



United States Copyright Office

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September 27, 2013

Greber & Associates, PC
Attn: Henry M. Abromson
1649 Coopers Way
Frederick, MD 21701

**RE: ODE TO THE ENDZONE
Control No. 81-510-3843(A)**

Dear Mr. Abromson:

The Review Board of the United States Copyright Office (the “Board”) is in receipt of your second request for reconsideration of the Registration and Recordation Program’s refusal to register a copyright claim in a choreographic work entitled “Ode to the Endzone.” I apologize for the lengthy delay in the issuance of this determination. After periods of inaction, staff departures, and budgetary restrictions, the Register of Copyrights has appointed a new Review Board and we are proceeding with second appeals of registration refusals as expeditiously as possible.

The Review Board has carefully examined the application, the identifying deposit, and all of the correspondence in this case. After consideration of the arguments in your letter, the Board affirms the denial of registration of this copyright claim because “Ode to the Endzone” does not contain a sufficient amount of original authorship, nor does it contain a sufficient amount of creative authorship in either the treatment or arrangement of movements to constitute a copyrightable work of choreography. This decision constitutes final agency action in this matter. 37 C.F.R. § 202.5(g).

I. DESCRIPTION OF THE WORK

“Ode to the Endzone” consists of a series of movements comprised of pre-existing “sports celebration dances/social dances” and other variations of common gestures and movements.¹ The movements are strung together to form a 23 second routine as depicted in the deposit video and step-by-step instructions. The step-by-step instructions are reproduced as an appendix to this determination.

¹ There is an inconsistency regarding the number of movements that you represent are contained within “Ode to the Endzone.” Your first request for reconsideration contends that there are 42 movements, while your second request asserts that there are 40 individual movements. The Board declines to resolve this inconsistency, but notes that some number of the movements are repeated in the overall routine which makes it difficult to identify any more than 27 movements and, arguably, even fewer.

II. THE ADMINISTRATIVE RECORD

On January 12, 2006, the Copyright Office received a copyright registration claim from you for the work "Ode to the Endzone." In a letter dated November 28, 2006, Supervisory Examiner, Adam Friedman, refused registration of the work, finding it to be a simple dance routine that did not contain a sufficient amount of original choreographic authorship to support a claim of copyright. *Letter from Supervisory Examiner, Adam Friedman, to Henry M. Abromson*, at 1 (November 29, 2006). In a letter dated February 22, 2007, you requested reconsideration of the Office's refusal to register the work, as required by 37 C.F.R. § 202.5(c), setting forth your reasons as to why the work was copyrightable and should be registered.

In a letter dated November 13, 2007, Attorney Advisor, Virginia Giroux-Rollow, upheld the refusal to register "Ode to the Endzone." She determined that the work (1) represented a series of NFL referee signals rather than dance movements, and (2) even if the movements did constitute a dance routine, they did not constitute a sufficient amount of original and creative authorship upon which to support a copyright registration. *Letter from Attorney Advisor, Virginia Giroux-Rollow, to Henry M. Abromson*, at 1 (November 13, 2007).

In a letter dated February 8, 2008, you requested that the reconsider for a second time its refusal to register "Ode to the Endzone." You argue that Ms. Giroux-Rollow was incorrect to find that the work represents a series of NFL referee signals, stating that there are only 6 specific moves that might be categorized as referee signals, and noting that the performer Madonna's choreographic work for her recording *Vogue* contains movements that could be categorized as referee signals. *Letter from Henry M. Abromson to Copyright R & P Division*, at 2-4, Exhibit B & C (February 8, 2008). You assert that "Ode to the Endzone" was intended to embody the emotion which is typically part of football endzone dances and that the work is not intended to be connected with referee hand signals.² *Id.* at 4. You further assert "Ode to the Endzone" contains sufficient complexity in its movements to warrant registration, comparing the 40 distinct movements that you claim exists in the work with the 22 dance movements that you argue appears in a dance routine such as the Electric Slide. You conclude that the time to perform "Ode to the Endzone" – 23 seconds – is irrelevant when judging the originality of choreographic works, which instead should be judged based upon the number of basic building blocks of copyrightable expression that make up the work. *Id.* at 12.

III. DECISION

A. The Legal Framework

All copyrightable works must qualify as "original works of authorship fixed in any tangible medium of expression." 17 U.S.C. § 102(a). As used with respect to copyright, the term "original" consist of two components: independent creation and sufficient creativity. *Feist Publ'ns, Inc. v.*

² The Board does not consider, nor base its determination, on whether one or more of the movements contained in "Ode to the Endzone" are, in fact, football referee hand signals.

