No. 38,257
Daniel Moffett
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CERTIFICATE OF SERVICE

I hereby certify that the foregoing Opposer's Notice of Reliance on Printed Publications was served on the following counsel this 9th day of March, 2007, via regular U.S. Mail, postage pre-paid:

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Jess H. Griffiths
Chad M. Iida
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Honolulu, Hawaii 96813


Daniel Moffett

Certificate of Mailing

I hereby certify that this correspondence is being deposited with the United States Postal Service with sufficient postage as First Class mail in an envelope addressed to: Box TTAB, Commissioner for Trademarks, P.O. Box 1451, Alexandria, Virginia 22313-1451.

Name of Person Signing Certificate: Michele Patterson

Signature: 

Date of Mailing: 3/9/07

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

HOUSE OF BLUES BRANDS CORP.

Opposer,

v.

CELEBRITES PUBLISHING CORP.,

Applicant.

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Mark: IN ROCK WE TRUST

Consolidated Opposition Nos.
91165876; 91165899; and 91165901

NOTICE OF RELIANCE ON OPPOSER'S FEDERAL REGISTRATIONS

Opposer, House of Blues Brands Corp., in accordance with Rule 2.122(d)(2) of the Trademark Rules of Practice, hereby gives notice of its reliance on United States Registration Numbers 1,981,453 and 2,050,935 which are owned by Opposer. Certified status copies of each of the aforesaid registrations showing the current title to the registrations are attached hereto, and marked as Trial Exhibits 1 - 2, respectively.

Respectfully submitted,

Date: 3/09/2007

By: 

Kirt S. O'Neill, Reg. No. 38,257

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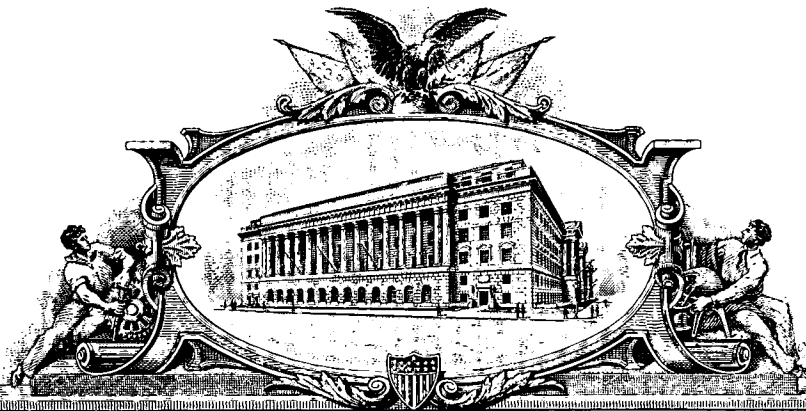
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Signature: Michele Patterson

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1576080



THE UNITED STATES OF AMERICA

TO ALL TO WHOM THESE PRESENTS SHALL COME:

UNITED STATES DEPARTMENT OF COMMERCE

United States Patent and Trademark Office

February 15, 2007

**THE ATTACHED U.S. TRADEMARK REGISTRATION 2,050,935 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 *April 08, 1997*

SECTION 8 & 15


SAID RECORDS SHOW TITLE TO BE IN:

HOUSE OF BLUES BRANDS CORP.

A DELAWARE CORPORATION

By Authority of the

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


W. MONTGOMERY
Certifying Officer



**House of Blues Brands Corp. v. Celebrities
Publishing Corp.
Consolidated Opposition Nos. 91165876;
91165899; 91165901
House of Blues Brands Corp. Trial Exhibit 1**

Int. Cl.: 42

Prior U.S. Cls.: 100 and 101

Reg. No. 2,050,935

United States Patent and Trademark Office

Registered Apr. 8, 1997

**SERVICE MARK
PRINCIPAL REGISTER**

IN BLUES WE TRUST

HOUSE OF BLUES BRANDS CORP. (DELA-
WARE CORPORATION)
8439 SUNSET BOULEVARD, SUITE 107
WEST HOLLYWOOD, CA 90069

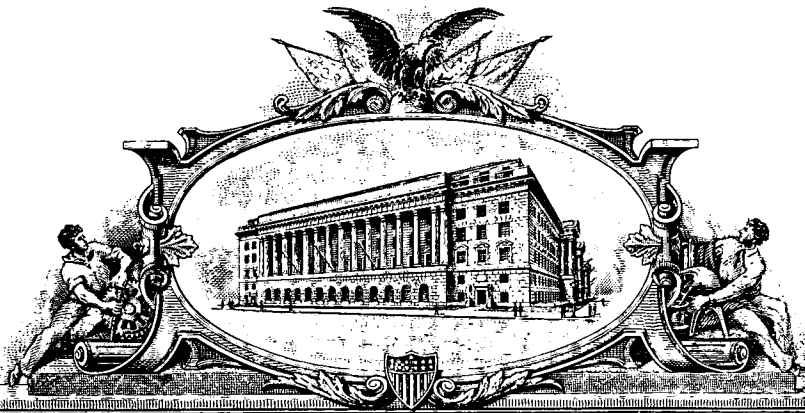
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JODI LAUTERBACH, EXAMINING ATTOR-
NEY

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UNITED STATES DEPARTMENT OF COMMERCE

United States Patent and Trademark Office

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REGISTERED FOR A TERM OF 10 YEARS FROM *June 18, 1996*

1st RENEWAL FOR A TERM OF 10 YEARS FROM *June 18, 2006*

SECTION 8 & 15


SAID RECORDS SHOW TITLE TO BE IN:

HOUSE OF BLUES BRANDS CORP.

A DELAWARE CORPORATION

By Authority of the

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


W. MONTGOMERY
Certifying Officer



**House of Blues Brands Corp. v. Celebrities
Publishing Corp.
Consolidated Opposition Nos. 91165876;
91165899; 91165901
House of Blues Brands Corp. Trial Exhibit 2**

Int. Cl.: 25

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Registered June 18, 1996

**TRADEMARK
PRINCIPAL REGISTER**

IN BLUES WE TRUST

HOUSE OF BLUES BRANDS CORP. (DELA-
WARE CORPORATION)
114 MT. AUBURN STREET
CAMBRIDGE, MA 02138

FIRST USE 11-1-1994; IN COMMERCE
11-1-1994.

SN 74-480,363, FILED 1-18-1994.

FOR: CLOTHING; NAMELY, SHIRTS, HATS,
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JOAN LESLIE BISHOP, EXAMINING ATTOR-
NEY

THE NEW GROVE
Dictionary of Music
and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive Editor
John Tyrrell

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Publishing Corp.

Consolidated Opposition Nos. 91165876;
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House of Blues Brands Corp. Trial Exhibit 57

The connection with Liberty meant that Blue Note records were distributed by EMI. In 1979 EMI purchased Liberty, thus acquiring Blue Note; control passed in 1985 to Manhattan, a subsidiary of Capitol. In addition to a reissue scheme, the company began making new recordings again, including items by younger musicians as well as albums by established musicians, among them McCoy Tyner, Jackie McLean and Freddie Hubbard.

In 1989 EMI discontinued Manhattan and Blue Note became the umbrella company under which EMI's jazz activities were organized; in 1991 Manhattan was revived for releases in smooth jazz and pop-jazz styles. In 1993 Blue Note achieved its highest sales for a single disc when it crossed over from jazz into pop with the CD *Hands on Torch* by the acid-jazz group Us3, which used ostinatos from classic Blue Note sessions as a basis for a session of hip-hop dance music. In April 1997 the company was the subject of a documentary television show, 'Blue Note: a Story of Modern Jazz'.

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 G. Marsh, G. Callingham and F. Crome, eds.: *The Cover Art of Blue Note Records* (Zürich, 1992)
 F. Wolff: *The Blue Note Years: the Jazz Photography of Francis Wolff*, ed. M. Cuscuna, C. Lourie and O. Schnider (New York, 1995)

BARRY KERNFELD, HOWARD RYE

Blues. A secular, predominantly black American folk music of the 20th century, which has a history and evolution separate from, but sometimes related to, that of jazz. From obscure and largely undocumented rural American origins, it became the most extensively recorded of all traditional music types. It has been subject to social changes that have affected its character. Since the early 1960s blues has been the most important single influence on the development of Western popular music (see POPULAR MUSIC; POP).

1. Definition. 2. Origins. 3. The 1920s: first recordings. 4. Piano blues and the northern migration. 5. 1930s blues. 6. Urban blues. 7. Postwar blues. 8. Blues and the white audience. 9. Conclusion.

1. DEFINITION. The most important extra-musical meaning of 'blues' refers to a state of mind. Since the 16th century 'the blue devils' has meant a condition of melancholy or depression. But 'the blues' did not enter popular American usage until after the Civil War; and as a description of music that expressed such a mental state among the black population it may not have gained currency until after 1900. The two meanings are closely related in the history of the blues as music, and it is generally understood that a blues performer sings or plays to rid himself of 'the blues'. This is so important to blues musicians that many maintain one cannot play the music unless one has 'a blue feeling' or 'feels blue'. Indeed, the blues was considered a perpetual presence in the lives of black Americans and was frequently personified in their music as 'Mister Blues'. It follows that 'blues' can also mean a way of performing. Many jazz players of all schools have held that a musician's ability to play blues expressively is a measure of his quality. Within blues as folk music this ability is the essence of the art; a singer or performer who does not express 'blues' feeling is not a 'bluesman'. Certain qualities of timbre sometimes employing rasp or growl techniques are associated with this manner of expression; the timbre as well as the flattened

and 'shaded' notes (produced by microtonal deviations from standard temperament; see BLUE NOTE) so distinctive to the blues can be simulated, but blues feeling cannot, so its exponents contend.

As the blues was created largely by musicians who had little education and scarcely any of whom could read music, improvisation, both verbal and musical, was an essential part of it, though not to the extent that it was in jazz. To facilitate improvisation a number of patterns evolved, of which the most familiar is the 12-bar blues (see BLUES PROGRESSION). Apparently this form crystallized in the first decade of the 20th century as a three-line stanza in which the second line repeated the first, thus enabling the blues singer to improvise a third, rhyming line while singing the second:

I'm troubled in mind, baby, feelin' blue and sad.
 I'm troubled in mind, baby, feelin' blue and sad.
 The blues ain't nothin' but a good man feelin' bad.

This structure was supported by a fixed harmonic progression, which all blues performers knew: it consists of four bars on the tonic, of which two might accompany singing and the fourth might introduce a flattened seventh; two bars on the subdominant, usually accompanying singing, followed by two further bars on the tonic; two bars on the dominant seventh, accompanying the rhyming line of the vocal part; and two concluding bars on the tonic. Such a progression could be played in any key, though blues guitarists favoured E or A and jazz musicians B \flat . Many variants exist, but this pattern is so widely known that 'playing the blues' generally presupposes the use of it.

The term 'blues' is also used to identify a composition that uses blues harmonic and phrase structure but which is intended to be performed as written, such as *Dallas Blues* (1912) by Hart Wand and Lloyd Garrett, among the first to publish the form, or *St Louis Blues* (1914) by W.C. Handy. There are numerous compositions that are in no way related to blues but that bear the name, among them *Limehouse Blues* (1924) by Douglas Furber and Philip Braham. Published compositions in blues form, while at first bringing a new sound to a larger audience, contributed much to the confusion about the nature of blues as folk music, and helped to link the term with jazz. This association with jazz retarded blues research and the independent consideration of its origins, traditions, forms and exponents. Only since 1960 has it been extensively discussed in its own right.

2. ORIGINS. In its early years the blues was wholly African American. It has been suggested that it existed before the Civil War, but this view has no supporting evidence. Influential in its development were the collective unaccompanied work-songs of the plantation culture, which followed a responsorial 'leader-and-chorus' form that can be traced not only to pre-Civil War origins but to African sources. Responsorial work-songs diminished when the plantations were broken up, but persisted in the southern penitentiary farms until the 1950s. After the Reconstruction era black workers either engaged in seasonal collective labour in the South or tended small-holdings leased to them under the system of debt-serfdom known as sharecropping. Work-songs therefore increasingly took the form of solo calls or 'hollers', comparatively free in form but close to blues in feeling. The vocal style of the blues probably derived from the holler (see FIELD HOLLER).

Blues instrumental style shows tenuous links with African music. Drumming was forbidden on slave plantations, but the playing of string instruments was often permitted and even encouraged, so the musicians among slaves from the savanna regions, with their strong traditions of string playing, predominated. The *jelli*, or *griots* – professional musicians who also acted as their tribe's historians and social commentators – performed roles not unlike those of the later blues singers, while the banjo is thought to be a direct descendant of their *banza* or *xalam*.

In the 1890s the post-Reconstruction bitterness of southern white Americans towards the black community hardened into segregation laws; this in a sense forced the latter to recognize their own identity, and a flowering of black sacred and secular music followed. Ballads in traditional British form extolling the exploits of black heroes (e.g. *John Henry*, *John Hardy*, *Po' Lazarus* and *Duncan and Brady*) were part of this musical expansion, and blues emerged from the combination of freely expressive hollers with the music of these ballads. Few blues were noted by early 20th-century collectors, but those collected frequently had a four-line or rhyming-couplet form. Some of the ballads popular among black singers, for example *Railroad Bill*, *Frankie and Albert*, *Duncan and Brady* and *Stack O'Lee*, had a single couplet with a rhyming third line as a refrain. In blues the 'couplet' consisted of one repeated line; *See, See Rider*, *Joe Turner Blues* and *Hesitating Blues* were among the earliest songs of this type.

At first the blues was probably only a new song form in the repertory of the black songster (see SONGSTER (ii)), the titles providing a theme for a loose arrangement of verses (e.g. *Florida Blues*, *Atlanta Blues* and *Railroad Blues*). Many songsters and early blues singers in the South worked in medicine shows, street entertainments promoted by vendors of patent medicines. Their travels helped to spread the blues, as did those of wandering singers who sang and played for a living. They followed the example of the street evangelists who at that time were popularizing gospel songs. Preferring the guitar to the banjo as an accompanying instrument, the songsters represent a link between the older black song tradition and the blues. By the 1920s the blues singer, who sang and played only blues, began to replace the songster.

Blues songs had no fixed number of stanzas, and the inevitable return to the tonic after the stanza's third line gave shape to long improvisations. The ballad singers had concentrated on the exploits of legendary black heroes, but blues singers sang of themselves and those who shared their experiences. Many stanzas rapidly became traditional and certain images or lines entered the stock-in-trade of every blues singer. But the inventive singer expressed his anxieties, frustrations, hopes or resignation through his songs. Some blues described disasters or personal accidents; themes of crime, prostitution, gambling, alcohol and imprisonment are prominent in early examples and have persisted ever since. Some blues are tender but few reveal a response to nature; far more express a desire to move or escape by train or road to an imagined better land. Many are aggressively sexual, and there is much that is consciously and subconsciously symbolic of frustration and oppression.

3. THE 1920S: FIRST RECORDINGS. The earliest forms of blues were not the first to be recorded. Mamie Smith's

recording of *Crazy Blues* (OK/Phonola) in August 1920 brought a popularized form to a large audience; Smith was a stage performer, and her blues, accompanied by a jazz band, were sung in vaudeville fashion. They set the pattern for numerous recordings by Edith Wilson, Sara Martin, Clara Smith and many other black singers, most of whom were professional entertainers working with touring shows on theatrical circuits such as the Keith-Orpheum, or the circuit of the Theater Owners Booking Agency, which managed African-American artists. Among them were singers whose songs were blues in name only; but others had a deep feeling for the new idiom, including Lottie Beamon from Kansas City, Missouri, and Ma Rainey from Athens, Georgia (fig.1), both stocky women with powerful voices, as well as Ida Cox from Knoxville, Tennessee, who was much admired for her nasal intonation. But the 'Empress of the Blues', as she came to be called, was Bessie Smith from Chattanooga, whose majestic recordings set a standard that few could emulate.

Many of these so-called classic blues singers came from the South or from border states and had heard rural singers whose blues they borrowed. Published blues, which had been available for some years, were performed with jazz-band accompaniment to audiences in northern cities. With Papa Charlie Jackson's *Papa's Lawdy Lawdy Blues* (Para.), recorded with banjo accompaniment in 1924, the recording industry began to make known the songs of the country tradition. Jackson's style and technique were those of the songsters, but *Long Lonesome Blues* (1926, Para.), by Blind Lemon Jefferson from Texas, had the authentic sound of rural blues.

Mississippi has been popularly regarded as the birthplace of blues and has been the source of many of the earthiest, least sophisticated recordings. Many Mississippi singers were guitarists who played a heavily accented accompaniment to their frequently guttural and always expressive singing. The most influential blues singer from the state was Charley Patton, who initiated a school of singer-guitarists on Dockery's plantation, near Clarksdale, before World War I. He influenced Tommy Johnson from the Jackson area, and they represented distinct, though linked Mississippi styles: Patton, Son House and Henry Sims, and their successors, Tommy McClennan and Bukka White, performed with deep, 'heavy' voices and strong, persistent rhythms, while Johnson, Ishmon Bracey and Bo Carter and the related Chatmon family used more complex, lighter rhythmic patterns and sang in higher voices, sometimes using falsetto for final syllables. Bo Carter and the Chatmons had a string band called the Mississippi Sheiks which played blues and other forms of country music and was a link with the earlier songster tradition. In Memphis, north of the Mississippi delta region, similar bands were formed in which a jug was often played as a bass instrument (see JUG BAND and WASHBOARD BAND). Ensembles using improvised instruments to augment strings were started in many small towns, most notably in Memphis.

The Texas approach to blues was exemplified by Blind Lemon Jefferson (fig.2). His words were original and often poetic:

Sittin' here wondrin', will a match-box hold my clo's?
Sittin' here wondrin', will a match-box hold my clo's?
Ain't got so many matches, but I got so far to go.

This was one of the many images he created that passed into general usage. Rambling Thomas followed his use of



1. Ma Rainey with her Georgia Jazz Band, Chicago, 1925: (left to right) Gabriel Washington (drums), Al Wynn (trombone), Dave Nelson (trumpet), Edward Pollack (alto saxophone) and Thomas A. Dorsey (piano)

the guitar as an expressive 'second voice' answering the words of the long vocal lines. Alger Texas Alexander was so close to the holler tradition that he did not play an instrument, but on his best recordings he was accompanied on the guitar by Lonnie Johnson from New Orleans, who worked in Texas, or George 'Little Hat' Jones from San Antonio.

Mobile units, notably those of Columbia, Victor and Okeh, made field recordings of many singers who would otherwise have remained unknown. Some singers made few recordings, perhaps giving a false impression of their abilities. As only a few centres were used, vast areas of the South were unrepresented: hardly any recordings were made in the 1920s in Alabama, Arkansas or Florida. In Atlanta, Georgia, a school of 12-string guitar players with rich voices was recorded: among them were Barbecue Bob Hicks, his brother Charlie Lincoln, Curly Weaver, Peg Leg Howell and Blind Willie McTell. Several of them employed a knife, bottleneck or other slide to press the strings against the frets of their guitars. Some tuned their guitars to an open chord, producing a 'cross-note' tuning, which enabled them to press the slide against all the strings while playing a blues sequence. By moving the slide along the frets, whining, mournful sounds in keeping with blues feeling could be produced. This adaptability of the guitar made it a favourite instrument of blues singers.

Of the early southern singers only a few women were recorded. Among them were the powerful-voiced Bessie Tucker from Texas whose songs were largely about prison, and Lucille Bogan (Bessie Jackson) from Birmingham, Alabama, who sang robust blues about prostitution and lesbianism. The most notable was Memphis Minnie who, in Big Bill Broonzy's words, 'played the guitar like a man'. These women were admired for the masculinity of their musical attack: traditional femininity was replaced by a bragging sexuality.

4. PIANO BLUES AND THE NORTHERN MIGRATION. The shadings and inflections of the blues can be obtained relatively simply on a guitar, but the blues pianist can produce the effect of blues grace notes and glissandos only by 'crushing' the keys (striking adjacent keys not quite simultaneously) and the effect of blues rhythm only by syncopation and strongly accented rhythmic phrases. Blues piano style may have derived partly from ragtime: the form known as BARRELHOUSE has similarities to improvised rags. Many blues pianists from Texas and Louisiana played in the makeshift lumber-camp saloons where barrelhouse style originated; among them was Little Brother Montgomery, who was an exponent of the *Vicksburg Blues* (1930, Para.), a standard basis for extemporization with a climbing bass figure. His contem-

HOBIBWT 0867



2. Blind Lemon Jefferson, c1929

porary from Arkansas, Roosevelt Sykes, recorded it in 1929 under the alternative name of *44 Blues* (OK).

