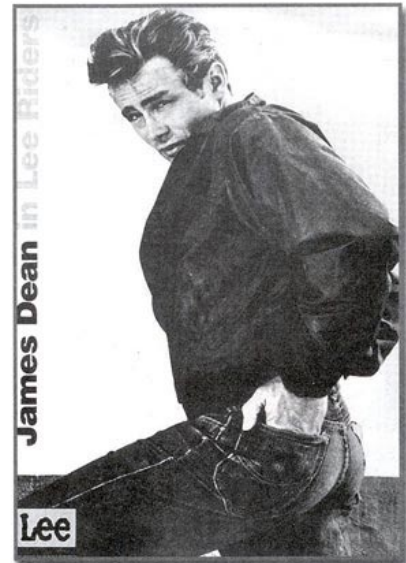
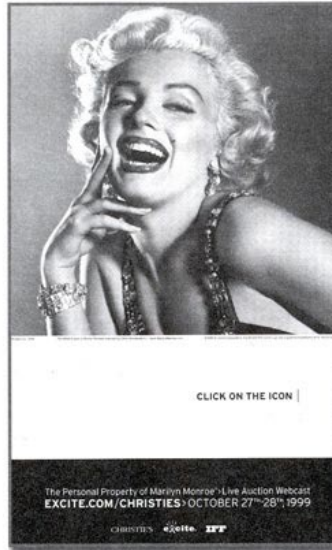


CMG AT 20

Licensor protects and serves biggest celebs



AD FAB: Not only does CMG make big money deals for its clients with the like of the Gap, Christie's and Lee, it's also careful to protect their classic images.

LICENSED TO SELL

Below is CMG's top 10 client list and the number of licenses the firm has negotiated for each.

Marilyn Monroe	700
James Dean	650
Babe Ruth	600
Humphrey Bogart	300
Lou Gehrig	250
Jackie Robinson	200
Bill Elliott	200
Malcolm X	150
Vince Lombardi	150

Source: CMG

Note: Numbers are approximate



Humphrey Bogart

Congratulations

CMG Worldwide

On 20 Years of Representing the Greatest Legends
of the 20th Century and Beyond

RUBENSTEIN ASSOCIATES, INC.

Public Relations

1345 Avenue of the Americas
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ICON EMPIRE

FROM ELVIS TO THE 'NET, CMG MOVES FORWARD

By MICHAEL ARCHER

Toward the end of last year, scads of media outlets and prominent organizations released their lists of entertainers and sports figures of the century. Besides being audience-pleasers and fodder for talkshow debates, these ubiquitous rundowns all had one thing in common: They were saturated with Curtis Management Group (CMG) personalities.

As the licensing and merchandising brain trust heads into the new millennium, it celebrates its 20th anniversary representing some of the biggest names in the history of film, sports and music, including legends Marilyn Monroe (Playboy's "Sexiest Star of the Century"), Babe Ruth (Associated Press' "Athlete of the Century"), James Dean, Jackie Robinson and Buddy Holly.

Building the stable of

fabled stars all started when current chairman and CEO Mark A. Roesler had an epiphany short after joining the then-named Curtis Publishing Co. in 1981.

Curtis had been the longtime publisher of the Saturday Evening Post, which had been handling the licensing and merchandising of Norman Rockwell artwork after the painter's death in 1978. After seeing the need for the company to protect its artwork, it occurred to Roesler that the families of deceased celebrities needed similar services.

"There were no existing laws but I believed it was possible to protect the rights of famous deceased people," says Roesler. "And nobody was doing it at that time."

After Roesler, who graduated with a joint degree from Indiana U.'s schools of law and business,

CMG makes licensing history

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began representing the Rockwell family, he founded Curtis Licensing and, shortly thereafter, was selected as the business agent for the Elvis Presley estate.

The King's signing, says Roesler, "really got us going," and he started his own firm, CMG. Less than a year later the Dean, Ruth and Holly estates signed on.

While the big-name clients and prospect of added income certainly helped expand its roster, CMG made sure to offer the families of the famous deceased more than cash and prestige.

"Financially, they were going to help, but daddy's representation was the most important thing to me," says Julia Ruth Stevens, daughter of the Babe. "There had been things done to celebrities that I didn't like and I didn't know if their families had any say in what was done. CMG assured me when I signed on that everything would be in the best of taste and they haven't let me down. They consult me on everything."

While CMG was doing well and their clients seemed pleased, Roesler says the prospect of the company

growing to over 200 clients—its current size—was unfathomable until the latter part of the 1980s. The problem was that CMG was sailing uncharted waters.

"It was such an uphill battle because people were so used to using deceased celebrities without securing anybody's permission and there were no laws in our favor," says Roesler. "As we began working with various states to get laws passed on the right to publicity and securing trademark protection for our clients' names and images, things started turning around.

"It's not enough to just market these people, the legal work that's involved is imperative to establish a foundation."

Along with establishing publicity rights for the families of deceased celebrities, CMG was involved in several other landmark legal battles that have shaped the emerging area of intellectual property law. In 1992, CMG defeated Warner Bros. to establish that studios did not control merchandising and endorsement rights to performers who acted in their movies. The decision set the stage for all actors and to control their images apart from the studios.

In a case against Major League Baseball involving the use of team logos on player's uniforms, CMG secured the right to allow their clients to



ROESLER

appear for merchandising and endorsements in their uniforms.

In 1993, a high-profile legal battle established that Malcolm X's widow, Betty Shabazz, not Spike Lee—who helmed the bio pic based on the civil rights leader's life—controlled the rights to "X" used in association with her husband (such as in baseball caps).

As laws were established and CMG and its client list grew, so did the number of licensing agreements for the superstars represented. Babe Ruth, for instance, has 250-300 licenses in place, generating yearly six-figure

sums that are divided between Stevens, her deceased sister's family and Babe Ruth Baseball League, a youth program.

"It's a snowball effect," says CMG president Darci Ross. "We keep their name out there and advertisers see them and start coming to us. The licensees are all important but the properties are what makes us who we are."

CMG expanded over the years to represent trademarks like "I (HEART) NY"; historical figures such as Mark Twain and Amelia Earhart; and living clients including musician Chuck Berry, comedian Richard Pryor and race-car driver Bill Elliott.

The goal in the future is to add more living clients and historical trademarks, and monitor and utilize the Internet. (CMG polices the use of their clients online and controls client Web sites.)

The future, according to Roesler, is overseas. "The United States only represents 5% of the world's population so there's still a big world out there for us."