Rural Tel. Serv. Co., 499 U.S. 340, 345 (1991). First, the work must be independently created by the author, *i.e.*, not copied from another work. Second, the work must possess sufficient creativity. While only a modicum of creativity is necessary to satisfy the standard, the Supreme Court has ruled that some works (such as the telephone directory at issue in the case) fail to meet the requirement. The Court observed that “[a]s a constitutional matter, copyright protects only those constituent elements of a work that possess more than a *de minimus* quantum of creativity.” *Id.* at 363. There can be no copyright in a work in which “the creative spark is utterly lacking or so trivial as to be nonexistent.” *Id.* at 359.

The Copyright Act recognizes choreography as a distinct category of copyrightable authorship. *See* 17 U.S.C. § 102(a)(4). The statute does not define the term “choreographic works.” However, the legislative history states that this term has a “fairly settled meaning[.]” H.R. Rep. No. 94-1476, at 53 (1976), S. Rep. No. 94-443, at 52 (1976). The word “choreography” is derived from the Greek words “*choreia*,” meaning “dance,” and “*graphikos*,” meaning “to write.” A dance is the “static and kinetic succession[] of bodily movements in certain rhythmic and spatial relationships.” *Horgan v. Macmillan, Inc.*, 789 F.2d 157, 161 (2d Cir. 1986). Choreography is the composition and arrangement of “a related series of dance movements and patterns organized into a coherent whole.” *Id.*

The introduction of choreography into the 1976 Copyright Act as a distinct category of copyrightable authorship was intended to rectify perceived deficiencies that existed under the prior copyright law. Under the 1909 Act, choreography was not independently protectable subject matter, but rather was only protectable to the extent that the choreographic work constituted a “dramatic work.” Act of Mar. 4, 1909, ch. 320, 35 Stat. 1075 (repealed 1976). “Dramatic compositions” were among the enumerated classes into which copyrightable works were divided for the purpose of registration. The requirement that a choreographic work must tell a story in order to be protected by federal copyright law established an adequate dividing line between works of copyrightable choreography and uncopyrightable, nondramatic dances or movement. *See*, 24 Fed. Reg 4955 (1959). As choreography developed, however, it became apparent that not all choreographic works told a story. Many forms of modern and abstract choreography did not attempt to “tell a story” in any conventional sense. There was growing concern that adequate protection for new, creative forms of the choreographic art would be unprotected if copyright protection for choreography was limited to dramatic works.

During the years preceding the revision of the copyright law in 1976, the Copyright Office, pursuant to appropriations by Congress for this purpose, commissioned a series of studies on copyright law and practices. Study No. 28, “Copyright in Choreographic Works,” by Borge Varmer, published in October of 1959 is germane to Board’s analysis. Borge Varmer, Copyright in Choreographic Works, Copyright Office Study No. 28, Committee Print, Subcomm. on Patents, Trademarks, and Copyright, Senate Comm. on Judiciary, 86th Cong. 2d Sess. at 89 (1961), *citing*, Curt Sachs, WORLD HISTORY OF THE DANCE, Chapters 6 and 7 (1937).

Mr. Varmer began the study by distinguishing the development of “choreography” from “dance:”

The dance is one of the oldest forms of human expression. Originally, perhaps, the bodily movements of a dance were spontaneous expression of the dancer’s emotions for his own satisfaction. Group dances following an established pattern, as in ritual dance or a community folk dance, became the means of expressing the feelings of the group of dancers. Ultimately, the dance was developed into an art form, a work of choreography for theatrical presentation, by which bodily movements to be performed by dancers are devised to convey thought or feeling to an audience.

A dance created for theatrical performance may be comparable to a drama to be spoken and acted, or a musical composition to be performed as an art form by which thought or feeling is conveyed to an audience.

Herein lies an essential distinction between those relatively simple dances, such as the steps of a ballroom or other social dance, devised primarily for the enjoyment of the dancers themselves, and those intricate dances such as ballets, devised for execution by skilled performers for the enjoyment of an audience. “Choreographic work” is commonly understood as referring to the latter.

Id. at 93.