Bass figures were important in the development of piano blues; the walking bass of broken or spread octaves repeated through the blues progression provided the ground to countless improvisations. Charles 'Cow Cow' Davenport's recordings, including *Cow Cow Blues* (1928, Bruns.), illustrate facets of the early piano blues that were unified in the playing of his protégé, Pine Top Smith, who popularized the name BOOGIE-WOOGIE. Both went to Chicago from the South, as did hundreds of other blues singers, pianists, guitarists and other instrumentalists in the decade after World War I. The many immigrants forced up rent prices in Chicago and Detroit, and pianists played for beer and tips at 'rent parties' organized for mutual aid in the tenements. These became schools for other pianists, among them Meade 'Lux' Lewis and Albert Ammons.

The many blues teams formed in Chicago included that of the pianist Georgia Tom Dorsey and the guitarist Tampa Red (Hudson Whittaker), who were both from Georgia and had worked with Ma Rainey. The combination of blues and vaudeville experience led them to a vein of 'hokum', a combination of rural wit, sly urban sophistication and bawdiness; it was a new type of blues, entertainment without serious intent, which mildly ridiculed country manners while helping southern immigrants to adjust to urban life. With Big Bill Broonzy, another member of the Hokum Boys, Georgia Tom and Tampa Red managed to go on making recordings when the financial crash of October 1929 stopped most blues recording.

5. 1930s BLUES. In the early 1930s the most popular blues singer was Leroy Carr, a pianist who was accompanied with uncanny rapport by the guitarist Scrapper

Blackwell (fig.3). Their approach had a strong southern character, but their lyrics had a considered, reflective quality, coloured by disappointment rather than bitterness and reflecting the mood of many of their listeners. Carr was widely copied, and his classic performances, such as *How Long, How Long Blues* (1928, Voc.) and *Midnight Hour Blues* (1932, Voc.), were recorded by numerous singers, even in the 1970s, long after his death in 1935. The fatalism of his works is also found in those of his principal imitator, Bumble Bee Slim (Amos Easton), and of Walter Davis, a pianist based in St Louis. Both had somewhat flat voices and a far less impassioned delivery than that of the previous generation of blues singers. Many of the 1930s blues are characterized by a fatalism prompted by the difficulties of the Depression. Several singers of this period were based in St Louis, midway between North and South, and their blues reflected both southern and northern attitudes. Although he was still recording in 1934 (the year of his death), Charley Patton in Mississippi was already outdated, and 16 titles he made that year remained unissued. His generation of Mississippi bluesmen, including Tommy Johnson, Ishmon Bracey and Son House, was still active but unrecorded; the cooler, less emotional singers of the younger generation had taken over. So it is perhaps surprising that a singer such as Sleepy John Estes from Brownsville, Tennessee, with a country guitar and cracked voice, singing extremely parochial lyrics, should have been as extensively recorded as he was. He had a counterpart further east in Tennessee and the Carolinas in Blind Boy Fuller, a street singer with a coarse-grained voice and ragtime guitar style. He was accompanied by a brilliant harmonica virtuoso, Sonny Terry; Estes was no less sympathetically supported by his own harmonica player, Hammie Nixon.



3. Leroy Carr (seated) and Scrapper Blackwell, c1934

6. URBAN BLUES. In Chicago the tough conditions of the 1930s stimulated a more defiant, extrovert blues sound and collective performance. Tampa Red recorded some 200 titles in the decade, augmenting his plangent guitar with the heavier sound of his Chicago Five band. Its personnel varied but generally included Black Bob or Blind John Davis playing the piano, with other instruments such as tenor saxophone or trumpet taking the lead. A new departure in blues, it was followed by Big Bill Broonzy, the undisputed leader of Chicago folk music in the 1930s. Broonzy's groups were always subordinate to his singing and immaculate guitar playing, but he was the centre of a school of urban singers of southern origin, including his reputed half-brother Robert Brown, known as Washboard Sam. Sam's washboard playing was matched by his loud, rough voice, and he and Broonzy often played in groups. They were frequently joined by John Lee 'Sonny Boy' Williamson, a highly influential harmonica player with a distinctive 'tongue-tied' voice who recorded extensively under his own name, and William 'Jazz' Gillum, who also played the harmonica. Together they created an outgoing, topical form of blues that did not lose its sense of contact with those newly arrived from the South, though the sound was essentially that of Southside Chicago.

In contrast to these developments in urban blues, a new generation of 'down-home' singers from Mississippi, with a style firmly rooted in the Patton-House tradition, began to be recorded as the decade came to a close. Their blues were coarser and fiercer than that of their predecessors and provided a powerful stimulus for the blues in the early 1940s, when the JIVE music of Louis Jordan and his contemporaries was shifting the emphasis of the blues with humorous novelty pieces intended only as entertainment. These later Mississippi singers included Tommy McClennan, Robert Petway, Bukka White and above all Robert Johnson (iii), who had the most lasting influence on the evolution of the blues. While still in his early 20s (1936-7) he recorded some 30 titles shortly before his death; these highly introverted, sometimes obsessive blues, with a whining guitar sound and throbbing beat, made a profound impression even on singers who recorded more than 20 years later. If one artist epitomized the range of performance and attitudes of the blues in the 1930s it was probably Broonzy, but the most memorable creations came from the singing and playing of Carr and Johnson.

7. POSTWAR BLUES. Until the end of World War II the recording of blues had been controlled by a few large companies, but in the late 1940s small companies, many with black proprietors, started commercial production. Some were in southern cities such as Memphis and Houston, some on the West Coast, where a smooth style of blues created by westward-moving migrants from Texas found a new market. New concerns also operated in Chicago and Detroit, so the combined output of blues records was considerable. Until then blues recordings had been classified and marketed in sales catalogues as 'Race' records (see RACE RECORD). This segregation contributed to the development of postwar rhythm and blues, a term free of racial connotations. Rhythm-and-blues encompassed many kinds of blues and related music, from the soft-toned West Coast blues of Charles Brown to the technically brilliant guitar playing of T-Bone Walker. But, like the related rock and roll, it encompassed much else

besides, including the harmonizing of the rhythm and blues quartets, the popular, nostalgic, blues-based vocals of the New Orleans pianist Fats Domino, the frenetic performances of Little Richard and the witty lyrics of rock and roll singers Chuck Berry and Bo Diddley.

Of postwar blues singers among the most notable was Muddy Waters (fig.4). His early manner (as seen in his Chicago recordings of 1947) owed much to Robert Johnson, but he soon added a harmonica (Little Walter) and a piano, guitar or drums to fill out the sound, as the Broonzy-Williamson groups had done. In the 1950s his music became increasingly threatening, with hoarse singing, slow blues-boogie piano playing by Otis Spann and the complementary warbling harmonica of Little Walter, Walter Horton or James Cotton. With all instruments amplified, the live sound was highly charged, and the recordings sold in large numbers. Muddy Waters's principal rival was Howlin' Wolf (Chester Burnett) – romantic sobriquets were still expected of blues singers. Howlin' Wolf developed a ferocious and energetic style, shown for instance in *Smokestack Lightnin'* (1956, Chess). He derived much of his style from Charley Patton, whereas Robert Johnson inspired Elmore James, who was in many ways the archetypal postwar Chicago blues singer. James was technically quite limited, depending on a bottleneck slide and rhythms formulated by Johnson; he sang in a taut, constricted voice and, like many singers of his generation, paid more attention to projection and volume than to content and subtle expression. This reflects a general change in the relationship of the blues singer to his audience: though 'blues' still signified both music and mood, there was greater emphasis on performance to audiences, and lyrics became more stereotyped and less personal to the singer.

Many other southern blues singers were popular in the 1950s, among them John Lee Hooker, who left Mississippi to settle in Detroit and developed his own heavily accented guitar technique. Another was Jimmy Reed, whose loose vocals against insistent rhythms set him somewhat apart from his contemporaries but made him very popular with black audiences. In Texas, Lightnin' Hopkins extended the tradition of Blind Lemon Jefferson, dominating blues in that state. Even when the young, more urban singers from Memphis, Bobbie Bland and Little Junior Parker, settled in Texas to work and record, Hopkins did not lose his pre-eminence.

8. BLUES AND THE WHITE AUDIENCE. Though blues was without doubt of African American origin, it was adopted by a number of white hillbilly and country artists, who began recording blues in the 1920s. Some were imitators, but a few were innovators, like Chris Bouchillon who created the 'talking blues' with a spoken narrative. The Allen Brothers sang blues in harmony while, in the 1930s, the popular country singer Jimmie Rodgers often recorded his 'blue yodels'. Though Woody Guthrie sustained the 'talking blues' form, white blues singers were few in the 1940s, the blues being perceived as in decline. Within jazz criticism blues had been treated with some respect, though it was seen as a precursor of jazz rather than as a distinct musical style with a parallel evolution. Leadbelly, though primarily a songster, was widely acclaimed in New York in the 1940s among jazz enthusiasts and mourned at his death (1949) as 'the last of the blues singers'. This of course was not the case, not even in jazz itself, for the blues singers Joe Turner and Jimmy Rushing continued



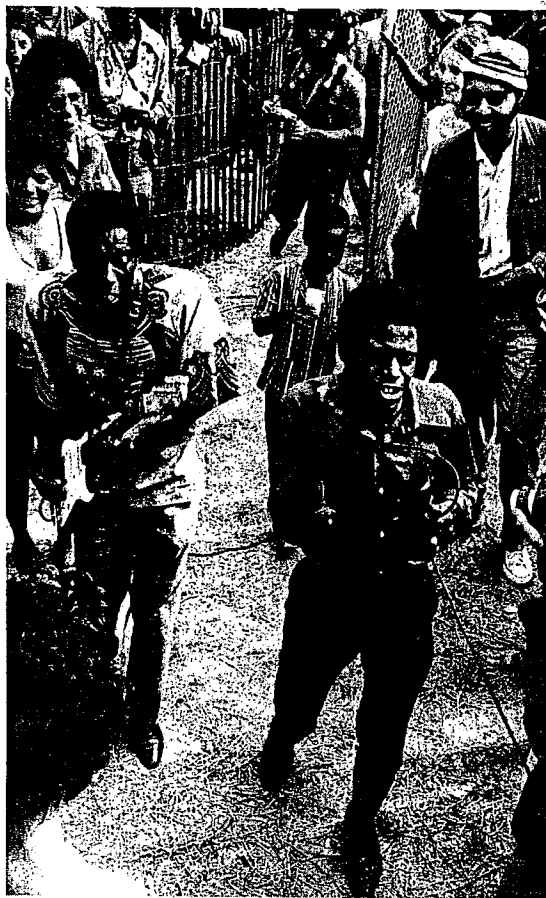
4. Muddy Waters with Luther 'Snakehips' Johnson (guitar) and Paul Oscher (harmonica)

to sing in jazz groups, and blues recordings were prominent in rhythm-and-blues in the 1950s. When Big Bill Broonzy went to Europe in the early 1950s he too was seen as a rare survivor of the blues tradition; he helped to stimulate the growing interest in blues by the publication of his autobiography (1955). Soon after his death (1958) the team of Brownie McGhee and Sonny Terry went to Europe, and during the 1960s a succession of blues singers visited Britain and the Continent; some remained, among them the pianists Memphis Slim, Eddie Boyd, Curtis Jones and Champion Jack Dupree.

In 1959–60 the first serious studies of blues were published and field trips for research were undertaken, largely by Europeans. During the following years strenuous efforts were made to find forgotten or unrecorded blues singers, with the result that Fred McDowell, Robert Pete Williams, Mance Lipscomb and Robert Shaw were recorded for the first time, while Mississippi John Hurt, Bukka White, Sleepy John Estes, Son House and others were rediscovered. Many veteran singers toured Europe, where they played to large and enthusiastic audiences. Skiffle, a quasi-country blues band music, had a fleeting popularity in Britain when Broonzy was alive, and the later visits of blues singers, the publication of many studies and magazines on the subject, the availability of recordings and the consciousness of a 'generation gap' (which seemed to parallel the segregation of black people in the USA) all contributed to the emergence of British pop and rock groups whose early work was strongly influenced by blues. Of these the Beatles were the best known, but the Rolling Stones, the Animals and the Who

owed more to blues. Blues-based pop music was loud, heavily amplified and augmented with sound-distorting devices; the performers were extravagantly dressed, and deliberately challenged established pop music (see BLUES-ROCK). A similar movement followed in the USA, where the young musicians were, theoretically, closer to blues artists. Paul Butterfield, Mike Bloomfield and the group Canned Heat depended closely on postwar blues based on the Chicago style.

9. CONCLUSION. The kindling of white interest in black music always presaged or coincided with a departure from the idiom by the black population; when blues gained white enthusiasts it lost black audiences. Some singers, for example Otis Rush and J.B. Hutto, retained their integrity as artists, taking day-time jobs and performing in clubs when they could. Fortunate blues singers toured American universities; others returned to truck driving or growing crops. In black America soul music predominated, with its gospel techniques and some element of blues expression. Few blues singers retained their audiences in the soul era; the most prominent was B.B. King, an articulate, expressive, technically accomplished guitarist with a large following. His namesakes Albert King and Freddie King worked in a similar vein, appearing at the large open-air concerts of the 1970s. Other singers of a younger generation, including Buddy Guy and Junior Wells (fig.5), used the vocal techniques and stage mannerisms of soul singing, but they too were most successful performing at universities. In the mid-1970s there were only a few blues singers working



S. Buddy Guy (left) and Junior Wells at the Ann Arbor Blues Festival, 1970

steadily, and their audiences were mainly white, though the blues had gained an international following, and blues singers were sponsored by the State Department for tours in Africa and Asia. A few black singers, notably Taj Mahal, departed from a sophisticated popular style to find some satisfaction in traditional blues, but they cannot be said to represent the culture in the sense that Jefferson, Carr, Johnson or Muddy Waters once did. By 1980, however, soul-blues singer-guitarists such as Johnny Copeland, Z.Z. Hill and Robert Cray were welcomed. Meanwhile, blues had become international, with white blues bands in most European countries, and blues being played in Japan and South-East Asia. It had also become background music to television commercials and features. Appropriated in this way it entered a new phase, being no longer African American, but a part of the currency of global popular music.

Assessment of the importance of the blues in 20th-century American folk music has often been made in relation to jazz or to pop music. As a music of the people it had its minor artists, but within the extensive corpus of recordings there are innumerable examples of folk compositions of genius and beauty, expressions of the human spirit that are both profoundly moving and complete in themselves as creative works. It is a music that will increasingly be valued in its own right. Blues singers and musicians extended the expressive range of

the guitar, piano, harmonica and human voice and evolved many musical substructures within the framework of a recognizable and distinct idiom. Blues was also important as the primary artistic expression of a minority culture: it was created mainly by black working-class men and women, and, through its simplicity, sensuality, poetry, humour, irony and resignation transmuted to aggressive declamation, it mirrored the qualities and the attitudes of black America for three-quarters of a century.

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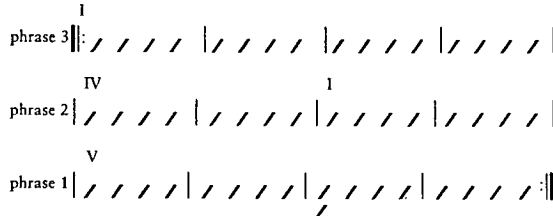
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PAUL OLIVER

Blues progression. The underlying harmonic structure of the blues. In the broad sense, the term can refer to the harmonic basis of any piece called a BLUES (an exhaustive survey of these progressions can be found in Dauer), but it must be noted that in an attempt to capitalize on the blues craze of the early 1920s, popular songwriters used 'blues' in the titles of pieces whose harmonies bear no relation to that of the blues progression (e.g. *Limehouse Blues*). In the narrow sense, it refers to a flexible, cyclic 12-bar structure, consisting of three four-bar phrases with the chord pattern shown in ex.1. Many variants of this

Ex.1 Basic harmonic structure of the 12-bar progression



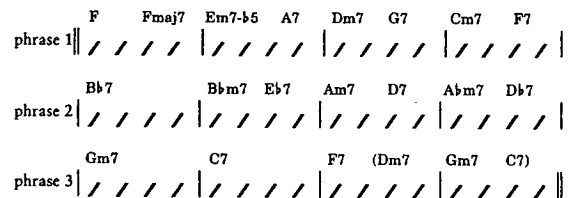
pattern are possible: frequently IV is used in place of I in bar 2, or in place of V in bar 10. Country blues guitarists characteristically vary the rhythms of the basic progression, and sometimes maintain a tonic drone on the bass strings; in this case a blues harmonic progression may be intimated by the vocal and treble-string melodies.

Themes based on 12-bar blues progressions appeared in ragtime compositions from 1904; later, composer-collectors of the blues published multi-thematic 'blues', combining 12-bar blues progressions with 16-bar ragtime themes and popular songs (e.g. W.C. Handy's *Memphis Blues*, 1912). These hybrid pieces were popularized by 'classic' blues singers such as Mamie Smith and Bessie Smith from 1920. A few years later, in 1923, recordings by innovative black jazz ensembles from New Orleans revealed that there were several established variants from the standard blues pattern. Only later were field recordings made of rural blues musicians. Because of this confusion in the sources it is impossible to establish an original form of the blues progression.

Jazz, particularly bop, musicians took advantage of the flexibility inherent in the simple 12-bar scheme and often presented it in new guises using a variety of passing and substitute harmonies. An extreme example is Charlie

Parker's *Blues for Alice* (1951; ex.2) with its interpolated

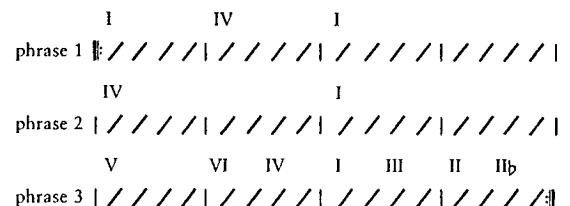
Ex.2 Harmonic structure of C. Parker: *Blues for Alice* (1951, Clef 337)



secondary dominant progressions. A minor-mode form of the blues progression also exists, which later became a common characteristic in soul jazz. Drummers, most notably Max Roach, have adapted the blues progression and poetic form to unaccompanied solos, translating the 12-bar blues into percussive terms; a fine example is found in Roach's solo in the middle of 'Blue Seven' on the Sonny Rollins album *Saxophone Colossus* (1956, Prst.)

Broadly speaking, the blues progression entered the repertoire of rock musicians from two distinct sources: from rock and roll and from country and urban blues. It is found in its simplest form (ex.1) in Bill Haley's *Rock Around the Clock* (1954) and across the spectrum of rock and roll, including Jerry Lee Lewis's *Whole Lotta Shakin' Goin' On* (1957) and Chuck Berry's *Johnny B. Goode* (1958). Gene Vincent's *Be-bop-a-lula* and Little Richard's *Tutti Frutti* (both 1956) use IV in bar 10 - this is the most common variant - while Fats Domino's *Ain't that a shame* (1955) uses IV-IV-V-V in the last four bars. Thereafter, the 12-bar pattern and its variants entered the work of Buddy Holly (*Peggy Sue* and *Oh Boy*, both 1957), the Everly Brothers (*Bird Dog*, 1958), the Beach Boys (*Little Deuce Coupe* and *Surfin' USA*, both 1963) and, ultimately, the Beatles (*A Hard Day's Night* and *Can't buy me love*, both 1964) and the Rolling Stones (*19th Nervous Breakdown*, 1966). By this point, it had lost touch with the conventionalized AAB pattern of the blues lyric.

Ex.3 12-bar bass progression from Led Zeppelin's *Since I've been Lovin' You* (1970)



In the later 1960s, blues rock musicians returned to the blues pattern, but through the influence of country and blues musicians (such as Robert Johnson, Elmore James and Willie Dixon) rather than early rock and roll. In Fleetwood Mac's *Dust my broom* (1968), this resulted in a strict adherence to the pattern; in Cream's *Sunshine of your Love* (1967) the riff is transposed rather than remaining on the same pitch; while in Led Zeppelin's *Since I've been Lovin' You* (1970), the substitution-rich pattern is found in the bass alone (ex.3).

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HORST LEUCHTMANN/JAMES DEAVILLE

Rochois, Marie le. See LE ROCHOIS, MARIE.

Rock. A term used to denote a particular category of pop music. A contraction of ROCK AND ROLL, it first appeared in the 1960s, when it was used to describe certain new pop music styles developing after about 1965 in North America and Britain. These styles were mostly associated with young, white audiences and musicians: for example, the Beatles and the Rolling Stones in Britain, and bands based in California such as Jefferson Airplane and the Grateful Dead. The governing principles that were felt to underlie these styles were their seriousness and commitment. These qualities were the basis of a contrast made by rock fans and musicians between their music and contemporary popular music styles considered to be more commercially orientated, by now often described pejoratively as 'pop'. Subsequently 'rock' was applied to music thought to display the same sense of commitment or to derive stylistically from rock of the late 1960s. The rock-pop contrast became a staple of critical and historical discourse. However, even in the 1960s the sociological and stylistic distinctions between rock and pop were often blurred, and this was increasingly so from the 1970s on, especially after punk rock (c1976-8). For this reason this article concentrates on the terminological dispute itself. For a detailed discussion of the full range of pop/rock styles, see POP; for individual rock styles see CLASSIC ROCK, COUNTRY ROCK, GLAM ROCK, GRUNGE, HARD ROCK, HEAVY METAL, KRAUTROCK, PROGRESSIVE ROCK, PSYCHEDELIC ROCK, PUNK ROCK, SOFT ROCK, THRASH METAL and BAND (i), SVI, and for instrumentation see below.

Rock can be defined along three dimensions. Sociologically, it is a commercially-produced popular music aimed at an exclusionary youth audience of a type characteristic of late-capitalist societies. Musically, it tends to be highly amplified, with a strong beat and rhythmic patterns commonly considered erotic, and to draw heavily on proto-folk (especially African-American) musical sources from Southern USA. Ideologically, it is associated with an aesthetic programme of 'authenticity', developing elements from discourses around folk-revival ('community', 'roots') and art music ('originality', 'personal expression',

'integrity'). The sociological and musical elements are so variable, however, that the ideological dimension is the strongest factor. It can be observed organizing the other two in Friedlander's delineation of the whole spectrum of what he calls 'rock/pop' (1996, p.3): 'This reflects a dual nature: musical and lyrical roots that are derived from the classic rock era (rock), and its status as a commodity produced under pressure to conform by the record industry (pop).' It is also clear in Harron (1990, pp.209-10):

Pop stands for mutability and glitter... and its value is measured by record sales and the charts. Pop is about dreams and escapism and ecstatic moments; it believes in clichés and its philosophy is 'give the people what they want.' It is egalitarian by nature... Rock is about the search for permanence within the freefloating values of the marketplace. It is about tradition (blues, country, and folk roots), and it is hierarchical in that it believes in geniuses and heroes... originality and self-expression in defiance of crass commercialism.

When the British government decided (1990) to license three new national commercial radio stations, they stipulated that one should be 'other than pop'. A bid from Rock FM produced consternation. Using terms similar to Harron's, Rock FM put the representative view of the music industry: that pop and rock were different. The government disagreed, and changed the legislation to define what they wanted to exclude simply with reference to strong rhythm and amplification. In ideological terms, the music industry was right; in musical terms, however, the government had a good case. Stylistic distinctions were unreliable by this stage: fans would disagree, for instance, over whether Prince's music was 'pop' or 'rock'. Such distinctions also changed over time, and particular music might migrate; thus Meat Loaf's heavy metal songs might be regarded as turning into pop as a result of heavily, and perhaps ironically, romanticized presentation. Moreover, the 'authenticity' often drained out of rock songs as they were used for commercial purposes, such as in TV advertisements.

From the 1970s on, the pop-rock distinction came under attack from several directions. Punk's often parodic use of rock conventions implied that rock, no less than pop, was knowingly constructed and, moreover, was frequently the vehicle of commercial calculation and manipulation. Feminists criticized the masculinist assumptions of rock self-expression. Dance music practice suggested that, in the world of collective production that actually obtained in popular music, rock's ideology of self-authorship was a fabrication and also boringly egotistical. New production technology - especially sampling, digital storage of musical data and computer-sequenced assembly of compositions - weakened the connection, insisted on by rock, between musical value on the one hand and instrumental and vocal performance skill on the other.

Thus understandings of both rock and pop are best if traced historically. A rock discourse came into being in the late 1960s, in association with a changing musical audience (more educated and middle-class), and emergent interests in countercultural community, radical politics and a more theorized aesthetic. The 'heavy' and 'progressive' styles of that period, linked to these ideological and social interests, generated a rock lineage, which can be followed through such performers as Led Zeppelin, Rod Stewart, Phil Collins, Peter Dinklage, Neil Young, Bruce Springsteen, Nirvana and the many heavy metal bands. From the 1970s, though, rock was only part of the pop

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music field and was distinguished tendentially from pop in programme and audience (on the whole, older for rock). Subjected to deconstruction from various quarters, the idea of rock still had some weight in the 1990s (for example, in the context of the British movement of BRITPOP, it was possible to talk of Oasis as being nearer to rock and Blur closer to pop traditions), but it was now heavily qualified. Such an approach to the relationship between pop and rock also enables historians to connect them to pre-1950 popular music history, rock to American folk 'roots' (blues, country music and folk-revival), pop to Tin Pan Alley traditions of songwriting craftsmanship and show business presentation.

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RICHARD MIDDLETON

Rockabilly. The earliest recognized style of rock and roll by white performers. Its practitioners were white southerners in the USA who had been attracted to and learned from the music of African-Americans; they called it country rock, but music industry figures and fans dubbed it rockabilly as a different way of signifying the merger of blues and hillbilly styles. One of its first stars, Carl Perkins, defined it as 'a country man's song with a black man's rhythm'. Its origins are usually traced to the 1954 recordings of the genre's most successful singer, Elvis Presley. Like Presley, most of rockabilly's early stars recorded at Sam Phillips's Sun Studios in Memphis, where a distinctive echo effect was used to enhance the music. Typically, twangy electric guitar, slapped upright bass and (after 1956) drum kit accompanied the singer, although other instruments often appeared, most notably Jerry Lee Lewis's piano. Rockabilly generally used the electric guitar as the main solo instrument, marking a shift away from the saxophone and piano solos of jump blues and other popular African-American genres. However, it frequently used boogie rhythms and 12-bar blues

progressions, and was closely related to the rhythm and blues of African-American performers such as Bo Diddley, T-Bone Walker and Chuck Berry.

One of rockabilly's most distinctive musical characteristics was the range of unpredictable vocal inflections of the singers: lyrics about sex and love were performed with gasps, hiccups, trembling, non-linguistic syllables and repetition, implying that the singer was consumed by desire. Many rockabilly singers cultivated a wild, sexy image and performed with intensity and abandon, all of which contributed to their popularity and impact. Successful performers of the 1950s included Presley, Perkins, Lewis, Bill Haley, Buddy Holly, Roy Orbison, the Everly Brothers, Eddie Cochran, Wanda Jackson, Johnny Cash, Gene Vincent and Brenda Lee. The Stray Cats briefly revived the style in the 1980s, and some of its elements persisted in the swing revival of the 90s.

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ROBERT WALSER

Rock and roll [rock 'n' roll]. A term sometimes used broadly to refer to the popular music of the second half of the 20th century, but which often narrowly designates a style of the 1950s. The phrase can be found as early as the 1930s in blues lyrics, where it typically served as a euphemism for sex. Bill Haley and his Comets were the first rock and roll group to be listed on Billboard charts with their song *Crazy Man Crazy* (1953), and when their 1955 hit *Rock Around the Clock* went to number one, the sounds of rock and roll became ubiquitous. The genre is often described as a merger of black rhythm and blues with white country music, with more emphasis on the contributions of black musicians; indeed, some historians argue that rock and roll began in the early 1950s, when many white teenagers began listening and dancing to rhythm and blues.

Rock and roll combined boogie-woogie rhythms, song forms and vocal styles from both the blues and Tin Pan Alley popular song, hillbilly yelping and the ecstatic shouts of gospel. Increasingly, electric guitar solos replaced the honking saxophone solos of rhythm and blues, and straight quaver rhythms became an alternative to swing rhythms, with either option providing strong rhythmic drive. Gillett identifies five distinct subgenres of rock and roll during the mid-1950s: the northern band rock and roll of Bill Haley and others, New Orleans dance blues, the Memphis country rock of Elvis Presley and other ROCKABILLY singers, Chicago rhythm and blues and vocal-group rock and roll.

The development of rock and roll was facilitated by the migrations of millions of black and white southerners to urban areas in the north and west of the USA, post-war prosperity, the break-up of the large swing bands after the war, the rise of independent local record labels and the growth of mass-mediated culture, which accelerated the mixing of traditions, sounds, images and audiences. Although segregation kept black and white people apart in many ways, radio, recordings and television crossed racial boundaries and facilitated cultural interactions.

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White teenagers acquired new idols in black musicians, which undermined social authority and helped make rock and roll a target for governmental and other forms of repression. It is often dismissed as a music of rebellious teenagers, but rhythm and blues had long been an adult music, and Chuck Berry and Bill Haley were both over 30 when they had their biggest hits. More importantly, such a characterization ignores the serious challenges the music posed to dominant ideas about race, sexuality, class and social authority. Rock and Roll was attacked partly out of racism and partly because of an accurate assessment of its power to legitimize alternative ideals and norms. In its various forms, rock and roll brought the styles and sensibilities of black and white working-class southerners to the centre of American culture. From there the music quickly spread, primarily via mass mediation, around the globe – especially but not exclusively to English-speaking areas, most notably England. The forms, instrumentation, vocal styles and rhythms of rock and roll were adopted with little variation merged with local styles. In some cases, such as African Guitar-based genres and Jamaican reggae, rock and roll remixed with the musics of Africa and the diaspora from which it had originally risen. Rock and roll continues to have an impact on popular music around the world, from the rock and heavy metal of Brazil, Scandinavia and Indonesia to Hungarian punk and Australian rap.

See also Pop.

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ROBERT WALSER

Röckel [Roekkel]. German family of musicians.

(1) Joseph [Josef] (August) Röckel (b Neunburg, Upper Palatinate, 28 Aug 1783; d Cöthen, 19 Sept 1870). Tenor. He was originally intended for the church, but in 1803 entered the diplomatic service. In 1804 he was engaged to sing in Vienna at the Theater an der Wien, where on 29 March 1806 he appeared as Florestan in the première of the second version of Beethoven's *Fidelio*. Beethoven esteemed him as artist and person, and asked his advice about cuts in the opera. Röckel subsequently taught singing at the Hofoper, where Henriette Sontag was among his pupils. After travelling to Mannheim, Trier, Bremen, Prague, Zagreb and Aachen, he went in 1830 to Paris, where he produced German operas with a German company. Encouraged by the success of this venture he remained in Paris until 1832, when he took his company to London and produced *Fidelio*, *Der Freischütz* and other German operas at the King's Theatre with such distinguished singers as Schröder-Devrient and Haizinger. The company was conducted by Hummel, Röckel's brother-in-law. In 1835 he retired from operatic life, and in 1846 went to York as a music teacher, returning to Germany in 1853. He appears to have had an active interest in Wagner.

(2) August Röckel (b Graz, 1 Dec 1814; d Budapest, 18 June 1876). Conductor and composer, son of (1) Joseph Röckel. He was taught by his father, with whose travelling company he worked as a répétiteur. He later studied the piano in Vienna with J.C. Kessler and in Paris with J.P. Pixis and H. Payer; he was also Rossini's assistant at the Théâtre Italien. He followed his father to London, but returned to Germany in the late 1830s, serving as director of music in Bamberg (1838), Weimar (1839–43) and Dresden (1843–9), where he met Wagner. In 1839 he wrote an opera, *Farinelli*, which was later accepted for performance at Dresden, although Röckel withdrew it out of esteem for Wagner's genius. Like Wagner, he was involved in the Dresden Revolution of 1848, when he abandoned music and devoted himself entirely to politics. Röckel edited the revolutionary *Volksblätter*, which had come into existence in 1848. After 13 years in prison (1849–62), he became editor of various newspapers in Coburg, Frankfurt, Munich and Vienna successively. It is for his correspondence with Wagner that he is chiefly remembered: Wagner's letters contain above all valuable insights into the *Ring*. Although Röckel was one of Wagner's closest friends and confidantes during the late 1840s and 1850s, they had a falling out in the late 1860s, due to Wagner's belief that Röckel was spreading gossip about his relationship with Cosima. Röckel was the author of *Sachsens Erhebung und das Zuchthaus in Waldheim* (Frankfurt, 1865), as well as other political pamphlets.

(3) Eduard Röckel (b Trier, 20 Nov 1816; d Bath, 2 Nov 1899). Pianist, son of (1) Joseph Röckel. He travelled with his father, and completed his studies in Weimar with his uncle, Hummel. He went to London in 1835 and gave his first concert the following year at the King's Theatre. He subsequently toured in Germany and performed with great success at the courts of Prussia, Saxony, Saxe-Weimar, Anhalt-Dessau and elsewhere. In 1848 he settled in Bath. He published a large amount of piano music, and Schumann is said to have valued him as a composer. He actively supported Wagner, especially in connection with Wagner's trip to England in 1855.

(4) Joseph Leopold Röckel (b London, 11 April 1838; d Vittel, Vosges, 20 June 1923). Teacher and composer, son of (1) Joseph Röckel. He studied composition in Würzburg with Eisenhofer and orchestration with Götze in Weimar. Having settled in Bristol, he became well known as a teacher and a prolific composer of songs and cantatas.

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WILLIAM BARCLAY SQUIRE/JAMES DRAVILLE

Rock gong. A LITHOPHONE in the form of a rock, boulder, stalagmite, stalactite etc., or group of such formations, having a sonorous quality when struck.

Rock harmonica. See under LITHOPHONE.

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Publishing Corp.
Consolidated Opposition Nos. 91165876;
91165899; 91165901
House of Blues Brands Corp. Trial Exhibit 69

HOBIBWT 0860

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

HOUSE OF BLUES BRANDS CORP.

Opposer,

v.

CELEBRITES PUBLISHING CORP.,

Applicant.

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Mark: IN ROCK WE TRUST

Consolidated Opposition Nos.
91165876; 91165899; and 91165901

**OPPOSER'S NOTICE OF RELIANCE ON THIRD-PARTY FEDERAL
REGISTRATIONS**

Opposer, House of Blues Brands Corp., in accordance with Rule 2.122(e) of the Trademark Rules of Practice, hereby gives notice of its reliance on United States Registration Numbers 2,072,046; 2,125,840; 2,177,828; 2,181,753; 2,129,316; 2,209,973; 2,230,015; 2,330,147; 2,352,990; 2,346,373; 2,362,887; 2,436,553; 2,481,122; 2,380,443; 2,498,823; 2,448,129; 2,495,843; 2,499,114; 2,487,038; 2,526,737; 2,657,903; 2,640,088; 2,616,039; 2,641,982; 2,680,995; 2,758,199; 2,783,112; 2,773,107; 2,709,595; 2,855,078; 2,894,126; 2,866,900; 2,828,919; 2,896,538; 2,948,828; 2,906,902; 2,993,222; 2,970,826; 3,035,011; 3,068,466; 3,076,966; 3,007,178; 3,154,244; 3,114,486; 3,133,007; 3,156,863; 3,155,441; 3,121,088; 3,127,245; and 3,133,453.

Copies of said registrations are attached hereto and marked as Trial Exhibit Nos. 3 - 55, respectively. The registrations evidence the similarity and relatedness of the parties' goods.

Respectfully submitted,

Date: 3/09/2007

By: 

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ATTORNEYS FOR OPPOSER

CERTIFICATE OF SERVICE

I hereby certify that the foregoing Opposer's Notice of Reliance on Third-Party Federal Registrations was served on the following counsel this 9th day of March, 2007, via regular U.S. Mail, postage pre-paid:

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Daniel Moffett

Certificate of Mailing

I hereby certify that this correspondence is being deposited with the United States Postal Service with sufficient postage as First Class mail in an envelope addressed to: Box TTAB, Commissioner for Trademarks, P.O. Box 1451, Alexandria, Virginia 22313-1451.

Name of Person Signing Certificate: Michele Patterson

Signature: Michele Patterson

Date of Mailing: 3/9/07

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,072,046

United States Patent and Trademark Office

Registered June 17, 1997

**TRADEMARK
PRINCIPAL REGISTER**

SIGNATURE STUDIO

**FREDERICK ATKINS, INC. (NEW YORK CORPORATION)
1515 BROADWAY
NEW YORK, NY 10036**

FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 8-11-1994; IN COMMERCE 8-11-1994.

FOR: LEATHER HANDBAGS, KEYCASES, WALLETS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 7-1-1995; IN COMMERCE 7-1-1995.

FOR: CLOTHING, NAMELY, SCARVES, SHAWLS, SHOES AND BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 7-1-1995; IN COMMERCE 7-1-1995.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "STUDIO", APART FROM THE MARK AS SHOWN.

SN 74-391,027, FILED 5-17-1993.

RONALD R. SUSSMAN, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,125,840

United States Patent and Trademark Office

Registered Dec. 30, 1997

**TRADEMARK
PRINCIPAL REGISTER**

URBAN X-PRESS

URBAN STATION (USA) INC. (CALIFORNIA CORPORATION)
646 N. FULLER AVE.
LOS ANGELES, CA 90036

FOR: JEWELRY, NAMELY, NECKLACES, RINGS, BRACELETS, EARRINGS, CUFFLINKS, TIE PINS, AND BROACHES; CUSTOM JEWELRY, NAMELY, NECKLACES, RINGS, BRACELETS, EARRINGS, CUFFLINKS, TIE PINS, AND BROACHES; WATCHES, NAMELY, WRIST WATCHES; RING WATCHES, AND POCKET WATCHES, CLOCKS, NAMELY, WALL CLOCKS, ALARM CLOCKS, GRANDFATHER CLOCKS, AND DESK-TOP CLOCKS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 12-26-1996; IN COMMERCE 12-26-1996.

FOR: BAGS, NAMELY, HANDBAGS, PURSES, BACK PACKS, LEATHER POUCHES, BILLFOLDS, BRIEFCASES, TRAVELING BAGS, AND LUGGAGE BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 12-26-1996; IN COMMERCE 12-26-1996.

FOR: CLOTHES, NAMELY, SHIRTS, SKIRTS, JEANS, JACKETS, T-SHIRTS, TROUSERS, PANTS, SWEATERS, PAJAMAS, AND LINGERIE; HEAD WEAR, NAMELY, HATS, CAPS, AND SCARVES; CLOTHING ACCESSORIES, NAMELY, BELTS, AND SUSPENDERS; SHOES, NAMELY, SANDALS, DRESS SHOES, BOOTS, MOCCASINS, LADIES', MEN'S, AND BOYS' SHOES MADE OF LEATHER, RUBBER, FABRIC, AND VARIOUS COMBINATIONS OF SUCH MATERIALS, AND TENNIS SHOES; HOSIERY, NAMELY, SOCKS, SWEAT SOCKS, FOOT WARMERS, PANTYHOSE, AND STOCKINGS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 12-26-1996; IN COMMERCE 12-26-1996.

SER. NO. 75-262,073, FILED 3-24-1997.

SUSANA MIRABALLES TUCCILLO, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,177,828

United States Patent and Trademark Office

Registered Aug. 4, 1998

**TRADEMARK
PRINCIPAL REGISTER**



LOUIS VUITTON MALLETIER (FRANCE CORPORATION)
54, AVENUE MONTAIGNE
75008 PARIS, FRANCE

FOR: GOODS MADE OF PRECIOUS METALS, NAMELY, SHOE ORNAMENTS, HAT ORNAMENTS, ORNAMENTAL PINS, ASH-TRAYS FOR SMOKERS, DECORATIVE BOXES, POWDER COMPACTS OF PRECIOUS METAL, JEWELRY CASES; JEWELRY, NAMELY, RINGS, KEY RINGS, BELT BUCKLES, EAR RINGS, CUFFLINKS, BRACELETS, CHARMS, BROOCHES, NECKLACES, TIE PINS, MEDALLIONS; HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, STRAPS FOR WATCHES, WATCHES AND WRIST-WATCHES, CASES FOR WATCHES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS MADE OF LEATHER OR IMITATIONS OF LEATHER ARE NOT INCLUDED IN OTHER CLASSES, NAMELY, BOXES MADE FROM LEATHER OR LEATHERBOARD, ENVELOPES OF LEATHER FOR PACKAGING; TRUNKS, VALISES, TRAVELING BAGS, LUGGAGE FOR TRAVEL, GARMENT BAGS FOR TRAVEL, VANITY CASES SOLD EMPTY, RUCKSACKS, HAND BAGS, BEACH BAGS, SHOPPING BAGS, SHOULDER BAGS, ATTA-

CHE CASES, BRIEFCASES, DRAW STRING POUCHES, AND FINE LEATHER GOODS, NAMELY, POCKET WALLETS, PURSES, LEATHER KEY HOLDERS, BUSINESS CARD CASES, CALLING CARD CASES, AND CREDIT CARD CASES, UMBRELLAS, PARASOLS, CANES, AND WALKING-STICK SEATS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING AND UNDERWEAR, NAMELY, SWEATERS, SHIRTS, CORSETS, SUITS, WAISTCOATS, RAINCOATS, SKIRTS, COATS, PULLOVERS, TROUSERS, DRESSES, JACKETS, SHAWLS, STOLEs, SASHES FOR WEAR, SCARVES, NECKTIES, POCKET SQUARES, SUSPENDERS, GLOVES, BELTS, STOCKINGS, TIGHTS, SOCKS, BATH ROBES, SHOES, BOOTS AND SANDALS, HATS AND CAPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON FRANCE APPLICATION NO. 96/612502, FILED 2-23-1996, REG. NO. 96612502, DATED 2-23-1996, EXPIRES 2-23-2006.