This last statement is important since 17 years later when Congress added the class of “choreography” to the categories of copyrightable subject matter in section 102(a) of the Copyright Act of 1976, Congress left this class as an undefined term in the legislation. In the House Report accompanying the legislation, Congress stated that, “Of the seven items listed [as categories of authorship in section 102(a)], four are defined in section 101. The three undefined categories—‘musical works,’ ‘dramatic works,’ and ‘pantomimes and choreographic works’—have fairly settled meanings. There is no need, for example, to specify the copyrightability of electronic or concrete music in the statute since the form of a work would no longer be of any importance, nor is it necessary to specify that ‘choreographic works’ do not include social dance steps or simple routines.” H.R. Rep. 94-1476 (1976).

Whether or not it was prudent for Congress to leave the term choreography undefined is debatable. It is clear, however, that the subject matter of copyrightable “choreography” was intended by Congress to be a discreet subset of dance generally. As the legislative history of the 1976 Act suggests, social dance steps and simple routines are not within the scope of the term choreography. The usage by Congress of the phrase “social dance steps” is not appropriately limited to individual movements within a social dance, but rather appears intended to refer to social

dances generally in contrast to choreography prepared for performance to the public. As Varmer indicated, "Herein lies an essential distinction between those relatively simple dances, such as the steps of a ballroom or other social dance, devised primarily for the enjoyment of the dancers themselves, and those intricate dances such as ballets, devised for execution by skilled performers for the enjoyment of an audience." The distinction being made was not a reference to the individual "steps" of a ballroom or social dance, but rather the distinction between ballroom and social dances on the one hand created for the enjoyment of the dancers themselves and those more intricate choreographic works that were created for the enjoyment of an audience.

Similarly, the legislative history's reference to "simple routines" was not merely an indication that sufficient creativity is required for choreographic works, as with all copyrightable authorship under the copyright law. The more consistent interpretation of this phrase is a contrast between simple dance routines and that subset of dance that would constitute "choreographic" authorship. The distinction Congress was making was not a denigration of social dance or simple dance routines, nor was it an imposition of artistic merit as a condition for eligibility for federal copyright protection. Congress did not raise the threshold of originality for dance, but rather delineated the subject matter that was eligible for copyright protection. Congress restricted federal copyright protection to that subset of dance that qualified as choreography. The legislative history of the Copyright Act clarified the distinction between "choreographic works" on the one hand and simple routines on the other. *See* H.R. Rep. No. 94-1476, at 53 (1976); S. Rep. No. 94-443, at 52 (1976) ("choreographic works" do not include social dance steps and simple routines"). Choreographic works are eligible for copyright protection, but simple routines are not.

The dividing line between a copyrightable choreographic work, and a simple routine is a continuum, rather than a bright line. The Copyright Office may register complex dances consisting of a related series of dance steps, movements, and patterns organized into a coherent, compositional whole. By contrast, it is not possible to copyright a series of dance movements that constitutes a relatively small part of a theatrical performance, such as a discrete routine within a variety show, dance contest, or other exhibition. *See* Borge Varmer, Copyright Office Study No. 28, Copyright in Choreographic Works, at 100 (1961).

B. Analysis of the Work "Ode to the Endzone"

As with all works submitted for registration, the Copyright Office – and the Review Board – begin with an analysis of the individual elements of a work to determine if they possess sufficient original authorship to warrant a copyright registration. In conducting this analysis with respect to "Ode to the Endzone," the Board notes that you acknowledge in your second request for reconsideration that most, if not all, of the movements are not original. Examining the 40 movements you have captured in the photographs contained in Exhibit A of your second request³, movement numbers 1, 2, 3, 5, 6, and 7 are characterized as the "Heisman Trophy pose" as performed by former University of Michigan football player (and Heisman Trophy winner) Desmond Howard in the 1991 Michigan vs. Ohio State football game. Movement numbers 9 through 13 copy the

³ Once again, the Board disputes your assertion that there are 40 distinct movements within "Ode to the Endzone." However, for clarity and ease of analysis, we view the movements as you delineate them in Exhibit A.

routine of former Dallas Cowboy football player Butch Johnson (which you have identified as the "California Quake") upon his scoring of a touchdown. Movement numbers 14 through 18 are the touchdown routine performed by former Houston Oiler and Atlanta Falcon player Billy "White Shoes" Johnson (which you identify as the "Funky Chicken"). Movement numbers 19 and 20 represent the spiking of a football, performed by football players throughout the history of professional and nonprofessional football. You describe movement numbers 21 through 24 as former Baltimore Ravens linebacker Ray Lewis's "end-zone celebration routine dance."⁴ Movement numbers 25 through 31 are a portion of the touchdown routine of former Cincinnati Bengals running back Elbert "Ickey" Woods, commonly known as the "Ickey Shuffle." Movement number 32 represents former New England Patriot wide receiver Joey Galloway's touchdown routine. Movement number 34 through 38 are identified by you as the celebration routine of amateur runner Peter F. Stine. Finally, movement number 40 represents the touchdown celebration, the "Lean," of former St. Louis Rams running back Marshall Faulk.⁵ *Letter from Henry Abromson to Copyright R&P Division* (February 8, 2008).