OWNER OF U.S. REG. NOS. 1,643,625, 1,875,198 AND OTHERS.

SER. NO. 75-143,799, FILED 8-1-1996.

JASON TURNER, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

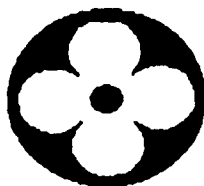
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,181,753

United States Patent and Trademark Office

Registered Aug. 18, 1998

**TRADEMARK
PRINCIPAL REGISTER**



**LOUIS VUITTON MALLETTIER (FRANCE CORPORATION)
54, AVENUE MONTAIGNE
75008 PARIS, FRANCE**

FOR: GOODS MADE OF PRECIOUS METALS, NAMELY, SHOE ORNAMENTS, HAT ORNAMENTS, ORNAMENTAL PINS, ASH-TRAYS FOR SMOKERS, DECORATIVE BOXES, POWDER COMPACTS OF PRECIOUS METAL, JEWELRY CASES; JEWELRY, NAMELY, RINGS, KEY RINGS, BELT BUCKLES, EAR RINGS, CUFFLINKS, BRACELETS, CHARMS, BROOCHES, NECKLACES, TIE PINS, MEDALLIONS; HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, STRAPS FOR WATCHES, WATCHES AND WRIST-WATCHES, CASES FOR WATCHES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS MADE OF LEATHER OR IMITATIONS OF LEATHER ARE NOT INCLUDED IN OTHER CLASSES, NAMELY, BOXES MADE FROM LEATHER OR LEATHERBOARD, ENVELOPES OF LEATHER FOR PACKAGING; TRUNKS, VALISES, TRAVELING BAGS, LUGGAGE FOR TRAVEL, GARMENT BAGS FOR TRAVEL, VANITY CASES SOLD EMPTY, RUCKSACKS, HAND BAGS, BEACH BAGS, SHOPPING BAGS, SHOULDER BAGS, ATTA-

CHE CASES, BRIEFCASES, DRAW STRING POUCHES; AND FINE LEATHER GOODS, NAMELY, POCKET WALLETS, PURSES, LEATHER KEY HOLDERS, BUSINESS CARD CASES, CALLING CARD CASES, AND CREDIT CARD CASES, UMBRELLAS, PARASOLS, CANES, AND WALKING-STICK SEATS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING AND UNDERWEAR, NAMELY, SWEATERS, SHIRTS, CORSETS, SUITS, WAISTCOATS, RAINCOATS, SKIRTS, COATS, PULLOVERS, TROUSERS, DRESSES, JACKETS, SHAWLS, STOLE, SASHES FOR WEAR, SCARVES, NECKTIES, POCKET SQUARES, SUSPENDERS, GLOVES, BELTS, STOCKINGS, TIGHTS, SOCKS, BATH ROBES, SHOES, BOOTS AND SANDALS, HATS AND CAPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON FRANCE APPLICATION NO. 96/612504, FILED 2-23-1996, REG. NO. 96612504, DATED 2-23-1996, EXPIRES 2-23-2006.

OWNER OF U.S. REG. NOS. 1,643,625, 1,875,198 AND OTHERS.

SER. NO. 75-143,789, FILED 8-1-1996.

JASON TURNER, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,129,316

United States Patent and Trademark Office

Registered Jan. 13, 1998

**TRADEMARK
PRINCIPAL REGISTER**

Jack Nicklaus

GOLDEN BEAR INTERNATIONAL, INC.
(FLORIDA CORPORATION)
11780 U.S. HIGHWAY ONE
NORTH PALM BEACH, FL 33408

FOR: JEWELRY MADE OF SEMI-PRECIOUS METAL, NAMELY, CUFF LINKS, STUD SETS, MONEY CLIPS, KEY RINGS, TIE BARS AND TIE TACKS, BELT BUCKLES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 10-1-1995; IN COMMERCE 10-1-1995.

FOR: LEATHER GOODS, NAMELY, WALLET, DRAWSTRING POUCHES FOR VALUABLES, SHOE BAGS FOR TRAVELING AND STORAGE, AND DUFFEL BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 10-1-1995; IN COMMERCE 10-1-1995.

FOR: CLOTHING BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 10-1-1995; IN COMMERCE 10-1-1995.

OWNER OF U.S. REG. NOS. 980,674, 1,842,416, AND 1,856,304.

THE MARK "JACK NICKLAUS" IS THE NAME OF A LIVING INDIVIDUAL WHOSE CONSENT IS OF RECORD.

SN 75-004,378, FILED 10-11-1995.

ANIL V. GEORGE, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,209,973

United States Patent and Trademark Office

Registered Dec. 15, 1998

**TRADEMARK
PRINCIPAL REGISTER**

BRIGHTON

**LEEGIN CREATIVE LEATHER PRODUCTS,
INC. (CALIFORNIA CORPORATION)
14022 NELSON AVENUE
CITY OF INDUSTRY, CA 91746**

**FOR: JEWELRY, NAMELY, WATCHES AND
BRACELETS, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

**FIRST USE 1-0-1994; IN COMMERCE
1-0-1994.**

**FOR: LEATHER GOODS, NAMELY, HAND-
BAGS AND WALLETS, IN CLASS 18 (U.S. CLS.
1, 2, 3, 22 AND 41).**

**FIRST USE 6-1-1995; IN COMMERCE
6-1-1995.**

**FOR: CLOTHING, NAMELY, BELTS, IN
CLASS 25 (U.S. CLS. 22 AND 39).**

**FIRST USE 5-0-1985; IN COMMERCE
5-0-1985.**

OWNER OF U.S. REG. NO. 1,535,432.

SER. NO. 75-104,444, FILED 5-15-1996.

JERI J. FICKES, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,230,015

United States Patent and Trademark Office

Registered Mar. 9, 1999

**TRADEMARK
PRINCIPAL REGISTER**

ALAN FAYE PARIS

FAYE, ALAN (UNITED STATES CITIZEN)
10780 SANTA MONICA BOULEVARD, SUITE
400
LOS ANGELES, CA 90025

FOR: JEWELRY MADE WITH PRECIOUS
METALS, JEWELRY MADE WITH PRECIOUS
STONES, COSTUME JEWELRY AND BELT
BUCKLES MADE OF PRECIOUS METALS, IN
CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 9-0-1995; IN COMMERCE
9-0-1995.

FOR: LEATHER HANDBAGS, WALLETS,
BRIEFCASES, BILLFOLDS AND TRAVEL

BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND
41).

FIRST USE 9-0-1995; IN COMMERCE
9-0-1995.

FOR: CLOTHING, NAMELY, LEATHER
BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 9-0-1995; IN COMMERCE
9-0-1995.

NO CLAIM IS MADE TO THE EXCLUSIVE
RIGHT TO USE "PARIS", APART FROM THE
MARK AS SHOWN.

SER. NO. 75-293,173, FILED 5-16-1997.

RAUL CORDOVA, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,330,147

United States Patent and Trademark Office

Registered Mar. 14, 2000

**TRADEMARK
PRINCIPAL REGISTER**

ADRIANA BERMANI COLLECTION

**SECRETS, INC. (MASSACHUSETTS CORPORATION)
66 CHERRY HILL DRIVE
BEVERLY, MA 01915**

FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 2-4-1998; IN COMMERCE 2-4-1998.

FOR: BACKPACKS, TOTE BAGS, ALL-PURPOSE ATHLETIC BAGS, PURSES, CREDIT CARD CASES, WALLETTS AND WAIST PACKS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 2-4-1998; IN COMMERCE 2-4-1998.

FOR: CLOTHING, NAMELY, PANTS, JEANS, SHIRTS, BLOUSES, SUITS, SWEATERS, VESTS,

JACKETS, SHORTS, COATS, DRESSES, SKIRTS, JUMPERS, OVERALLS, FOOTWEAR AND BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 2-4-1998; IN COMMERCE 2-4-1998.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "COLLECTION", APART FROM THE MARK AS SHOWN.

THE NAME "ADRIANA BERMANI" IS MERELY FANCIFUL AND DOES NOT IDENTIFY A PARTICULAR INDIVIDUAL.

SN 75-362,417, FILED 9-24-1997.

M. E. BODSON, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,352,990

United States Patent and Trademark Office

Registered May 30, 2000

**TRADEMARK
PRINCIPAL REGISTER**

Martini 

YOUNG, GARY GEORGE (UNITED STATES CITIZEN)
5000 NEPTUNE AVENUE
NEWPORT BEACH, CA 92663

FOR: WATCHES AND JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 4-1-1996; IN COMMERCE 4-1-1996.
FOR: LUGGAGE, TOTE BAGS, SPORT BAGS AND HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 4-1-1996; IN COMMERCE 4-1-1996.
FOR: CLOTHING, NAMELY, SHIRTS, NECKTIES, T-SHIRTS, BATHROBES, NECKERCHIEVES, BELTS, GLOVES, SCARVES, SHOES AND HATS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-1-1996; IN COMMERCE 4-1-1996.
OWNER OF U.S. REG. NO. 2,094,855.

SER. NO. 75-289,799, FILED 7-17-1997.

PATRICIA EVANKO, EXAMINING ATTORNEY

Int. Cls.: 14, 16, 18 and 25

**Prior U.S. Cls.: 1, 2, 3, 5, 22, 23, 27, 28, 29, 37,
38, 39, 41 and 50**

Reg. No. 2,346,373

United States Patent and Trademark Office

Registered May 2, 2000

**TRADEMARK
PRINCIPAL REGISTER**

LOUIS VUITTON PARIS

**LOUIS VUITTON MALLETTIER (FRANCE COR-
PORATION)
2, RUE DU PONT-NEUF
75001 PARIS, FRANCE 75008**

**FOR: GOODS MADE OF PRECIOUS METAL,
NAMELY, SHOE ORNAMENTS, HAT ORNA-
MENTS, ORNAMENTAL PINS, ASHTRAYS
FOR SMOKERS, DECORATIVE BOXES,
POWDER COMPACTS OF PRECIOUS METAL,
JEWELRY CASES; JEWELRY, NAMELY,
RINGS, BELT BUCKLES, EAR RINGS, CUF-
FLINKS, BRACELETS, CHARMS, BROOCHES,
NECKLACES, TIE PINS, MEDALLIONS; HOR-
OLOGICAL AND CHRONOMETRIC INSTRU-
MENTS, STRAPS FOR WATCHES, WATCHES
AND WRIST WATCHES, CASES FOR WATCH-
ES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).**

**FIRST USE 0-0-1988; IN COMMERCE
0-0-1988.**

**FOR: GOODS MADE OF PAPER OR OF
CARDBOARD, NAMELY, BAGS OR PAPER
FOR MERCHANDISE PACKAGING; BAGS OR
BOXES MADE OF PAPER OR CARDBOARD;
WATERCOLOR PICTURES; PICTURES,
NAMELY, DRAWINGS; ARCHITECTURAL
MODELS; PRINTED MATERIALS, NAMELY,
POSTERS, PHOTO, STAMP, SCRAPBOOK AND
WEDDING ALBUMS, ATLASES, PAMPHLETS
IN THE FIELD OF LUGGAGE, BAGS, CLOTH-
ING, FOOTWEAR, TRAVEL, AND SPORT
EVENTS, GEOGRAPHICAL MAPS, POST-
CARDS, CATALOGS IN THE FIELD OF LUG-
GAGE, BAGS, CLOTHING, FOOTWEAR,
TRAVEL, AND SPORT EVENTS, PRINTED
LABELS NOT OF TEXTILE, BOOKS, NAMELY,**

**APPOINTMENT BOOKS, TRAVEL BOOKS,
EDUCATIONAL BOOKS IN THE FIELD OF
LUGGAGE, BAGS, CLOTHING, FOOTWEAR,
TRAVEL, AND SPORT EVENTS, NEWSPA-
PERS FOR GENERAL CIRCULATION, PERI-
ODICALS IN THE FIELD OF LUGGAGE,
BAGS, CLOTHING, FOOTWEAR, TRAVEL
AND SPORT EVENTS, MAGAZINES IN THE
FIELD OF LUGGAGE, BAGS, CLOTHING,
FOOTWEAR, TRAVEL, AND SPORT EVENTS,
GENERAL FEATURE MAGAZINES; BOOK-
BINDING MATERIAL, NAMELY, BOOKBIND-
ING TAPE, BOOKBINDING WIRE AND
CLOTH FOR BOOKBINDING; MOUNTED AND
UNMOUNTED PHOTOGRAPHS; STATIONERY,
NAMELY, WRITING PADS, DRAWING PADS,
BLOTTERS, WRITING BOOKS, CALENDARS,
NOTE BOOKS, ENVELOPES, WRITING
PAPER, INDEXES; ADHESIVES FOR STA-
TIONERY OR HOUSEHOLD PURPOSES; ART-
ISTS' MATERIAL, NAMELY, PAINT BRUSHES;
ELECTRIC OR NON-ELECTRIC TYPEWRIT-
ERS; OFFICE REQUISITES, NAMELY, SLATE
BOARDS FOR WRITING, INKING PADS,
LETTER TRAYS, LETTER OPENERS, PEN-
CILS, DESK STANDS AND HOLDERS FOR
INK, PEN AND PENCILS, PAPERWEIGHTS,
PENS AND PARTS THEREFOR, NAMELY,
BALLS FOR BALLPOINT PENS AND NIBS
FOR FOUNTAIN PENS; PRINTED INSTRU-
CTIONAL, EDUCATIONAL AND TEACHING
MATERIAL IN THE FIELD OF LUGGAGE,
BAGS, CLOTHING, FOOTWEAR, TRAVEL,
AND SPORT EVENTS; PLASTIC BUBBLE
PACKS FOR WRAPPING OR PACKAGING;
PLASTIC FILM FOR INDUSTRIAL OR COM-**

MERCIAL WRAPPING; PLAYING CARDS; PRINTERS' TYPE AND PRINTING BLOCKS, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 0-0-1983; IN COMMERCE 0-0-1983.

FOR: GOODS MADE OF LEATHER OR OF IMITATIONS OF LEATHER NOT INCLUDED IN OTHER CLASSES, NAMELY, BOXES OF LEATHER OR LEATHERBOARD USED FOR TRAVEL PURPOSES, HAT BOXES FOR TRAVEL, ENVELOPES OF LEATHER FOR MERCHANDISE PACKAGING; TRUNKS, VALISES, TRAVELLING BAGS, TRAVELING SETS FOR CONTAINING COSMETICS, GARMENT BAGS FOR TRAVEL, VANITY CASES SOLD EMPTY, RUCKSACKS, HANDBAGS, BEACH BAGS, SHOPPING BAGS, SHOULDER BAGS, ATTACHE CASES, BRIEFCASES, POUCHES; FINE LEATHER GOODS, NAMELY, POCKET WALLET, PURSES, KEY CASES, CARD HOLDERS, CHECKBOOK HOLDERS; UMBRELLAS, PARASOLS, CANES, WALKING STICK SEATS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 0-0-1983; IN COMMERCE 0-0-1983.

FOR: CLOTHING AND UNDERWEAR, NAMELY, SWEATERS, SHIRTS, DRESS SHIELDS, CORSETS, SUITS, WAISTCOATS, SKIRTS, COATS, PULLOVERS, TROUSERS, DRESSES, CLOTHING JACKETS, SHAWLS, STOLE, SASHES FOR WEAR, SCARVES, NECKTIES, TIES, POCKET SQUARES, SUSPENDERS, CLOTHING GLOVES, CLOTHING BELTS, STOCKINGS, TIGHTS, SOCKS, BATHING SUITS, BATH ROBES, FOOTWEAR; HEAD WEAR AND WATERPROOF CLOTHING, NAMELY, RAINCOATS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1987; IN COMMERCE 0-0-1987.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "PARIS", APART FROM THE MARK AS SHOWN.

SER. NO. 75-398,649, FILED 12-2-1997.

JENNIFER CHICOSKI, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,362,887

United States Patent and Trademark Office

Registered June 27, 2000

**TRADEMARK
PRINCIPAL REGISTER**

IN LOVE AGAIN

**YVES SAINT LAURENT FASHION B.V. (NETHERLANDS CORPORATION)
STRAWINSKYLAAN 1725
1077 XX AMSTERDAM, NETHERLANDS**

FOR: PRECIOUS METALS AND THEIR ALLOYS; ART OBJECTS AND ORNAMENTAL OBJECTS OF PRECIOUS METAL; JEWELRY, RINGS, EARRINGS, CUFFLINKS, BRACELETS, BROOCHES, CHAINS, NECKLACES, MEDALS, MEDALLIONS, PRECIOUS STONES, HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, NAMELY, WATCHES, WATCHBANDS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 1-21-1998; IN COMMERCE 3-3-1998.

FOR: LEATHER AND IMITATION OF LEATHER SOLD IN BULK, LEATHER GOODS, NAMELY, KEYHOLDERS, WALLET, PURSES, BRIEFCASES,

SCHOOL BAGS, HANDBAGS, BACKPACKS, BEACH BAGS, TRAVEL BAGS, SUITCASES, ANIMAL HIDES, TRUNKS AND VALISES, UMBRELLAS, PARASOLS AND CANES, WHIPS, AND SADDLERY, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 1-21-1998; IN COMMERCE 3-3-1998.

FOR: CLOTHING, NAMELY, BELTS, GLOVES, FOOTWEAR, AND HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 1-21-1998; IN COMMERCE 3-3-1998.

PRIORITY CLAIMED UNDER SEC. 44(D) ON FRANCE APPLICATION NO. 97/700.039, FILED 10-17-1997, DATED 0-0-0000.

SN 75-449,866, FILED 3-13-1998.

M. E. BODSON, EXAMINING ATTORNEY

House of Blues Brands Corp. v. Celebrities
Publishing Corp.

Consolidated Opposition Nos. 91165876;
91165899; 91165901

House of Blues Brands Corp. Trial Exhibit 14

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,436,553

Registered Mar. 20, 2001

**TRADEMARK
PRINCIPAL REGISTER**



**TWINMAR LIMITED (UNITED KINGDOM CORPORATION)
MAXTED ROAD
HEMEL HEMPSTEAD
HERTFORDSHIRE, HP2 7DX, ENGLAND**

FOR: WATCHES, CLOCKS AND ARTICLES OF JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: BAGS, NAMELY HANDBAGS, TOTE BAGS, DUFFEL BAGS, PURSES, GYM BAGS, ALL PURPOSE ATHLETIC BAGS, HOLDALLS, VALISES, RUCKSACKS, AND BAGGAGE, NAMELY LUGGAGE AND TRUNKS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: FOOTWEAR, HEADWEAR, AND ARTICLES OF CLOTHING, NAMELY SHIRTS, SHORTS, JACKETS, DRESSES, SUITS, SWIMWEAR, SCARVES, GLOVES, PANTS, T-SHIRTS, OVERCOATS AND SOCKS, IN CLASS 25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON UNITED KINGDOM APPLICATION NO. 2192211, FILED 3-18-1999, REG. NO. 1114198, DATED 6-7-2000, EXPIRES 6-7-2010.

SER. NO. 75-801,446, FILED 9-17-1999.

MARY ROSSMAN, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,481,122

Registered Aug. 28, 2001

**TRADEMARK
PRINCIPAL REGISTER**



FRANCA CARRARO D.I. (ITALY SOLE PROPRIETORSHIP)
NO. 11 VIA NAVIGLIO
30032 FIESSO D'ARTICO (VE), ITALY

FOR: JEWELRY AND COSTUME JEWELRY, WATCHES, AND SHOE ORNAMENTS OF PRECIOUS METALS APPLIED TO THE TOE OF FOOTWEAR, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: LUGGAGE SETS, TRAVELING BAGS, SUITCASES, ATTACHE CASES, GARMENT BAGS FOR TRAVEL, WALLETS, BRIEFCASES, PURSES NOT OF PRECIOUS METAL, KEY CASES, HAT BOXES OF LEATHER FOR TRAVEL, CARRYING BAGS USED AS INFANT CARRIERS WORN ON THE BODY, AND TOOL BAGS SOLD EMPTY, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: FOOTWEAR FOR MEN, WOMEN AND CHILDREN, NAMELY, SHOES, ESPARTO SHOES,

BEACH SHOES, WOODEN SHOES, SANDALS, SLIPPERS AND BOOTS; BOOT UPPERS, HALF BOOTS, HEELS; CLOTHING, NAMELY, BATHROBES, SMOCKS, FROCKS, TEDDIES, UNDERWEAR, BRASSIERES, PANTS, SHORTS, JACKETS, SKIRTS, SWEATERS, SINGLETS, TROUSERS, PAJAMAS, PULLOVERS; OVERCOATS, HATS, BELTS, GLOVES; HOSIERY, NAMELY, SOCKS AND TIGHTS; BATHING SUITS; AND LEATHER CLOTHING, NAMELY, LEATHER TROUSERS, LEATHER SKIRTS, LEATHER JACKETS AND LEATHER GLOVES, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF ITALY REG. NO. 000197, DATED 7-16-1997, EXPIRES 7-16-2007.

SER. NO. 75-394,654, FILED 11-21-1997.

SHANNA WINTERS, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,380,443

United States Patent and Trademark Office

Registered Aug. 29, 2000

**TRADEMARK
PRINCIPAL REGISTER**

**maximilian
MEERSTEIN**

**MEERSTEIN GMBH (FED REP GERMANY CORPORATION)
SEESTR.16
D-86971 PELTING, FED REP GERMANY**

FOR: ACCESSORIES, NAMELY JEWELRY INCLUDING COSTUME JEWELRY, CLOCKS AND WATCHES, CUFF LINKS, TIE CLIPS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS OF LEATHER AND IMITATIONS OF LEATHER, NAMELY PURSES, POUCHES, SACKS, BACKPACKS, CLUTCHES, DUFFEL BAGS, SHOULDER BAGS, TOTE BAGS, LUGGAGE, COSMETIC CASES SOLD EMPTY, LIPSTICK HOLDERS, SMALL LEATHER GOODS, ESPECIALLY WALLETS, POCKET WALLETS, KEY CASES; RUCKSACKS; TOILETRY CASES SOLD EMPTY; TRUNKS AND TRAVELING BAGS; UMBRELLAS, PARASOLS AND WALKING STICKS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING MADE OF FUR, LEATHER OR FABRIC, NAMELY OVERCOATS, CLOAKS, CAPES, WRAPS, JACKETS, WIND RESISTANT JACKETS, VESTS, WOMEN'S SUITS, GLOVES, STOLE, SHAWLS; HOUSE SHOES, SHOES, AND BOOTS; HEAD WEAR AND HATS; BELTS FOR CLOTHING, GLOVES, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF ERPN CMNTY TM OFC REG. NO. 811984, DATED 6-2-1999, EXPIRES 4-16-2008.

THE LINING SHOWN IN THE DRAWING IS A FEATURE OF THE MARK AND NOT AN INDICATION OF COLOR.

THE NAME "MAZIMILIAN MEERSTEIN" IDENTIFIES A LIVING INDIVIDUAL WHOSE CONSENT IS OF RECORD.

SER. NO. 75-542,959, FILED 8-26-1998.

ALICE SUE CARRUTHERS, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

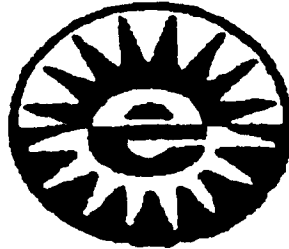
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,498,823

Registered Oct. 16, 2001

**TRADEMARK
PRINCIPAL REGISTER**



MEYNARD DESIGNS, INC. (MASSACHUSETTS CORPORATION)
763 SALEM END ROAD
FRAMINGHAM, MA 01702 BY ASSIGNMENT; BY
CHANGE OF NAME MONDIAL TRADING COMPANY, LTD. (CAYMAN ISLANDS CORPORATION) GRAND CAYMAN, CAYMAN ISLANDS B.W.I.

FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 0-0-1993; IN COMMERCE 3-0-1994.

FOR: LEATHER GOODS NAMELY, LEATHER KEY FOBS, NAME TAGS, UMBRELLA CASES, AND BRIEF CASES; HANDBAGS, LUGGAGE, WALLETS AND UMBRELLAS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 0-0-1993; IN COMMERCE 3-0-1994.

FOR: CLOTHING, NAMELY T-SHIRTS, JEANS, PANTS, CAPS, HATS, BELTS, SHIRTS, SWEAT-SHIRTS, SWEATERS, JACKETS, COATS, AND FOOTWEAR, NAMELY SHOES, BOOTS, OVER-SHOES, RUBBERS, SLIPPERS, SANDALS, CLOGS, SNEAKERS, CANVAS-TOPPED SHOES, WALKING SHOES, RUNNING SHOES, JOGGING SHOES, ATHLETIC SHOES, HIKING SHOES AND BOOTS, BEACH SHOES, SOCKS, STOCKINGS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1993; IN COMMERCE 3-0-1994.

OWNER OF U.S. REG. NO. 2,051,653.

SN 75-721,714, FILED 6-2-1999.

MICHAEL ENGEL, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,448,129

Registered May 1, 2001

**TRADEMARK
PRINCIPAL REGISTER**

Lani  *Lee*

LANI LEE LTD. (COLORADO CORPORATION)
1612 WAZEE STREET
DENVER, CO 80202

FOR: ACCESSORIES, NAMELY, BRACELETS, BROOCHES, COSTUME JEWELRY, EARRINGS, HAT ORNAMENTS OF PRECIOUS METAL, HAT PINS OF PRECIOUS METAL, JEWELRY PINS FOR USE ON HATS, ORNAMENTAL LAPEL PINS, LAPEL PINS, ORNAMENTAL PINS AND TIE PINS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 11-0-1997; IN COMMERCE 12-0-1998.

FOR: ACCESSORIES, NAMELY, ATHLETIC BAGS, CLUTCH BAGS, DRAWSTRING POUCHES, DUFFEL BAGS, GYM BAGS, HANDBAGS, FANNY PACKS, PURSES, LEATHER SHOPPING BAGS, MESH SHOPPING BAGS, TEXTILE SHOPPING BAGS, SHOULDER BAGS, ALL PURPOSE SPORTS BAGS, TOTE BAGS, WAIST PACKS AND WALLETS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 11-0-1997; IN COMMERCE 12-0-1998.

FOR: CLOTHING, NAMELY, AFTER SKI BOOTS, ANKLETS, ANORAKS, APRONS, ATHLETIC FOOTWEAR, BATHING SUITS, BATHING TRUNKS, BATHROBES, BEACHWEAR, GARTER BELTS, BERMUDA SHORTS, BIKINIS, BLAZERS, BLOUSES, BODY SUITS, BOLEROS, BOOTIES, BOOTS, BOTTOMS, BOXER SHORTS, BUSTIERS, CAMISOLES, CAPES, CARDIGANS, CHAPS, CLOTH BIBS, COATS, SPORT COATS, TOP COATS, CULOTTES, DRESSES, EVENING GOWNS, FISHING VESTS, FOOTWEAR, FUR COATS, FUR JACKETS, FUR STOLE, GOLF SHIRTS, GYM SHORTS, HALTER TOPS, HOODS, HOUSECOATS, JACKETS, JEANS, JERSEYS, JOGGING SUITS, JUMPSUITS, KIMO-

NOS, KNIT SHIRTS, LAB COATS, LEATHER COATS, LEATHER JACKETS, LEGGINGS, LEOTARDS, LINGERIE, LOUNGEWEAR, MINISKIRTS, MOCCASINS, NIGHT GOWNS, NIGHT SHIRTS, OVERALLS, OVERCOATS, PAJAMAS, PANTALOONS, PANTIES, PANTS, PANTSUITS, POLO SHIRTS, PONCHOS, PULLOVERS, QUILTED VESTS, RAIN COATS, ROBES, SHIRTS, SPORT SHIRTS, SHORTS, SKI BIBS, SKI BOOTS, SKI PANTS, SKI SUITS, SKI WEAR, SKIRTS, SLACKS, SLEEPWEAR, SLIPS, SMOCKS, SNOW SUITS, SUIT COATS, SUITS, FLIGHT SUITS, GYM SUITS, PLAY SUITS, VESTED SUITS, WARM-UP SUITS, SWEAT PANTS, SWEAT SHIRTS, SWEAT SHORTS, SWEAT SUITS, SWEATERS, SWIM TRUNKS, SWIM WEAR, SWIMSUITS, TANK TOPS, TENNIS WEAR, THERMAL UNDERWEAR, TOPS, TROUSERS, TUNICS, TURTLENECK SWEATERS, TURTLENECKS, V-NECK SWEATERS, VESTS, FOUL WEATHER GEAR, WEDDING GOWNS, WIND RESISTANT JACKETS, WRAPS, AND ACCESSORIES, NAMELY, BATHING CAPS, BELTS, BOW TIES, CUMMERBUNDS, EAR MUFFS, GLOVES, HATS, HEAD BANDS, HEAD WEAR, LEG WARMERS, MITTENS, MONEY BELTS, MUFFLERS, NECK BANDS, NECKERCHIEFS, NECKTIES, NECKWEAR, SASHES, SCARVES, SHAWLS, SKI GLOVES, SUN VISORS, SUSPENDERS, SWEAT BANDS, TIES, VISORS AND WRIST BANDS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 11-0-1997; IN COMMERCE 12-0-1998.

"LANI LEE" IDENTIFIES A LIVING INDIVIDUAL
WHOSE CONSENT IS OF RECORD.

SN 75-507,636, FILED 6-20-1998.

MARY ROSSMAN, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,495,843

Registered Oct. 9, 2001

**TRADEMARK
PRINCIPAL REGISTER**

DYRBERG/KERN

**DYRBERG & KERN A/S (DENMARK CORPORATION)
BLEGDAMSVEJ 104 C
DK-2100 COPENHAGEN O, DENMARK**

FOR: JEWELRY, NAMELY NECKLACES, BRACELETS, RINGS, EAR RINGS AND EAR CLIPS MADE OF PRECIOUS METALS AND THEIR ALLOYS AND IMITATION STONE, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 4-0-1985; IN COMMERCE 7-0-1994.

FOR: LEATHER AND IMITATION OF LEATHER SOLD IN BULK; ANIMAL SKINS; FUR PELTS; TRUNK LUGGAGE; TRAVELING BAGS; BEACH BAGS; HANDBAGS; RUCKSACKS; POCKET WAL-

LETS AND PURSES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: ARTICLES OF CLOTHING, NAMELY, NECKERCHIEFS, BOAS, DETACHABLE COLLARS, NECKTIES, SASHES, SHAWLS, BELTS, CAPS, HATS, MITERS, SCARVES, FUR STOLEES, FUR COATS, AND GLOVES, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF DENMARK REG. NO. 01591, DATED 2-4-2000, EXPIRES 2-4-2010.

SER. NO. 76-017,061, FILED 4-3-2000.

RUSS HERMAN, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,499,114

Registered Oct. 16, 2001

**TRADEMARK
PRINCIPAL REGISTER**

HARD ROCK CASINO

**HARD ROCK CAFE INTERNATIONAL (USA),
INC. (FLORIDA CORPORATION)
5401 KIRKMAN ROAD
ORLANDO, FL 32819**

**FOR: JEWELRY, NAMELY, ORNAMENTAL LA-
PEL PIN THE SHAPE OF A GUITAR, SPORTS
WATCHES, GOLD WATCHES, CLASSIC WATCHES,
NECKLACES, AND EARRINGS, IN CLASS 14 (U.S.
CLS. 2, 27, 28 AND 50).**

FIRST USE 1-1-2001; IN COMMERCE 4-9-2001.

**FOR: BACK PACKS, FANNY PACKS AND TOTE
BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

FIRST USE 1-1-2001; IN COMMERCE 4-9-2001.

**FOR: CLOTHING, NAMELY T-SHIRTS, SWEAT-
SHIRTS, POLO SHIRTS, SPORT SHIRTS, JACKETS,**

**HATS, CAPS, BELTS, AND SUN VISORS, IN CLASS
25 (U.S. CLS. 22 AND 39).**

FIRST USE 1-1-2001; IN COMMERCE 4-9-2001.

**OWNER OF U.S. REG. NOS. 1,397,180, 2,120,014,
AND OTHERS.**

**NO CLAIM IS MADE TO THE EXCLUSIVE
RIGHT TO USE "CASINO", APART FROM THE
MARK AS SHOWN.**

SEC. 2(F) AS TO "HARD ROCK".

SN 75-981,081, FILED 7-1-1998.

DEIRDRE GILLIS, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,487,038

Registered Sep. 11, 2001

**TRADEMARK
PRINCIPAL REGISTER**

MAX MILES

**SALAMANDER AG (FED REP GERMANY CORPORATION)
STAMMHEIMER STRASSE 10
D-70806 KORNWESTHEIM
KORNWESTHEIM, FED REP GERMANY**

FOR: JEWELRY; PRECIOUS GEMSTONES; WATCHES; CLOCKS; CHRONOMETERS FOR USE AS WATCHES; CHRONOMETERS , IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS MADE FROM LEATHER AND IMITATION LEATHER, NAMELY, HAND BAGS, PURSES, POCKET WALLETS, KEY CASES, ATTACHE CASES, BUSINESSES CARD CASES, BUSINESS CASES, CREDIT CARD CASES, COSMETIC CASES SOLD EMPTY, OVERNIGHT CASES, TRAVELING TRUNKS AND TRAVELING BAGS; UM-

BRELLAS, PARASOLS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, PANTS, JEANS, SHIRTS, JACKETS, BLOUSONS, POLO SHIRTS, T-SHIRTS, SWEATSHIRTS, PULLOVERS, SKIRTS, CULOTTES, DRESSES, BLOUSES, SUITS, COATS, WAISTCOATS, SOCKS, UNDERWEAR, SCARVES, FOOTWEAR; HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF FED REP GERMANY REG. NO. 39977528, DATED 1-10-2000, EXPIRES 12-31-2009.

SER. NO. 75-915,310, FILED 2-1-2000.

ANGELA M. MICHELI, EXAMINING ATTORNEY

**House of Blues Brands Corp. v. Celebrities
Publishing Corp.**

**Consolidated Opposition Nos. 91165876;
91165899; 91165901**

House of Blues Brands Corp. Trial Exhibit 22

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,526,737

Registered Jan. 8, 2002

**TRADEMARK
PRINCIPAL REGISTER**

YELLO MILES

**SALAMANDER AG (FED REP GERMANY CORPORATION)
STAMMHEIMER STRASSE 10
D-70806 KORNWESTHEIM
KORNWESTHEIM, FED REP GERMANY**

FOR: JEWELRY; PRECIOUS GEMSTONES; WATCHES; CLOCKS; CHRONOMETERS FOR USE AS WATCHES; CHRONOMETERS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS MADE FROM LEATHER AND IMITATION LEATHER, NAMELY, HAND BAGS, PURSES, POCKET WALLETS, KEY CASES, ATTACHE CASES, BUSINESS CARD CASES, BUSINESS CASES, CREDIT CARD CASES, COSMETIC CASES SOLD EMPTY, OVERNIGHT CASES, TRAVELING TRUNKS AND TRAVELING BAGS; UMBRELLAS,

PARASOLS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, PANTS, JEANS, SHIRTS, JACKETS, BLOUSONS, POLO SHIRTS, T-SHIRTS, SWEATSHIRTS, PULLOVERS, SKIRTS, CULOTTES, DRESSES, BLOUSES, SUITS, COATS, WAISTCOATS, SOCKS, UNDERWEAR, SCARVES; FOOTWEAR; HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF FED REP GERMANY REG. NO. 39977527, DATED 1-10-2000, EXPIRES 12-31-2009.

SER. NO. 75-915,307, FILED 2-1-2000.

ANGELA M. MICHELI, EXAMINING ATTORNEY

Int. Cls.: 14, 18, 25 and 38

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, 50, 100, 101 and 104

United States Patent and Trademark Office

Reg. No. 2,657,903

Registered Dec. 10, 2002

**TRADEMARK
SERVICE MARK
PRINCIPAL REGISTER**

VUITTON

LOUIS VUITTON MALLETTIER (FRANCE CORPORATION)
2, RUE DU PONT-NEUF
75001 PARIS, FRANCE

FOR: GOODS IN PRECIOUS METALS, THEIR ALLOYS OR COATED, NAMELY, SHOE ORNAMENTS, HAT ORNAMENTS, ORNAMENTAL PINS, ASH TRAYS FOR SMOKERS, BOXES AND CASES, POWDER COMPACTS SOLD EMPTY; JEWELRY AND FANCY JEWELRY, NAMELY RINGS, KEY RINGS, BUCKLES, EARRINGS, CUFF LINKS, BRACELETS, CHARMS, BROOCHES, NECKLACES, TIE PINS, ORNAMENTAL PINS, MEDALLIONS; HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, NAMELY STRAPS FOR WRIST WATCHES, WATCHES, WRIST WATCHES, CLOCKS, ALARM CLOCKS, CASES FOR WATCHES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS MADE OF LEATHER OR OF IMITATIONS OF LEATHER, NAMELY BOXES OF LEATHER OR OF LEATHERBOARD FOR TRAVEL PURPOSES, ENVELOPES OF LEATHER FOR MERCHANDISE PACKAGING PURPOSES; TRUNKS, VALISES, TRAVELING BAGS, TRAVELING SETS FOR CARRYING COSMETICS, GARMENT BAGS FOR TRAVEL, VANITY CASES SOLD EMPTY, RUCKSACKS, HANDBAGS, BEACH BAGS, SHOPPING BAGS, SHOULDER BAGS, ATTACHE CASES, BRIEFCASES, POUCHES FOR TRAVEL AND FOR CARRYING MERCHANDISE, FINE LEATHER GOODS, NAMELY POCKET WALLETS, PURSES, KEY HOLDERS, CARD HOLDERS; UMBRELLAS, PARASOLS, UMBRELLAS FOR SHADING THE

SUN, CANES, WALKING STICK SEATS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING AND UNDERWEAR, NAMELY SWEATERS, SHIRTS, CORSETS, SUITS, WAISTCOATS, RAINCOATS, SKIRTS, COATS, TROUSERS, PULLOVERS, DRESSES, CLOTHING JACKETS, SHAWLS, SCARVES, SASHES FOR WEAR, NECK TIES, TIES, POCKET SQUARES, BRACES, CLOTHING GLOVES, CLOTHING BELTS, STOCKINGS, TIGHTS, SOCKS, BATHING SUITS, BATH ROBES; FOOTWEAR; HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

FOR: PROVIDING TELECOMMUNICATIONS CONNECTIONS TO A GLOBAL COMPUTER NETWORK BY INTERNET AND INTRANET NETWORK; COMMUNICATION BY COMPUTER TERMINALS, NAMELY, ELECTRONIC MAIL SERVICES AND ELECTRONIC FILE EXCHANGE SERVICES; COMPUTER AIDED TRANSMISSION OF ELECTRONIC MESSAGES AND ELECTRONIC IMAGES; ELECTRONIC MAIL SERVICES, IN CLASS 38 (U.S. CLS. 100, 101 AND 104).

PRIORITY CLAIMED UNDER SEC. 44(D) ON ERPNTY CMNTY TM OFC APPLICATION NO. 1,515,212, FILED 2-18-2000, REG. NO. 1515212, DATED 3-5-2001, EXPIRES 2-18-2010.

SER. NO. 76-106,494, FILED 8-9-2000.

DANIEL CAPSHAW, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,640,088

Registered Oct. 22, 2002

**TRADEMARK
PRINCIPAL REGISTER**

CHIMENTO

CHIMENTO SPA (ITALY CORPORATION)
VIA SERENISSIMA
8/1 - 36040 GRISIGNANO DI ZOCCO (VI), ITALY

FOR: JEWELRY, NAMELY, CHAINS, NECKLACES, BRACELETS, RINGS, PENDANTS, BROOCHES, AND WATCHES, ALL MADE OF GOLD OR PRECIOUS METALS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 9-0-1999; IN COMMERCE 9-0-1999.

FOR: LEATHER SOLD IN BULK; IMITATION LEATHER SOLD IN BULK; ANIMAL SKINS; TRUNKS; TRAVELING BAGS; UMBRELLAS; PARASOLS; WALKING STICKS; WHIPS; HARNESS STRAPS; SADDLERY; GOODS MADE OF LEATHER AND IMITATION LEATHER, NAMELY, ALL PURPOSE ATHLETIC BAGS, ATHLETIC BAGS, CARRY-ON BAGS, COSMETIC BAGS SOLD EMPTY, DUFFEL BAGS, OVERNIGHT BAGS, SHAVING BAGS SOLD EMPTY, SHOULDER BAGS, ALL PURPOSE SPORTS BAGS, TOTE BAGS, HANDBAGS, PURSES,

WALLETS, BRIEF-CASES, KEY-CASES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 1-0-2001; IN COMMERCE 1-0-2001.