As a result of copying, the vast majority of movements contained in "Ode to the Endzone" lack originality, and therefore are not copyrightable by you as the applicant to this registration. Only movement numbers 4, 8, 33, and 39 are, possibly, not copied from another source. These minor movements are *de minimus* in their creativity and, arguably, are not even identifiable as dance, let alone the subset of choreography that Congress has identified as the subject matter of copyright. Consequently, the Board determines that movement numbers 4, 8, 33, and 39 lack sufficient creativity to support a claim to copyright.

Second, the Board has examined "Ode to the Endzone" to consider whether the work, as a whole, contains sufficient copyrightable authorship. The Board accepts the principle that combinations of unprotectable elements may nonetheless be eligible for registration. However, in order to be eligible, such combinations must contain some distinguishable variation in the selection, coordination, or arrangement of their elements that is not so obvious or minor that the "creative spark is utterly lacking or so trivial as to be nonexistent." *Feist*, 4499 U.S. at 359. To qualify as a work of choreography under the Copyright Act, the selection, coordination, or arrangement of dance movements cannot result in a "social dance," or a "simple routine"; otherwise, the resultant work is not choreography and does not fall within one of the categories of subject matter set forth in section 102(a) of the Copyright Act. *See*, H.R. Rep. No. 94-1476, at 53 (1976) ("choreographic works" do not include social dance steps and simple routines"). When viewed as a whole, it seems to best describe "Ode to the Endzone" as a simple routine.

In arriving at the conclusion that "Ode to the Endzone" is a simple routine, as opposed to a choreographic work, the Board is persuaded by several factors. First, a choreographic work represents a related series of dance movements and patterns organized into an integrated, coherent, and expressive compositional whole. *See, Horgan*, 789 F.2d at 161. "Ode to the Endzone" is a fairly haphazard collection of routines and dance steps that are not interrelated or connected with

⁴ The Ray Lewis routine is actually more associated with his defensive play, most commonly accompanying a tackle by Mr. Lewis for a loss of yardage.

⁵ The Board notes that the "Lean" is not original to Mr. Faulk, having been performed previously by former teammate and wide receiver Issac Bruce, among others.

one another, other than being drawn from the world of sports. Additionally, the collection of the dance steps embodied in "Ode to the Endzone" is the sort of composition that by all reasonable objective considerations would constitute a discrete routine within a theatrical performance, such as a relatively small part of a variety show, dance contest, or other exhibition. The Board also notes that "Ode to the Endzone" lacks any significant dramatic content, contains no specific musical composition and does not appear to involve any execution of dance movements by skilled performers. While dramatic content is no longer a requirement of the copyright law to signify a choreographic work, it is nevertheless a guidepost as to whether certain forms of dance *may* rise to the level of choreography. Choreography is also usually accompanied by specific musical composition tailored to the movements within the work. Execution of the dance movements by skilled performers is also another typical characteristic of a choreographic work. While the presence or absence of these bellwether characteristics of choreography is not determinative of whether a particular composition constitutes choreography, their absence in "Ode to the Endzone" is relevant to the Board's determination that the work, as a whole, is an unprotectable simple routine, and not a choreographic work.


Finally, the Board notes your earlier submissions to the Copyright Office, which were denied registration. They are comprised of fewer sports related movements, strung together. You seem to be probing for the "magic number" of movements the combination of which will transform a work from a simple routine into a work of choreography. The number of movements or groups of movements is not a hallmark of what constitutes a work of choreography.

IV. CONCLUSION

For the reasons stated herein, the Review Board of the United States Copyright Office affirms the refusal to register the work entitled "Ode to the Endzone." This decision constitutes final agency action on this matter. 37 C.F.R. § 202.5(g).

Maria A. Pallante
Register of Copyrights

BY:



William J. Roberts, Jr.
Copyright Office Review Board

CHOREOGRAPHY: ODE TO THE ENDZONE



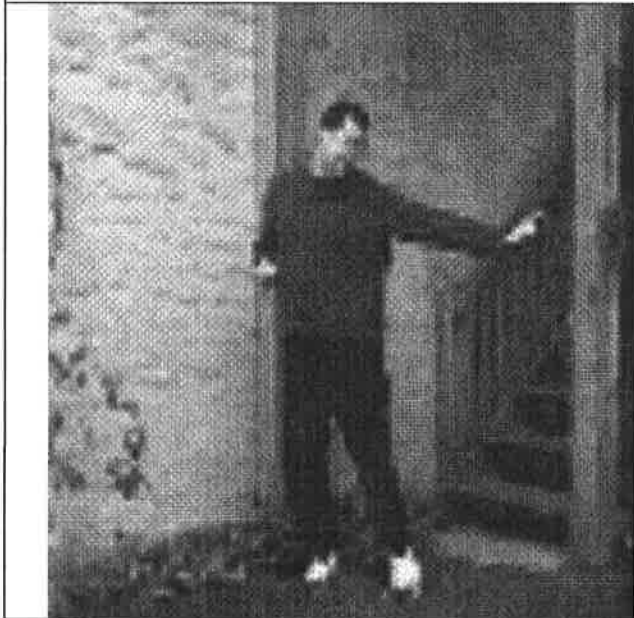
Move 1

(Choreography)

Lift left leg to waist. Extend left arm straight to the left side. Bring right arm into chest, chest high. Look to left.

(Move Detail)

The performer performs a creative variation of the Heisman Trophy celebration dance move, which is best known as being performed by Desmond Howard upon scoring a touchdown on a punt return against Ohio State in 1991.

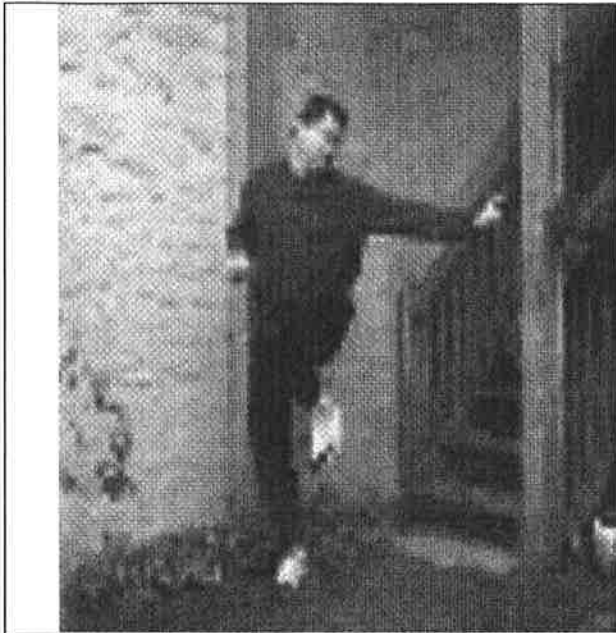


Move 2

(Choreography)

Stomp left leg to the floor. Maintain upper body position.

EXHIBIT A



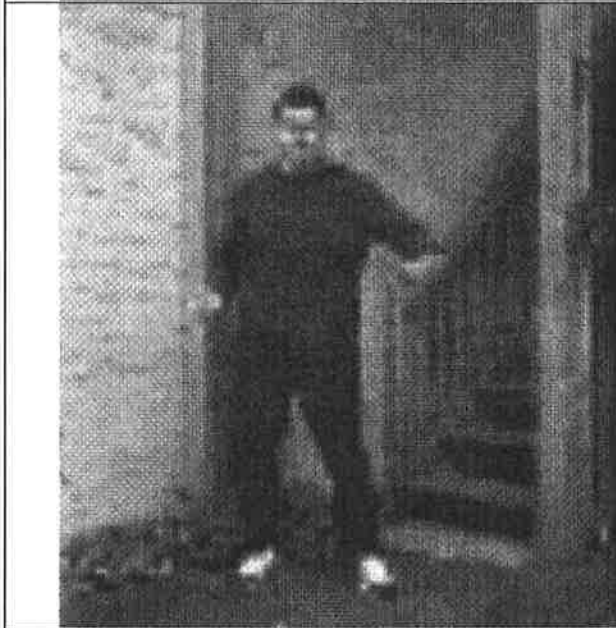
Move 3

(Choreography)

Lift left leg to waist. Extend left arm straight to the left side. Bring right arm into chest, chest high. Look to left.

(Move Detail)

Repeat.