FOR: CLOTHING, NAMELY, SCARVES, TIES, FOOTWEAR, HEADWEAR, SHIRTS, PANTS, DRESSES, COATS, SKIRTS, SHORTS, SOCKS, BERMUDA SHORTS, UNDERWEAR, KNIT TOPS, KNIT BOTTOMS, KNIT DRESSES, KNIT JACKETS, BLOUSES, RAINCOATS, SUITS, SWIMSUITS, BATHROBES, JEANS, JACKETS, BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 9-0-1999; IN COMMERCE 9-0-1999.

OWNER OF U.S. REG. NOS. 2,194,734 AND 2,247,641.

SN 75-744,028, FILED 7-6-1999.

CHRISIE B. KING, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,616,039

Registered Sep. 3, 2002

**TRADEMARK
PRINCIPAL REGISTER**

CLENET COACHWORKS

CLENET CELEBRATION, INC. (CALIFORNIA
CORPORATION)
31255 CEDAR VAKKET DRIVE
SUITE 224
WEST LAKE, CA 91362

FOR: CLOCKS, WATCHES, JEWELRY, BRACE-
LETS, JEWELRY CHAINS AND WATCH CASES, IN
CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 7-1-1975; IN COMMERCE 6-30-1976.

FOR: TRAVEL BAGS, DUFFEL BAGS, WALLETS,
BACK PACKS, SUITCASES AND BRIEFCASES, IN
CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 7-1-1975; IN COMMERCE 6-30-1976.

FOR: CLOTHING, NAMELY TEE SHIRTS,
SWEAT SHIRTS, SHORTS, PANTS, KNIT SHIRTS,
HATS, BELTS AND FOOTWEAR, IN CLASS 25 (U.S.
CLS. 22 AND 39).

FIRST USE 7-1-1975; IN COMMERCE 1-10-1976.

SN 78-044,709, FILED 1-24-2001.

TRICIA SONNEBORN, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,641,982

Registered Oct. 29, 2002

**TRADEMARK
PRINCIPAL REGISTER**

SEE BY CHLOE

CHLOE SOCIETE ANONYME (FRANCE COMPAN-
NY)
54/56 RUE DU FAUBOURG SAINT HONORE
75008 PARIS, FRANCE

FOR: JEWELRY, PRECIOUS GEM STONES, HOR-
OLOGICAL AND CHRONOMETRIC INSTRU-
MENTS, NAMELY WATCHES AND CLOCKS;
GOODS MADE FROM PRECIOUS METALS AND
SEMIPRECIOUS METALS, NAMELY BELT BUCK-
LES; GOODS COATED WITH PRECIOUS METALS
AND SEMI-PRECIOUS METALS, NAMELY, BELT
BUCKLES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: LUGGAGE TRUNKS, TRAVELLING BAGS,
UMBRELLAS, PARASOLS AND WALKING STICKS;
RUCKSACKS, SUITCASES, HOLDALLS, DUFFEL
BAGS, TOTE BAGS, TRAVEL CASES, BACKPACKS,
HANDBAGS, CREDIT CARD CASE; BRIEFCASES;
ATTACHE CASES, PURSES, WALLETS, KEY CASES,

COIN PURSES, PARTS AND FITTINGS FOR ALL
THE AFORESAID GOODS, IN CLASS 18 (U.S. CLS. 1,
2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, TROUSERS,
SKIRTS, SUITS, DRESSES, JACKETS, BLOUSONS,
SHIRTS, COATS, CARDIGANS, SWEATERS, BLOU-
SES, SHORTS, T-SHIRTS, PULLOVERS, LINGERIE,
TIES, SCARVES, FOOTWEAR, HEADWEAR, IN
CLASS 25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON
UNITED KINGDOM APPLICATION NO. 2251157,
FILED 11-2-2000, REG. NO. 2251157, DATED 11-2-
2000, EXPIRES 11-2-2010.

SER. NO. 76-228,096, FILED 3-20-2001.

ANNE ENDIEVERI, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,680,995

United States Patent and Trademark Office

Registered Jan. 28, 2003

**TRADEMARK
PRINCIPAL REGISTER**

ALICE ROI

ALICE ROI, INC. (NEW YORK CORPORATION)
110 WEST 40TH STREET
SUITE 1904
NEWYORK, NY 10018

FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).

FIRST USE 5-0-1999; IN COMMERCE 7-0-2000.

FOR: HANDBAGS , IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).

FIRST USE 5-0-1999; IN COMMERCE 10-0-1999.

FOR: CLOTHING, NAMELY, WOMEN'S DRESSES, SUITS, PANTS, SKIRTS, SHORTS, BLOUSES, TOPS, LINGERIE, HATS, SHOES, HOSIERY, SWEAT SUITS, SHIRTS, T-SHIRTS, COATS AND JACKETS; MEN'S SUITS, PANTS, SHIRTS, TIES, SOCKS, SHOES, AND BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 5-0-1999; IN COMMERCE 11-0-1999.

THE NAME "ALICE ROI" IDENTIFIES A LIVING INDIVIDUAL WHOSE CONSENT IS OF RECORD.

SER. NO. 76-406,007, FILED 5-10-2002.

SONYA STEPHENS, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,758,199

Registered Sep. 2, 2003

**TRADEMARK
PRINCIPAL REGISTER**



**TROUBLE, AGNES (FRANCE INDIVIDUAL)
194, RUE DE RIVOLI
75001 PARIS, FRANCE**

FOR: PRECIOUS METALS AND THEIR ALLOYS SOLD IN BULK, EXCLUDING THOSE FOR DENTAL USE; JEWELRY; PRECIOUS STONES; GOLD AND SILVER, NAMELY, COFFEE AND TEA SERVICES, TRAYS, NAPKIN RINGERS, PITCHERS, PICTURE FRAMES AND CANDLESTICKS, ALL MADE OF PRECIOUS METALS; NON-MONETARY COINS OF PRECIOUS METALS; MEDALS; BADGES OF PRECIOUS METAL; HOROLOGICAL INSTRUMENTS, NAMELY, CLOCKS, ALARM CLOCKS AND WATCHES; WATCH CASES; WATCH CHAINS; WATCH BANDS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: LEATHER AND IMITATION-LEATHER ARTICLES, NAMELY, ANIMAL SKINS, TRUNKS AND TRAVELING BAGS; BUSINESS CARD CASES; CALLING CARD CASES; CREDIT CARD CASES; VANITY CASES SOLD EMPTY; BRIEFCASES; HAVESACKS, HANDBAGS, GARMENT BAGS FOR TRAVEL; VALISES AND LUGGAGE; DRIVING

LICENSE CASES; BANDOLIERS, KEY CASES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, SWEATERS, SHIRTS, PANTS, SKIRTS, SHORTS, TANK TOPS, SWEAT PANTS, SWEATSHIRTS AND T-SHIRTS; FOOTWEAR OTHER THAN ORTHOPEDIC SHOES; GLOVES; BELTS; HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF FRANCE REG. NO. 003067630, DATED 11-29-2000, EXPIRES 11-29-2010.

OWNER OF U.S. REG. NOS. 1,336,761, 2,077,233 AND OTHERS.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SPORT", APART FROM THE MARK AS SHOWN.

SER. NO. 76-387,674, FILED 3-27-2002.

ALICE SUE CARRUTHERS, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,783,112

Registered Nov. 11, 2003

**TRADEMARK
PRINCIPAL REGISTER**



**PUSH, INC. (NEW YORK CORPORATION)
240 MULBERRY STREET
NEW YORK, NY 10012**

**FOR: JEWELRY, NAMELY - EARRINGS, BRACE-
LETS, RINGS, NECKLACES, BROOCHES, PINS,
BODY PIERCING JEWELRY, BELT BUCKLES
MADE OF PRECIOUS METALS, TIARAS, EAR
CLIPS, CUFF LINKS, MONEY CLIPS, TIE CLIPS,
KEY CHAINS, ANKLE CHAINS, AND TOE RINGS;
LEATHER JEWELRY, NAMELY, BRACELETS AND
NECKLACES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND
50).**

FIRST USE 8-1-2001; IN COMMERCE 8-1-2001.

**FOR: LEATHER GOODS, NAMELY - WALLETS
AND HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22
AND 41).**

FIRST USE 8-1-2001; IN COMMERCE 8-1-2001.

**FOR: CLOTHING, NAMELY - LEATHER BELTS,
SHIRTS AND VESTS, IN CLASS 25 (U.S. CLS. 22 AND
39).**

FIRST USE 8-1-2001; IN COMMERCE 8-1-2001.

**THE MARK CONSISTS OF MIRROR IMAGE
LETTER "K"S.**

SN 78-076,185, FILED 7-27-2001.

RON FAIRBANKS, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

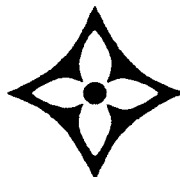
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,773,107

United States Patent and Trademark Office
Corrected

Registered Oct. 14, 2003
OG Date July 20, 2004

**TRADEMARK
PRINCIPAL REGISTER**



LOUIS VUITTON MALLETTIER (FRANCE
CORPORATION)
2, RUE DU PONT-NEUF
75001 PARIS, FRANCE
OWNER OF U.S. REG. NO. 2,177,828.

FOR: JEWELRY INCLUDING RINGS,
BELT BUCKLES OF PRECIOUS METALS,
EARRINGS, CUFF LINKS, BRACELETS,
CHARMS, BROOCHES, NECKLACES, TIE
PINS, ORNAMENTAL PINS, AND ME-
DALLIONS; HOROLOGICAL AND
CHRONOMETRIC INSTRUMENTS AND
APPARATUS, NAMELY, WATCHES,
WATCH CASES AND CLOCKS; NUT-
CRACKERS OF PRECIOUS METALS;
CANDLESTICKS OF PRECIOUS METALS;
JEWELRY BOXES OF PRECIOUS ME-
TALS, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).

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

FOR: TRAVEL BAGS, TRAVEL BAGS
MADE OF LEATHER; LUGGAGE
TRUNKS AND VALISES, GARMENT
BAGS FOR TRAVEL, VANITY-CASES
SOLD EMPTY; RUCKSACKS,

SHOULDER BAGS, HANDBAGS; AT-
TACHE-CASES, BRIEFCASES, DRAW-
STRING POUCHES, POCKET WALLETS,
PURSES, UMBRELLAS, BUSINESS CARD
CASES MADE OF LEATHER OR OF
IMITATION LEATHER, CREDIT CARD
CASES MADE OF LEATHER OR OF
IMITATION LEATHER, CALLING CARD
CASES MADE OF LEATHER OR OF
IMITATION LEATHER; * KEY HOLDERS
MADE OF LEATHER OR OF IMITATION
LEATHER *, IN CLASS 18 (U.S. CLS. 1, 2,
3, 22 AND 41).

FIRST USE 0-0-1899; IN COMMERCE
0-0-1899.

FOR: CLOTHING, NAMELY, UNDER-
WEAR, SWEATERS, SHIRTS, T-SHIRTS,
SUITS, HOSIERY, BELTS, SCARVES,
NECK TIES, SHAWLS, WAISTCOATS,
SKIRTS, RAINCOATS, OVERCOATS, SUS-
PENDERS, TROUSERS, JEANS, PULL-
OVERS, FROCKS, JACKETS, WINTER
GLOVES, DRESS GLOVES, TIGHTS,
SOCKS, BATHING SUITS, BATH ROBES,

*In testimony whereof I have hereunto set my hand
and caused the seal of The Patent and Trademark
Office to be affixed on July 20, 2004.*

DIRECTOR OF THE U.S. PATENT AND TRADEMARK OFFICE

House of Blues Brands Corp. v. Celebrities
Publishing Corp.
Consolidated Opposition Nos. 91165876;
91165899; 91165901
House of Blues Brands Corp. Trial Exhibit 31

PAJAMAS, NIGHT DRESSES, SHORTS,
POCKET SQUARES; HIGH-HEELED
SHOES, LOW-HEELED SHOES, SANDALS,
BOOTS, SLIPPERS, TENNIS
SHOES; HATS, CAPS, HEADBANDS, IN
CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1974; IN COMMERCE
0-0-1974.

SER. NO. 76-364,597, FILED 1-31-2002.

*In testimony whereof I have hereunto set my hand
and caused the seal of The Patent and Trademark
Office to be affixed on July 20, 2004.*

0

DIRECTOR OF THE U.S. PATENT AND TRADEMARK OFFICE

House of Blues Brands Corp. v. Celebrities
Publishing Corp.
Consolidated Opposition Nos. 91165876;
91165899; 91165901
House of Blues Brands Corp. Trial Exhibit 32

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,709,595

Registered Apr. 22, 2003

**TRADEMARK
PRINCIPAL REGISTER**

SIMPLEGIRL

DECKERS OUTDOOR CORPORATION (DELA-
WARE CORPORATION)
495-A FAIRVIEW AVENUE
GOLETA, CA 93117 BY ASSIGNMENT SIMPLE
SHOES, INC. (CALIFORNIA CORPORATION)
GOLETA, CA 93117

FOR: JEWELRY, NAMELY, COSTUME JEWEL-
RY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 9-4-2002; IN COMMERCE 9-4-2002.

FOR: BAGS, NAMELY, HANDBAGS AND
SHOULDER BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).

FIRST USE 9-4-2002; IN COMMERCE 9-4-2002.

FOR: WOMEN'S AND GIRL'S CLOTHING,
NAMELY, TOPS AND SHIRTS, IN CLASS 25 (U.S.
CLS. 22 AND 39).

FIRST USE 1-29-1998; IN COMMERCE 1-29-1998.

SN 75-487,455, FILED 5-18-1998.

MICHAEL BAIRD, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,855,078

United States Patent and Trademark Office

Registered June 15, 2004

**TRADEMARK
PRINCIPAL REGISTER**

JOSEPH BORTOLI

**NAGUAL, INC. (CALIFORNIA CORPORATION)
1142 ABBOT KINNEY BOULEVARD
VENICE, CA 90291**

**FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

FIRST USE 11-0-2001; IN COMMERCE 11-0-2001.

**FOR: ALL PURPOSE SPORTS BAGS, DUFFEL
BAGS, TOTE BAGS, CARRY-ON BAGS, TRAVEL-
ING BAGS, SHOULDER BAGS, PURSES AND WAL-
LETS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

FIRST USE 11-0-2001; IN COMMERCE 11-0-2001.

**FOR: MEN'S AND WOMEN'S CLOTHING,
NAMELY, SHIRTS, PANTS, BELTS, DRESSES,
JACKETS, SHORTS, BLOUSES AND HATS, IN
CLASS 25 (U.S. CLS. 22 AND 39).**

FIRST USE 11-0-2001; IN COMMERCE 11-0-2001.

**THE NAME "JOSEPH BORTOLI" IDENTIFIES A
LIVING INDIVIDUAL WHOSE CONSENT IS OF
RECORD.**

SN 78-160,541, FILED 9-4-2002.

ARETHA MASTERSON, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,894,126

United States Patent and Trademark Office

Registered Oct. 19, 2004

**TRADEMARK
PRINCIPAL REGISTER**



**GRIMOLDI S.R.L. (ITALY CORPORATION)
PIAZZA DUOMO, 21
20121 MILANO, ITALY**

FOR: GOLD; SILVER; PLATINUM; PRECIOUS METALS AND THEIR ALLOYS SOLD IN BULK; GOODS IN PRECIOUS METALS AND OTHER ALLOYS, NAMELY, DECORATIVE BOXES, ASH-TRAYS, SERVING PLATTERS, COFFEE SERVICES, COFFEE POTS, TEA SERVICES, TEA POTS, TANKARDS, FIGURES, FIGURINES, LIGHTERS AND MEDALLIONS; DIAMONDS, BRILLIANTS; PRECIOUS STONES; JEWELRY ARTICLES; JEWELS; CUFF-LINKS AND TIE-PINS; WRIST WATCHES; WATCHES AND CLOCKS IN GENERAL; WATCH BANDS FOR WRIST-WATCHES; CHRONOMETERS; PENDULUM CLOCKS; TABLE CLOCKS; POCKET WATCHES; ALARM-CLOCKS; PRECIOUS METAL PLATED CUSTOM JEWELRY; CASES AND OTHER BOXES, MADE OF PRECIOUS METAL, FOR WATCHES AND JEWELS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: HANDBAGS, LUGGAGE, SHOULDER BAGS, BEACH BAGS, CLUTCH BAGS, ALL PURPOSE SPORT BAGS, ATTACHE CASES, SCHOOL BAGS, TOTE BAGS, TRAVELLING BAGS, CREDIT CARD CASES, DOCUMENT CASES, COSMETIC CASES SOLD EMPTY, KEY CASES KNAPSACKS, RUCKSACKS, BRIEFCASES, PURSES, WALLETS, LUGGAGE TRUNKS, SUITCASES, UMBRELLAS,

PARASOLS, WALKING STICKS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING FOR MEN, WOMEN AND CHILDREN, NAMELY, SUITS, DRESSES, SHIRTS AND CHEMISES, PULLOVERS, GLOVES, CARDIGANS, SWEATERS, TROUSERS, SKIRTS, JACKETS, BLOUSES, JEANS, SWEAT PANTS, SHORTS, SWEATSHIRTS, SUITS AND DRESSES, OVERCOATS, COATS, RAINCOATS, BELTS, FOOTWEAR, JERSEYS, SOCKS AND STOCKINGS, TIGHTS, VEST, WAISTCOATS, JUMPERS, TRACK SUITS, BLOUSONS, GYM SUITS, KNICKERS, T-SHIRTS, ANORAKS, SUSPENDERS; WRIST BANDS, LOUNGEWEAR, UNDERWEAR, BEACH WEAR, SLEEPWEAR, HEADWEAR, BRAS, PAJAMAS, FOOTWEAR, NAMELY SHOES, BOOTS, GYM SHOES AND SLIPPERS, IN CLASS 25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON ITALY APPLICATION NO. MI2001C00981, FILED 9-25-2001, REG. NO. 00853356, DATED 10-30-2001, EXPIRES 9-25-2011.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE MILANO, APART FROM THE MARK AS SHOWN.

SER. NO. 76-353,557, FILED 12-28-2001.

MARY ROSSMAN, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,866,900

United States Patent and Trademark Office

Registered July 27, 2004

**TRADEMARK
PRINCIPAL REGISTER**

THE LATEST BLONDE

CHRISTIAN DIOR COUTURE, S.A. (FRANCE
CORPORATION)
30 AVENUE MONTAIGNE
PARIS, FRANCE 75008

FOR: PRECIOUS METALS IN GENERAL AND
THEIR ALLOYS SOLD IN BULK; PRECIOUS ME-
TALS AND THEIR ALLOYS SOLD AT RETAIL;
JEWELRY, PRECIOUS GEMSTONES, CHARMS,
MEDALS; HOROLOGICAL AND CHRONOMETRIC
INSTRUMENTS, NAMELY, WATCHES, CLOCKS
AND WRIST WATCHES, CASES FOR WATCHES,
CLOCKS AND WRIST WATCHES, IN CLASS 14 (U.S.
CLS. 2, 27, 28 AND 50).

FOR: PRODUCTS IN LEATHER AND IMITATION
LEATHER, NAMELY- LEATHER KEY CHAINS,
SATCHELS, HANDBAGS, RUCKSACKS, TRUNKS
AND LUGGAGE, MONEY BAGS, TRAVELING
BAGS AND LUGGAGE, DRAWSTRING POUCHES,
ATTACHE CASES, SMALL MAKEUP CASES SOLD
EMPTY, SMALL CASES FOR DOCUMENTS, TRA-
VELING CASES, TOILET AND MAKEUP CASES
SOLD EMPTY, PURSES, WALLETS, BRIEF CASES,
DOCUMENT CASES, BUSINESS CARD CASES,
STRAPS FOR LUGGAGE AND HANDBAGS, WALK-
ING STICKS, WHIPS AND SADDLERY; UMBREL-
LAS AND PARASOLS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).