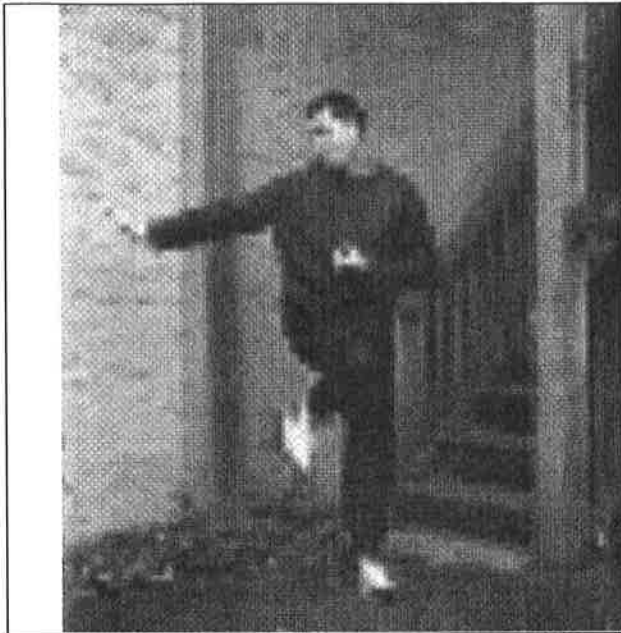


Move 4

(Choreography)

Stomp left leg to floor. Return to center position.

EXHIBIT A



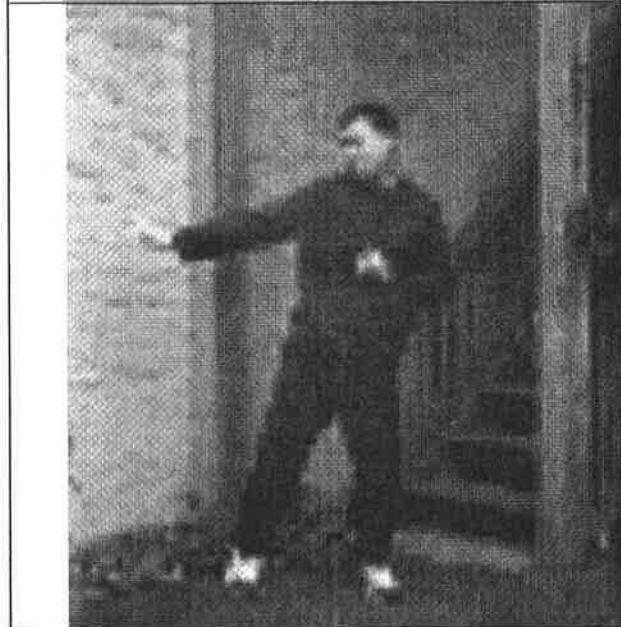
Move 5

(Choreography)

Lift right leg to waist. Extend right arm straight to the right side. Bring left arm into chest, chest high. Look to right.

(Move Detail)

Perform the Heisman Trophy dance routine to the right.

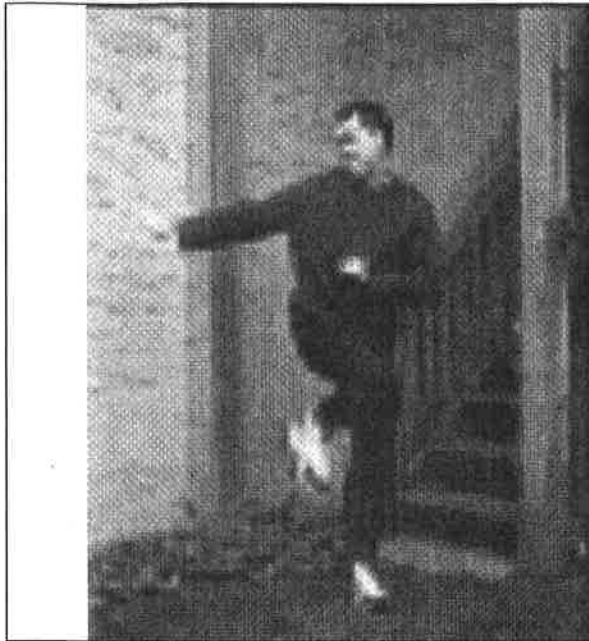


Move 6

(Choreography)

Stomp left leg to the floor. Extend left arm straight to the left side. Bring right arm into chest, chest high. Look to left.

EXHIBIT A



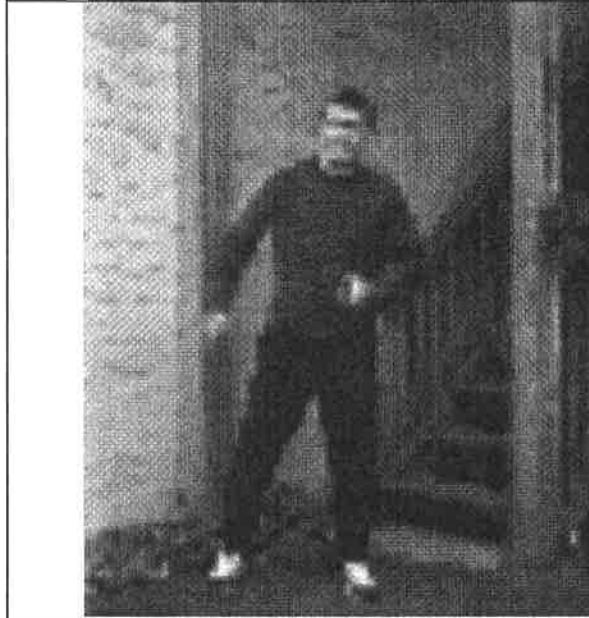
Move 7

(Choreography)

Lift right leg to waist. Extend right arm straight to the right side. Bring left arm into chest, chest high. Look to right.

(Move Detail)

Repeat.

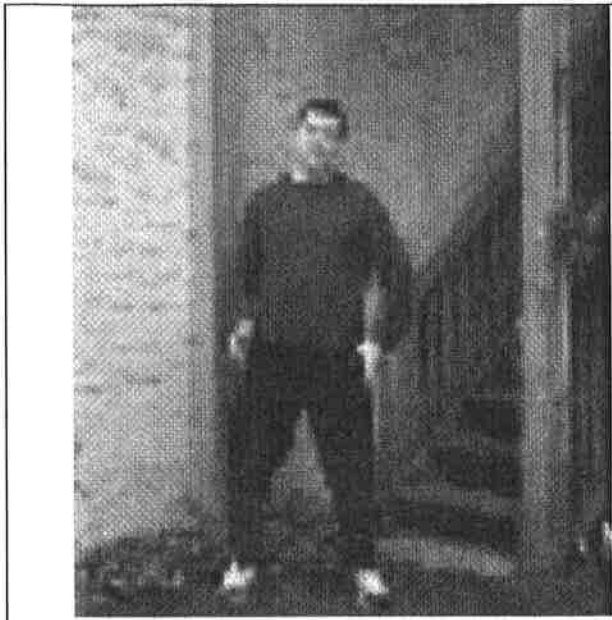


Move 8

(Choreography)

Stomp right leg to floor. Return to center position.

EXHIBIT A



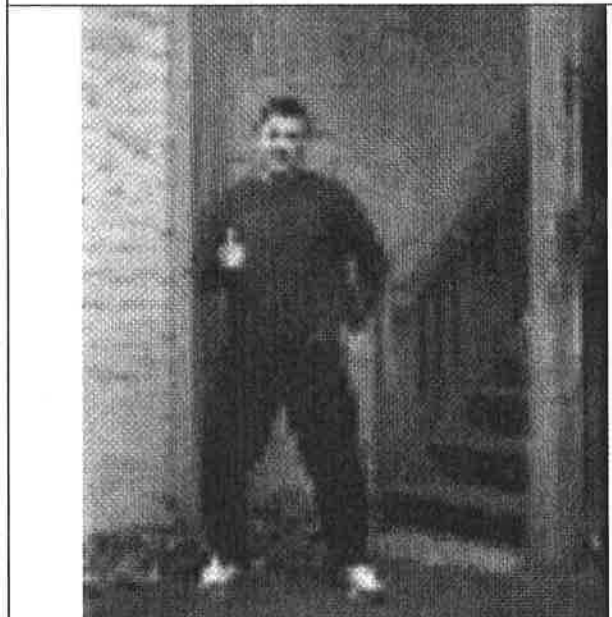
Move 9

(Choreography)

Bend legs slightly and spread to shoulder width. Face forward. Bring hands to hips and shape hands as six-shooter guns. Sway from left to right.

(Move Detail)

The performer, in moves 9 through 13, performs a creative variation of Butch Johnson's "California Quake" end-zone dance routine, with his hands formed into the shape of six-shooters.