FOR: CLOTHING FOR USE BY MEN, WOMEN
AND CHILDREN, NAMELY, ANORAKS; APRONS;
ASCOTS; BABUSHKAS; BANDANAS; BATHING
SUITS; BATHROBES; BELTS; BLAZERS; BLOUSES;
BLOUSONS; BODYSUITS; BOLEROS; BOOTS; BOX-

ER SHORTS; BRASSIERES; BRIEFS; BABY BUNT-
INGS; CAPTANS; CAMISOLES; CAPES; CAPS;
CARDIGANS; CHEMISES; CLOGS; CLOTH DIA-
PERS; FUR COATS; SUIT COATS; TOP COATS;
CORSELETS; CULOTTES; DRESSES; EARMUFFS;
GALOSHES; GARTER BELTS; GIRDLES; GLOVES;
NIGHTGOWNS; HALTER TOPS; HATS; HEAD-
BANDS; HOSIERY; JACKETS; JEANS; JOGGING
SUITS; JUMPERS; JUMPSUITS; KERCHIEFS; KIMO-
NOS; LEGGINGS; LEOTARDS; NECKTIES; NECK-
WEAR; NEGLIGEEES; NIGHTSHIRTS; OVERALLS;
OVERCOATS; OVERSHOES; PAJAMAS; PANTIES;
PANTS; PANTSUITS; PANTYHOSE; PARKAS; PED-
AL PUSHERS; PEIGNOIRS; PINAFORES; PLAY-
SUITS; POCKET SQUARES; PONCHOS;
PULLOVERS; RAINCOATS; SANDALS; SCARVES;
SHAWLS; SHIRTS; SHORTS; UNDERSHIRTS;
SHOES; SWEAT SHORTS; SKIRTS; SKI SUITS;
SLACKS; SNOWSUITS; SOCKS; SPORT COATS;
SPORT SHIRTS; STOCKINGS; STOLEES; SUITS; SUS-
PENDERS; SWEAT PANTS; SWEATSHIRTS; SWEA-
TERS; T-SHIRTS; TROUSERS; TUXEDOS;
UNDERPANTS; VESTS; VESTED SUITS; AND
WARM-UP SUITS, IN CLASS 25 (U.S. CLS. 22 AND
39).

OWNER OF FRANCE REG. NO. 033214210, DA-
TED 3-10-2003, EXPIRES 3-10-2013.

SER. NO. 78-286,180, FILED 8-12-2003.

ELIZABETH PIGNATELLO, EXAMINING ATTOR-
NEY

Int. Cls.: 14, 18 and 25

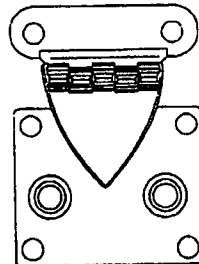
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 2,828,919

United States Patent and Trademark Office

Registered Apr. 6, 2004

**TRADEMARK
PRINCIPAL REGISTER**



LOUIS VUITTON MALLETIER (FRANCE CORPORATION)

2, RUE DU PONT-NEUF
75001 PARIS, FRANCE

FOR: PRECIOUS METAL, PRECIOUS METAL ALLOY, PRECIOUS METAL PLATED, AND PRECIOUS METAL ALLOY PLATED BOXES AND CONTAINERS, NAMELY, JEWEL CASES, PURSES, CIGAR BOXES, CIGARETTE CASES, SNUFF BOXES, BOXES FOR NEEDLES, BOXES FOR SWEETMEATS, VASES; POWDER COMPACTS MADE OF PRECIOUS METAL; JEWELRY, JEWELRY ARTICLES, NAMELY, RINGS, PRECIOUS METAL, PRECIOUS METAL ALLOY, PRECIOUS METAL PLATED AND PRECIOUS METAL ALLOY PLATED KEY RINGS, EARRINGS, CUFFLINKS, BRACELETS, CHARMS, BROOCHES, CHAINS, NECKLACES, STICK PINS, NECKLACE LATCHES, MEDALLIONS, BUCKLES, NAMELY, BUCKLES FOR CLOTHING, BUCKLES FOR SCARVES, BUCKLES FOR HATS, BUCKLES FOR JEWELRY, BUCKLES FOR SHOES, BUCKLES FOR BAGS, BUCKLES FOR BOXES, BUCKLES FOR TRUNKS, BUCKLES FOR CASES, BUCKLES FOR PURSES, BUCKLES FOR WALLETS, BUCKLES FOR UMBRELLAS, BUCKLES FOR CANES, BUCKLES FOR CLOCKS, CLOCK ARTICLES AND CHRONOMETRIC INSTRUMENTS, NAMELY, WATCH STRAPS, WATCHES, BRACELET WATCHES, MANTLE CLOCKS, CLOCKS, ALARM CLOCKS, PRESENTATION CASES MADE OF PRECIOUS METAL, AND WATCH CASES MADE OF PRECIOUS METAL, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 0-0-2000; IN COMMERCE 0-0-2000.

FOR: LEATHER AND IMITATION LEATHER PRODUCTS, NAMELY, LEATHER OR LEATHER BOARD BOXES USED FOR LUGGAGE; LEATHER AND IMITATION LEATHER ENVELOPES FOR PACKAGING AND CARRYING GOODS; TRAVEL TRUNKS, OVERNIGHT BAGS; TRAVEL GARMENT BAGS; SUITCASES; LUGGAGE; TOILETRY CASES SOLD EMPTY; BACK PACKS; HAND BAGS; BEACH BAGS; SHOPPING BAGS; SHOULDER BAGS; ATTACHE CASES; BRIEFCASE-TYPE PORTFOLIO CASES; BRIEFCASES; SCHOOL BAGS; CLUTCHES; SMALL LEATHER GOODS, NAMELY, WALLETS, NON-PRECIOUS METAL CHANGE PURSES, DRAWSTRING POUCHES, KEY CASES, BUSINESS AND CREDIT CARD CASES; UMBRELLAS, BEACH UMBRELLAS, PARASOLS, CANES, SEAT WALKING CANES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

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

FOR: CLOTHING, NAMELY, SWEATERS, SHIRTS, BLOUSES, CORSETS, SUITS, VESTS, RAINCOATS, SKIRTS, COATS, PANTS, PULLOVERS, DRESSES, JACKETS, SHAWLS, SCARVES, TIES, POCKET SQUARES, STRAPS, GLOVES, BELTS, STOCKINGS, TIGHTS, SOCKS, BODY SUITS, BATHING SUITS AND BATHROBES; SHOES; HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

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

PRIORITY CLAIMED UNDER SEC. 44(D) ON FRANCE APPLICATION NO. 003064917, FILED 11-16-2000.

OWNER OF U.S. REG. NO. 1,650,162.

SEC. 2(F).

THE MARK CONSISTS OF A SOLID BRASS LOCK
COMPRISED OF A CLASP WITH A RIVET ON
EITHER SIDE, A LOCK PLATE WITH FOUR RIV-
ETS, ONE ON EACH CORNER AND TWO RELEASE
MECHANISMS.

SER. NO. 76-257,137, FILED 5-16-2001.

CHRISIE B. KING, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

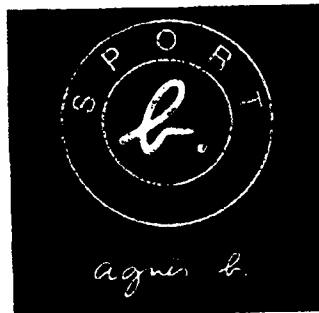
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 2,896,538

Registered Oct. 26, 2004

**TRADEMARK
PRINCIPAL REGISTER**



TROUBLE, AGNES (FRANCE INDIVIDUAL)
194, RUE DE RIVOLI
75001 PARIS, FRANCE

FOR: PRECIOUS METALS AND THEIR ALLOYS SOLD IN BULK, EXCLUDING THOSE FOR DENTAL USE; JEWELRY; PRECIOUS STONES; GOLD AND SILVER, NAMELY, COFFEE AND TEA SERVICES, TRAYS, NAPKIN RINGERS, PITCHERS, PICTURE FRAMES AND CANDLESTICKS ALL MADE OF PRECIOUS METALS; NON-MONETARY COINS OF PRECIOUS METALS; MEDALS; BADGES OF PRECIOUS METAL; HOROLOGICAL INSTRUMENTS, NAMELY, CLOCKS, ALARM CLOCKS AND WATCHES; WATCH CASES; WATCH CHAINS; WATCH BANDS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: LEATHER AND IMITATION-LEATHER ARTICLES, NAMELY, ANIMAL SKINS, TRUNKS AND TRAVELING BAGS; BUSINESS CARD CASES; CALLING CARD CASES; CREDIT CARD CASES; VANITY CASES SOLD EMPTY; BRIEFCASES; Haversacks; HANDBAGS; GARMENT BAGS FOR TRAVEL; VALISES AND LUGGAGE; DRIVING

LICENSE CASES; BANDOLIERS; KEY CASES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: FOOTWEAR OTHER THAN ORTHOPEDIC SHOES; GLOVES, BELTS; HEADWEAR; SPORTS CLOTHING, NAMELY, SWEATERS, SHIRTS, PANTS, SKIRTS, SHORTS, TANK TOPS, SWEAT PANTS, T-SHIRTS, SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF FRANCE REG. NO. 003063818, DATED 11-10-2000, EXPIRES 11-10-2010.

OWNER OF U.S. REG. NOS. 1,336,761, 2,077,233 AND OTHERS.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SPORT", APART FROM THE MARK AS SHOWN.

SER. NO. 76-224,336, FILED 3-12-2001.

ALICE SUE CARRUTHERS, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

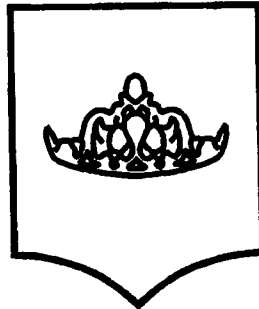
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 2,948,828

United States Patent and Trademark Office

Registered May 10, 2005

**TRADEMARK
PRINCIPAL REGISTER**



**ALICE ROI, INC. (NEW YORK CORPORATION)
110 WEST 40TH STREET
SUITE 1904
NEW YORK, NY 10018**

**FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

FIRST USE 7-28-2000; IN COMMERCE 7-28-2000.

**FOR: HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).**

FIRST USE 10-31-1999; IN COMMERCE 10-31-1999.

**FOR: CLOTHING, NAMELY, WOMEN'S DRES-
SES, SUITS, PANTS, SKIRTS, SHORTS, BLOUSES,
TOPS, LINGERIE, HATS, SHOES, HOSIERY, SWEAT
SUITS, SHIRTS, T-SHIRTS, COATS AND JACKETS;
MEN'S SUITS, PANTS, SHIRTS, TIES, SOCKS,
SHOES, AND BELTS, IN CLASS 25 (U.S. CLS. 22
AND 39).**

FIRST USE 11-30-1999; IN COMMERCE 11-30-1999.

SN 76-411,602, FILED 5-23-2002.

SONYA STEPHENS, EXAMINING ATTORNEY

**House of Blues Brands Corp. v. Celebrities
Publishing Corp.**

**Consolidated Opposition Nos. 91165876;
91165899; 91165901**

House of Blues Brands Corp. Trial Exhibit 40

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,906,902

Registered Nov. 30, 2004

**TRADEMARK
PRINCIPAL REGISTER**

ALFANI

FEDERATED BRANDS, INC. (DELAWARE CORPORATION)
740 CHESTNUT STREET
MANCHESTER, NH 03104

FOR: CLOTHING, NAMELY, FOOTWEAR, SLEEPWEAR, AND INTIMATE APPAREL, NAMELY, BRAS, PANTIES, AND SLIPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FOR: WATCHES AND JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 8-20-2003; IN COMMERCE 8-20-2003.

FIRST USE 8-20-2003; IN COMMERCE 8-20-2003.

OWNER OF U.S. REG. NOS. 1,349,616, 2,379,773, AND OTHERS.

FOR: SMALL LEATHER GOODS, NAMELY, HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

SN 76-313,999, FILED 9-17-2001.

FIRST USE 8-20-2003; IN COMMERCE 8-20-2003.

BARBARA A. GOLD, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,993,222

Registered Sep. 6, 2005

**TRADEMARK
PRINCIPAL REGISTER**

DAKU

TOMANA, BALRAJ (CANADA INDIVIDUAL)
1287 CARMICHAEL COURT
VICTORIA, BC, CANADA V8Z 7B9 AND
KALOTI, MANINDER (CANADA INDIVIDUAL)
578 KAY STREET
VICTORIA, BC, CANADA V8Z 2L3 AND
SANDHU, MANDEEP (CANADA INDIVIDUAL)
4150 BREMERTON STREET
VICTORIA, BC, CANADA

FOR: JEWELRY, NAMELY, PRECIOUS METAL
MONEY CLIPS, NECKLACES, EARRINGS, RINGS,
BRACELETS, AND WATCHES, IN CLASS 14 (U.S.
CLS. 2, 27, 28 AND 50).

FIRST USE 4-25-2005; IN COMMERCE 4-25-2005.

FOR: HANDBAGS; BACKPACKS; HIKING AND
OUTDOOR BAGS, NAMELY, ALL-PURPOSE ATH-

LETIC BAGS, PURSES, WALLETS, AND LUGGAGE,
IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 4-25-2005; IN COMMERCE 4-25-2005.

FOR: CLOTHING AND HEADGEAR FOR MEN,
WOMEN, AND CHILDREN; NAMELY, T-SHIRTS,
TANK TOPS, SWEATSHIRTS, HOODED SWEAT-
SHIRTS, JACKETS, JEANS, HATS, CAPS, SCARVES,
UNDERWEAR, SOCKS, AND WRISTBANDS, IN
CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-25-2005; IN COMMERCE 4-25-2005.

SN 78-312,352, FILED 10-10-2003.

JENNIFER MARTIN, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 2,970,826

Registered July 19, 2005

**TRADEMARK
PRINCIPAL REGISTER**

MADISON STUDIO

BELK STORES SERVICES, INC. (NORTH CAROLINA CORPORATION)
2801 WEST TYVOLA ROAD
CHARLOTTE, NC 282174500

FOR: JEWELRY, NAMELY, NECKLACES, EARRINGS, BRACELETS, PINS, RINGS, ANKLE BRACELETS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 6-25-1996; IN COMMERCE 6-25-1996.

FOR: LEATHER HANDBAGS, PURSES, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 7-25-1995; IN COMMERCE 7-25-1995.

FOR: CLOTHING, NAMELY, SKIRTS, JACKETS, TOPS, DRESSES, SHIRTS, BLOUSES, PANTS, SWEATERS, SOCKS, LINGERIE, BELTS, SHOES, SANDALS AND BOOTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 7-25-1995; IN COMMERCE 7-25-1995.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE STUDIO, APART FROM THE MARK AS SHOWN.

SN 75-120,642, FILED 6-18-1996.

GEORGE LORENZO, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 3,035,011

United States Patent and Trademark Office

Registered Dec. 27, 2005

**TRADEMARK
PRINCIPAL REGISTER**



TALABARI LEATHERWARE LLC (GEORGIA
LTD LIAB CO)
SUITE # 11103
13085 MORRIS RD
ALPHARETTA, GA 30004

FOR: GOODS MADE OF PRECIOUS METAL, NAMELY, SHOE ORNAMENTS, HAT ORNAMENTS, ORNAMENTAL PINS, ASHTRAYS FOR SMOKERS, DECORATIVE BOXES, POWDER COMPACTS OF PRECIOUS METAL, JEWELRY CASES; JEWELRY, NAMELY, RINGS, BELT BUCKLES, EAR RINGS, CUFFLINKS, BRACELETS, CHARMS, BROOCHES, NECKLACES, TIE PINS, MEDALLIONS; HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, STRAPS FOR WATCHES, WATCHES AND WATCH STRAPS, CASES FOR WATCHES, CLOCKS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 6-0-2001; IN COMMERCE 1-0-2004.

FOR: HANDBAGS AND WALLETS MADE OF LEATHER OR OF IMITATIONS OF LEATHER AND LININGS SOLD AS AN INTEGRAL COMPONENT THEREOF, BEACH TOTE BAGS, PURSES, CLUTCHES, SHOULDER BAGS, TOTE BAGS, WAIST POUCHES, BACKPACKS, COSMETIC CASES SOLD EMPTY, TOILETRY CASES SOLD EMPTY, BRIEFCASES, BRIEFCASE TYPE PORTFOLIOS, LUGGAGE, GARMENT BAGS FOR TRAVEL, BILLFOLDS, WALLETS, KEY CASES, BUSINESS CARD CASES, CREDIT CARD CASES, IDENTIFICATION CASES, TIE CASES AND COIN POUCHES, COIN POUCHES, UMBRELLAS, PARASOLS, CANES, TRAVEL BAGS, WOMEN'S TRAVEL KITS SOLD EMPTY, SMALL LEATHER GOODS, NAMELY, LEATHER KEY CHAINS, DOG AND CAT COLLARS AND LEASHES, ATTACHÉ CASES, SATCHELS, DUFFEL BAGS, GARMENT BAGS FOR TRAVEL, WATER BOTTLE CARRIERS AND

WAIST POUCHES, POUCHES FOR TRAVEL AND FOR CARRYING MERCHANDISE, ENVELOPES OF LEATHER FOR MERCHANDISE PACKAGING PURPOSES; TRUNKS, VALISES, LEATHER OR IMITATIONS OF LEATHER SHOPPING BAGS, SHOULDER BAGS, RUCKSACKS, POCKET WALLS, BOXES OF LEATHER OR OF LEATHERBOARD FOR TRAVEL PURPOSES, WALKING STICK SEATS AND DOG COATS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 6-0-2001; IN COMMERCE 1-0-2004.

FOR: CLOTHING AND UNDERWEAR, NAMELY, SWEATERS, SHIRTS, CORSETS, SUITS, WAISTCOATS, RAINCOATS, SKIRTS, PANTS, COATS, HATS, CAPS, TROUSERS, PULLOVERS, DRESSES, CLOTHING JACKETS, SWIMWEAR, SHAWLS, SCARVES, SASHES FOR WEAR, NECK TIES, TIES, POCKET SQUARES, MEN'S AND WOMEN'S BELTS, BRACES, CLOTHING GLOVES, CLOTHING BELTS, SHOES, STOCKINGS, TIGHTS, SOCKS, BATHING SUITS, BATH ROBES; FOOTWEAR; AND HEADWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-0-2001; IN COMMERCE 1-0-2004.

THE COLOR(S) BROWN AND BEIGE IS/ARE CLAIMED AS A FEATURE OF THE MARK.

THE STYLIZED DESIGN IN THE MARK CONTAINS THE COLORS BROWN AND BEIGE. THE WORDING IN THE MARK APPEARS IN THE COLOR BROWN.

SER. NO. 78-484,457, FILED 9-15-2004.

CHARLES JOYNER, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

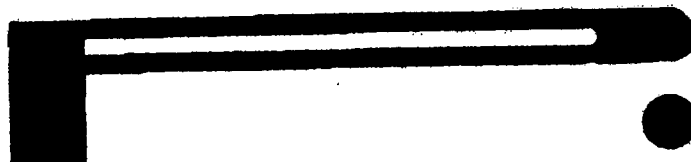
Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 3,068,466

United States Patent and Trademark Office

Registered Mar. 14, 2006

**TRADEMARK
PRINCIPAL REGISTER**



**PIRELLI & C. S.P.A. (ITALY JOINT STOCK
COMPANY)**

VIA GAETANO NEGRI, 10

I-20123 MILANO (MI)

ITALY

**FOR: JEWELRY; BELT BUCKLES OF PRECIOUS
METALS; BRACELETS OF PRECIOUS METALS;
BROOCHES; CUFF-LINKS; DIAMONDS; EARR-
INGS; NECKLACES; PEARLS; PRECIOUS METALS
AND THEIR ALLOYS; RINGS; BRACELETS,
CHARMS; EARRINGS IN PRECIOUS METAL OR
COATED THEREWITH; PRECIOUS STONES; HOR-
OLOGICAL AND CHRONOMETRIC INSTRU-
MENTS, NAMELY TIMEPIECES,
WRISTWATCHES, WATCHES, CLOCKS AND
PARTS THEREOF, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

**FOR: HANDBAGS, SUITCASES, WALLETS,
BRIEFCASES, SCHOOL BAGS, HANDBAGS FOR
MEN, TRUNKS FOR TRAVEL, LEATHER AND
IMITATION LEATHER SOLD IN BULK, IN CLASS
18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

**FOR: CLOTHING ARTICLES FOR MEN, WOMEN
AND CHILDREN; NAMELY, SHIRTS, BLOUSES,
SKIRTS, COATS, TROUSERS, PANTS, VESTS, JER-
SEYS, PAJAMAS, SOCKS AND STOCKINGS, SING-
LETS, CORSETS, GARTERS, UNDERPANTS,
PETTICOATS, HATS, HEADSCARVES, NECKTIES,
RAINCOATS, OVERCOATS, GREATCOATS, BATH-
ING SUITS, SPORTS OVERALLS, WIND-RESIS-
TANT JACKETS, SKI PANTS, BELTS, FUR COATS,
SCARVES, GLOVES, DRESSING GOWNS, FOOT-
WEAR; NAMELY, SHOES, SPORTS SHOES, SLIP-
PERS AND BOOTS, IN CLASS 25 (U.S. CLS. 22 AND
39).**

**OWNER OF INTERNATIONAL REGISTRATION
0779235 DATED 3-28-2002, EXPIRES 3-28-2012.**

**THE MARK COMPRISES THE REPRESENTA-
TION OF AN ELONGATED LETTER P, FOLLOWED
BY A DOT.**

SER. NO. 79-011,409, FILED 3-25-2005.

BARBARA BROWN, EXAMINING ATTORNEY

**House of Blues Brands Corp. v. Celebrities
Publishing Corp.**

**Consolidated Opposition Nos. 91165876;
91165899; 91165901**

House of Blues Brands Corp. Trial Exhibit 45

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 3,076,966

Registered Apr. 4, 2006

**TRADEMARK
PRINCIPAL REGISTER**



**GIVENCHY (SOCIÉTÉ ANONYME) (FRANCE
SOCIÉTÉ ANONYME)
3, AVENUE GEORGE V
F-75008 PARIS
FRANCE**

**FOR: JEWELRY, NAMELY, RINGS, KEY RINGS
MADE OF PRECIOUS METAL, EARRINGS, EAR
CLIPS, CUFF LINKS, BRACELETS, CHARMS,
BROOCHES, NECKLACES, TIE PINS, ORNAMENTS
OF PRECIOUS METAL, MEDALLIONS; TIMEPIE-
CES AND CHRONOMETRIC APPARATUS AND
INSTRUMENTS, NAMELY, WATCHES, WATCH
CASES, ALARM CLOCKS; NUTCRACKERS OF
PRECIOUS METALS, THEIR ALLOYS OR COATED
THEREWITH, CANDLESTICKS OF PRECIOUS ME-
TALS, THEIR ALLOYS OR COATED THEREWITH,
JEWELRY BOXES OF PRECIOUS METALS, THEIR
ALLOYS OR COATED THEREWITH, IN CLASS 14
(U.S. CLS. 2, 27, 28 AND 50).**

**FOR: LEATHER AND IMITATION LEATHER
PRODUCTS, NAMELY, TRAVELING BAGS AND
TRAVELING SETS, NAMELY, LUGGAGE,
TRUNKS, SUITCASES, GARMENT BAGS FOR TRAV-
EL, VANITY CASES SOLD EMPTY; BACKPACKS,
SHOULDER BAGS, HANDBAGS, ATTACHÉ CASES,
DOCUMENT HOLDERS AND BRIEFCASES OF**

**LEATHER, CLUTCH BAGS, WALLETS, PURSES,
KEY CASES, BUSINESS CARD CASES; UMBREL-
LAS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

**FOR: CLOTHING AND UNDERWEAR, NAMELY,
SWEATERS, SHIRTS, T-SHIRTS, LINGERIE, BELTS
FOR CLOTHING, SCARVES, NECKTIES, SHAWLS,
VESTS, SKIRTS, RAINCOATS, OVERCOATS, SUS-
PENDERS, TROUSERS, DENIM TROUSERS, PULL-
OVERS, DRESSES, JACKETS, SASHES, GLOVES,
TIGHTS, SOCKS, BATHING SUITS, BATH ROBES,
PAJAMAS, NIGHTGOWNS, SHORTS, POCKET
SQUARES FOR CLOTHING; SHOES, BOOTS, SLIP-
PERS; HEADGEAR, NAMELY, HATS AND CAPS, IN
CLASS 25 (U.S. CLS. 22 AND 39).**

PRIORITY DATE OF 7-26-2004 IS CLAIMED.

**OWNER OF INTERNATIONAL REGISTRATION
0861927 DATED 1-17-2005, EXPIRES 1-17-2015.**

SER. NO. 79-015,265, FILED 1-17-2005.

MIDGE BUTLER, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 3,007,178

Registered Oct. 18, 2005

**TRADEMARK
PRINCIPAL REGISTER**

ANGÈLE BATIST

Paris

ANGÈLE BATIST

CARMEN, COLLE (FRANCE INDIVIDUAL)
8, RUE DES JARDINS
70200 LURE, FRANCE

FOR: JEWELRY; CLOCKS AND WATCHES, IN
CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: HAND BAGS, TRAVELING BAGS, RUCK-
SACKS, LEATHER AND TEXTILE SHOPPING
BAGS; LUGGAGE TRUNKS; UMBRELLAS, IN
CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY SKIRTS, BLOUSES,
DRESSES, HOSIERY, JACKETS, SHIRTS, TROU-
SERS, FOOTWEAR AND HEADWEAR, IN CLASS
25 (U.S. CLS. 22 AND 39).

PRIORITY CLAIMED UNDER SEC. 44(D) ON
FRANCE APPLICATION NO. 023163548, FILED 4-
29-2002, REG. NO. 023163548, DATED 4-29-2002, EX-
PIRES 4-29-2012.

NO CLAIM IS MADE TO THE EXCLUSIVE
RIGHT TO USE "PARIS", APART FROM THE
MARK AS SHOWN.

THE NAME "ANGELE BATIST" DOES NOT
IDENTIFY A LIVING INDIVIDUAL.

SER. NO. 78-175,053, FILED 10-16-2002.

ROBERT COGGINS, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 3,154,244

United States Patent and Trademark Office

Registered Oct. 10, 2006

**TRADEMARK
PRINCIPAL REGISTER**

Audi design

AUDI AG (FED REP GERMANY AKTIENGESELLSCHAFT)
85045 INGOLSTADT
FED REP GERMANY

FOR: PRECIOUS METALS AND THEIR ALLOYS, NAMELY GOLD, SILVER, PLATINUM; PRECIOUS METAL GOODS OR GOODS COATED WITH PRECIOUS METALS, NAMELY, BROOCHES, BUTTONS, COLLAR PINS, TIE PINS, STICK PINS, JEWELRY, PRECIOUS STONES; HOROLOGICAL AND CHRONOMETRIC INSTRUMENTS, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: UNWORKED AND SEMI-WORKED LEATHER AND IMITATIONS OF LEATHER, LEATHER GOODS, NAMELY, JACKETS, PANTS, SKIRTS, DRESSES, BAGS AND BRIEFCASES, POUCHES, WALLET, BOXES OF LEATHER, SHOPPING BAGS, KEYHOLDERS, STRAPS, COLLARS, VALISES, TRAVELLING BAGS, RUCKSACKS, HANDBAGS, UMBRELLAS, TOOL BAGS, ATHLETIC BAGS, TOTE BAGS, BEACH BAGS, BACKPACKS, COSMETIC CASES, CHANGE PURSES, HANDBAGS, LUGGAGE, WAIST PACKS, POCKETBOOKS, PURSES, SCHOOL BAGS, PENCIL CASES, BELTS, GLOVES, MANICURE CASES; ANIMAL SKINS AND HIDES; LUGGAGE TRUNKS AND TRAVELLING BAGS; UMBRELLAS, PARASOLS AND WALKING STICKS; WHIPS, ANIMAL HARNESSES AND SADDLERY, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, T-SHIRTS, PULL-OVERS, JACKETS, BLOUSONS, VESTS, SCARVES, TIES, UNDERWEAR, HATS, CAPS, HEADBANDS, SHOES, BOOTS AND SANDALS; OUTERCLOTHING, NAMELY, COATS, JACKETS, VESTS, HATS, CAPS, SCARVES, GLOVES AND BLOUSONS, IN CLASS 25 (U.S. CLS. 22 AND 39).

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

OWNER OF INTERNATIONAL REGISTRATION
0849634 DATED 2-1-2005, EXPIRES 2-1-2015.

OWNER OF U.S. REG. NOS. 1,416,538, 1,416,584 AND OTHERS.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "DESIGN", APART FROM THE MARK AS SHOWN.

THE FOREIGN WORDING IN THE MARK TRANSLATES INTO ENGLISH AS I HEAR.

SER. NO. 79-010,924, FILED 2-1-2005.

JOHN DALIER, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 3,114,486

Registered July 11, 2006

**TRADEMARK
PRINCIPAL REGISTER**

CATERINA ZANGRANDO

CATERINA ZANGRANDO S.R.L. A SOCIO UNI-
CO (ITALY CORPORATION)
VIA SANT'ANGELO, 92
I-31100 TREVISO
ITALY

FOR: PRECIOUS METALS AND THEIR ALLOYS
AND PRODUCTS MADE OF OR PLATED WITH
THESE MATERIALS, NAMELY, KEY RINGS; JEW-
ELRY AND COSTUME JEWELRY; PRECIOUS AND
SEMI-PRECIOUS STONES; WATCHES AND
CHRONOMETERS., IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).

FOR: LEATHER AND ITS IMITATIONS AND
ARTICLES OF THESE MATERIALS, NAMELY, AN-
IMAL SKINS; TRUNKS AND SUITCASES; HAND-
BAGS; RUCKSACKS; WALLETS; BRIEFCASES;
UMBRELLAS; BEACH UMBRELLAS; WALKING
STICKS; WHIPS; SADDLERY., IN CLASS 18 (U.S.
CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY, T-SHIRTS, SHORTS,
TROUSERS, PANTS, JACKETS, RAINWEAR,
SHIRTS, TOPS, CHEMISETTES, PULLOVERS,

COATS, SUITS, UNDERWEAR, PAJAMAS; HEAD-
WEAR; FOOTWEAR., IN CLASS 25 (U.S. CLS. 22
AND 39).

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

PRIORITY DATE OF 10-15-2004 IS CLAIMED.

OWNER OF INTERNATIONAL REGISTRATION
0855962 DATED 12-1-2004, EXPIRES 12-1-2014.

"THE NAME(S), PORTRAIT(S), AND/OR SIGNA-
TURE(S) SHOWN IN THE MARK IDENTIFIES
CATERINA ZANGRANDO, WHOSE CONSENT(S)
TO REGISTER IS SUBMITTED."

SER. NO. 79-013,041, FILED 12-1-2004.

MARCIE MILONE, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 3,133,007

Registered Aug. 22, 2006

**TRADEMARK
PRINCIPAL REGISTER**



**KIPEPEO LLC (DELAWARE LTD LIAB CO)
SUITE 428
155 WEST 68TH STREET
NEW YORK, NY 10023**

**FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

FIRST USE 4-1-2000; IN COMMERCE 7-1-2000.

**FOR: HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).**

FIRST USE 4-1-2000; IN COMMERCE 7-1-2000.

**FOR: CLOTHING, NAMELY BELTS, SHOES, T-
SHIRTS, HATS, AND CUFFS, IN CLASS 25 (U.S. CLS.
22 AND 39).**

FIRST USE 4-1-2000; IN COMMERCE 7-1-2000.

SER. NO. 78-720,702, FILED 9-26-2005.

LAURA KOVALSKY, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

United States Patent and Trademark Office

Reg. No. 3,156,863

Registered Oct. 17, 2006

**TRADEMARK
PRINCIPAL REGISTER**

GINGER GOFF

GOFF PROPERTIES, LLC (SOUTH CAROLINA
LTD LIAB CO)
PO BOX 5182
HILTON HEAD ISLAND, SC 29938

FOR: JEWELRY, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).

FIRST USE 11-1-2004; IN COMMERCE 11-1-2004.

FOR: HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3,
22 AND 41).

FIRST USE 5-2-2005; IN COMMERCE 5-2-2005.

FOR: CLOTHING, NAMELY, T-SHIRTS, DRESS
SHIRTS, POLO SHIRTS, SPORT SHIRTS, KNIT
SHIRTS, TANK TOPS, SWEATSHIRTS, SWEAT-
PANTS, WARMUP SUITS, DRESSES, SKIRTS,
BLOUSES, SWEATERS, COATS, PONCHOS, JACK-
ETS, SUITS, RAINCOATS, HATS, VISORS, BASE-
BALL CAPS, PANTS, JEANS, DENIMS, SHORTS,
GAUCHOS, BELTS, SHOES, NAMELY, SANDALS,
CLOGS, ESPADRILLES, PUMPS, SLIPPERS, BOOTS,

FLATS, BALLET SHOES, OXFORDS, LOAFERS,
TENNIS SHOES AND SPORT SHOES, TIES,
SCARVES, GLOVES, STOCKINGS, SOCKS, HOSI-
ERY, UNDERWEAR, BRAS, CAMISOLES, BOXER
SHORTS, BRIEFS, PANTIES, PAJAMAS, SLEEP-
WEAR, AND SWIMWEAR, IN CLASS 25 (U.S. CLS.
22 AND 39).

FIRST USE 3-11-2005; IN COMMERCE 3-11-2005.

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

THE NAME(S), PORTRAIT(S), AND/OR SIGNA-
TURE(S) SHOWN IN THE MARK IDENTIFIES
GINGER GOFF, WHOSE CONSENT(S) TO REGIS-
TER IS SUBMITTED.

SER. NO. 78-621,155, FILED 5-2-2005.

ELIZABETH BEYER, EXAMINING ATTORNEY

Int. Cls.: 14, 18 and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41 and 50

Reg. No. 3,155,441

United States Patent and Trademark Office

Registered Oct. 17, 2006

**TRADEMARK
PRINCIPAL REGISTER**

QUELLE.

QUELLE AKTIENGESELLSCHAFT (FED REP
GERMANY CORPORATION)
NÜRNBERGER STRABE 91 - 95
FÜRTH, FED REP GERMANY D-90762

FOR: GOODS MANUFACTURED FROM OR
PLATED WITH PRECIOUS METALS OR THEIR
ALLOYS, NAMELY, TABLE CENTERPIECES, ASH-
TRAYS, CIGAR AND CIGARETTE CASES, CIGAR
AND CIGARETTE HOLDERS; JEWELRY, PRE-
CIOUS GEMSTONES, CLOCKS, WATCHES AND
CHRONOGRAPHS FOR USE AS WATCHES, IN
CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FOR: GOODS FROM LEATHER AND LEATHER
IMITATIONS, NAMELY, BAGS, PURSES, WAL-
LETS, KEY CASES, ANIMAL SKINS AND FURS,
SUITCASES, UMBRELLAS, PARASOLS, AND
WALKING STICKS, WHIPS, HARNESES AND
SADDLES, HANDBAGS, BRIEFCASES, SHOPPING

BAGS, SCHOOL SATCHELS, PACK SACKS, NAME-
LY SPORTS PACKS, AND RUCKSACKS, IN CLASS
18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FOR: CLOTHING, NAMELY COATS, PANTS,
JACKETS, PULLOVERS, T-SHIRTS, SHIRTS, UN-
DERWEAR, DRESSES, SUITS, SKIRTS, WRIST-
BANDS, SCARVES, SHAWLS, BRACES, TIES,
GLOVES, SOCKS, HEADBANDS, BELTS, HATS,
GLOVES, SHORTS, SHOES, FOOTWEAR, HEAD
WEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

OWNER OF FED REP GERMANY REG. NO.
39962634, DATED 2-11-2000, EXPIRES 10-31-2009.

SER. NO. 76-155,003, FILED 10-30-2000.

GEORGE LORENZO, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

Reg. No. 3,121,088

United States Patent and Trademark Office

Registered July 25, 2006

**TRADEMARK
PRINCIPAL REGISTER**

MEXX

**MEXX INTERNATIONAL B.V. (NETHERLANDS
CORPORATION)
LEIDSEWEG 219
2253 AE VOORSCHOTEN, NETHERLANDS**

**FOR: JEWELRY; PRECIOUS GEMSTONES; HOR-
OLOGICAL AND CHRONOMETRICAL INSTRU-
MENTS, NAMELY WATCHES, CLOCKS, AND
CHRONOMETERS, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**FOR: LEATHER AND IMITATIONS OF LEA-
THER SOLD IN BULK; ANIMAL SKINS AND
HIDES; TRUNKS FOR TRAVELLING AND TRA-
VELLING BAGS; UMBRELLAS, PARASOLS, AND
WALKING STICKS; WHIPS, HARNESES, AND
SADDLERY; POCKETBOOKS, HANDBAGS, TOTE
BAGS, WALLETS, CREDIT CARD CASES, DRAW-
STRING POUCHES, BACKPACKS, ATTACHE
CASES, BRIEFCASE-TYPE PORTFOLIOS, IN CLASS
18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**FOR: ARTICLES OF CLOTHING, NAMELY
PANTS, TROUSERS, SHORTS, BERMUDA SHORTS,
SHIRTS, SWEATSHIRTS, T-SHIRTS, SWEATERS,
CARDIGANS, JACKETS, BLAZERS, COATS, VESTS,
SHIRTS, TOPS, SUITS, PANT SUITS, SKIRT SUITS,
RAINCOATS, RAIN JACKETS, SKIRTS, DRESSES,
OVERALLS, BLOUSES, SCARVES, GLOVES, SHOES,
BOOTS, SOCKS, BELTS FOR WEAR, CAPS, HATS,
TIES, FOOTWEAR, HEADWEAR, IN CLASS 25 (U.S.
CLS. 22 AND 39).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**OWNER OF U.S. REG. NOS. 1,472,187, 1,635,452,
AND 2,156,183.**

SN 76-352,902, FILED 12-24-2001.

JOHN DALIER, EXAMINING ATTORNEY

Int. Cls.: 14, 18, and 25

Prior U.S. Cls.: 1, 2, 3, 22, 27, 28, 39, 41, and 50

United States Patent and Trademark Office

Reg. No. 3,127,245

Registered Aug. 8, 2006

**TRADEMARK
PRINCIPAL REGISTER**

MEXX

**MEXX INTERNATIONAL B.V. (NETHERLANDS
CORPORATION)
LEIDSEWEG 219
2253 AE VOORSCHOTEN, NETHERLANDS**

**FOR: JEWELRY; PRECIOUS GEMSTONES; HOR-
OLOGICAL AND CHRONOMETRICAL INSTRU-
MENTS, NAMELY WATCHES, CLOCKS, AND
CHRONOMETERS, IN CLASS 14 (U.S. CLS. 2, 27, 28
AND 50).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**FOR: LEATHER AND IMITATIONS OF LEA-
THER SOLD IN BULK; ANIMAL SKINS AND
HIDES; TRUNKS FOR TRAVELING AND TRAVEL-
LING BAGS; UMBRELLAS, PARASOLS, AND
WALKING STICKS; WHIPS, HARNESES, AND
SADDLERY; POCKETBOOKS, HANDBAGS, TOTE
BAGS, WALLETS, CREDIT CARD CASES, DRAW-
STRING POUCHES, BACKPACKS, ATTACHE
CASES, BRIEFCASE-TYPE PORTFOLIOS, IN CLASS
18 (U.S. CLS. 1, 2, 3, 22 AND 41).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**FOR: ARTICLES OF CLOTHING, NAMELY
PANTS, TROUSERS, SHORTS, BERMUDA SHORTS,
SHIRTS, SWEATSHIRTS, T-SHIRTS, SWEATERS,
CARDIGANS, JACKETS, BLAZERS, COATS, VESTS,
SHIRTS, TOPS, SUITS, PANT SUITS, SKIRT SUITS,
RAINCOATS, RAIN JACKETS, SKIRTS, DRESSES,
OVERALLS, BLOUSES, SCARVES, GLOVES, SHOE,
BOOTS, SOCKS, BELTS FOR WEAR, CAPS, HATS,
TIES, FOOTWEAR, HEADWEAR, IN CLASS 25 (U.S.
CLS. 22 AND 39).**

FIRST USE 9-25-2003; IN COMMERCE 9-25-2003.

**OWNER OF U.S. REG. NOS. 1,472,187, 1,635,452,
AND 2,156,183.**

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JOHN DALIER, EXAMINING ATTORNEY

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**TRADEMARK
PRINCIPAL REGISTER**



**KUKOVI (H.K.) FASHION CO. LTD. (HONG
KONG CORPORATION)
FLAT H, 6/F, 117 FUK WAH STREET
SHAM SHUI PO
KOW LOON, HONG KONG**

**FOR: JEWELRY, NAMELY- NECKLACES, BRA-
CELETS AND EARRINGS, IN CLASS 14 (U.S. CLS. 2,
27, 28 AND 50).**

FIRST USE 9-15-2005; IN COMMERCE 9-15-2005.

**FOR: HANDBAGS AND WALLETS, IN CLASS 18
(U.S. CLS. 1, 2, 3, 22 AND 41).**

FIRST USE 9-15-2005; IN COMMERCE 9-15-2005.

**FOR: CLOTHING, NAMELY, SUITS, SHIRTS,
PANTS, SKIRTS, DRESSES, NIGHT GOWNS, SWEA-
TERS, COATS, JEANS, JACKETS, RAINCOATS,
SCARVES, SHAWLS, TIES, CAPS, GLOVES, SOCKS
AND BELTS, IN CLASS 25 (U.S. CLS. 22 AND 39).**

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