Move 10

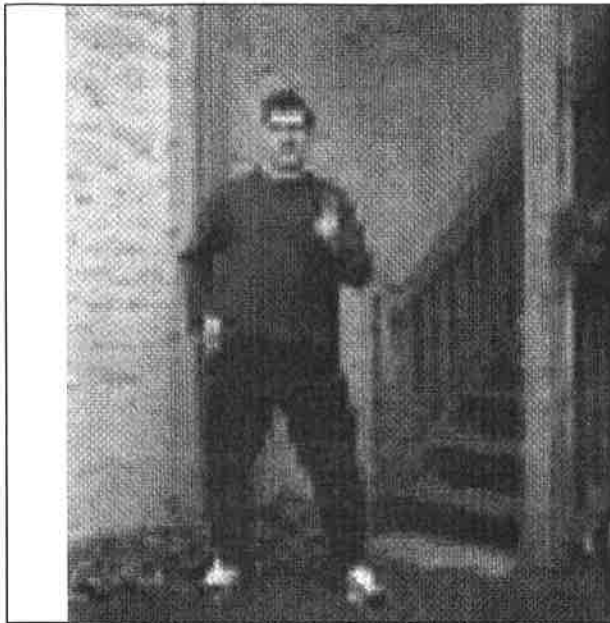
(Choreography)

Keep legs bent and spread at shoulder width. Keep left arm on hip with hand in shape of a gun. Lift right hand off of hip, bending arm approximately ninety degrees. Keep hand shaped like a gun. Sway from left to right.

(Move Detail)

The performer acts as if he his shooting a gun, which is drawn from his hip.

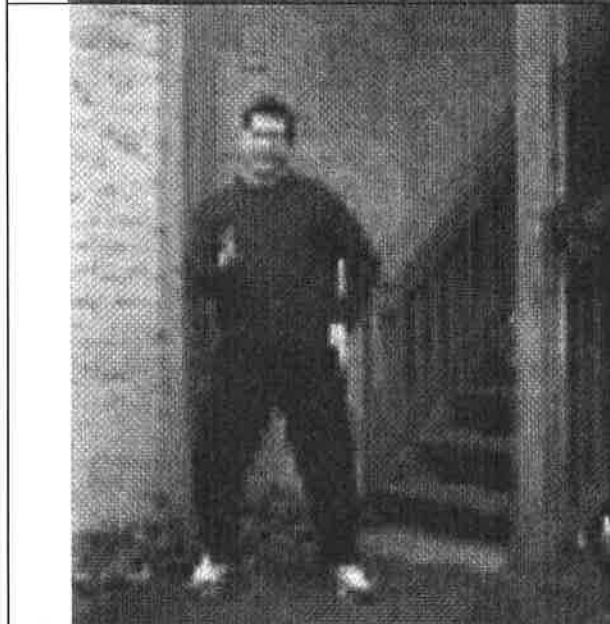
EXHIBIT A



Move 11

(Choreography)

Return right hand to hip. Raise left hand, which is still shaped like a gun, and bend arm approximately ninety degrees. Keep knees slightly bent and legs spread at should width. Continue to sway.

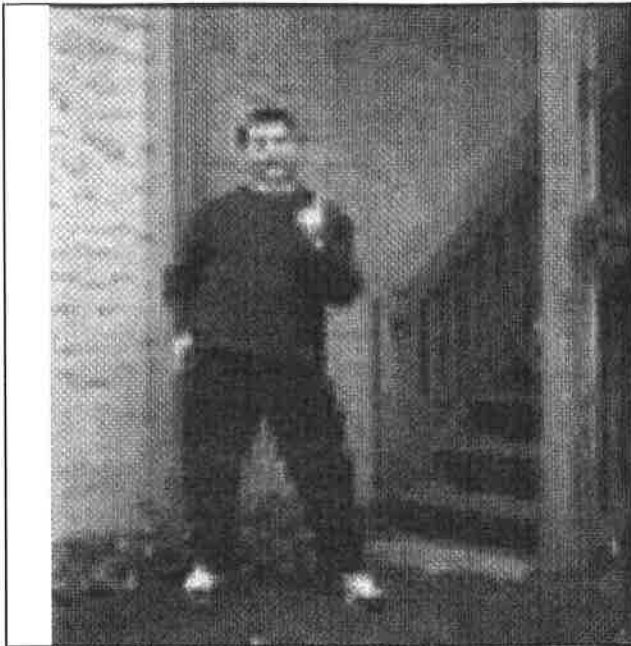


Move 12

(Choreography)

Keep legs bent and spread at shoulder width. Keep left arm on hip with hand in shape of a gun. Lift right hand off of hip, bending arm approximately ninety degrees. Keep hand shaped like a gun. Sway from left to right.

EXHIBIT A



Move 13

(Choreography)

Return right hand to hip. Raise left hand, which is still shaped like a gun, and bend arm approximately ninety degrees. Keep knees slightly bent and legs spread at should width. Continue to sway.



Move 14

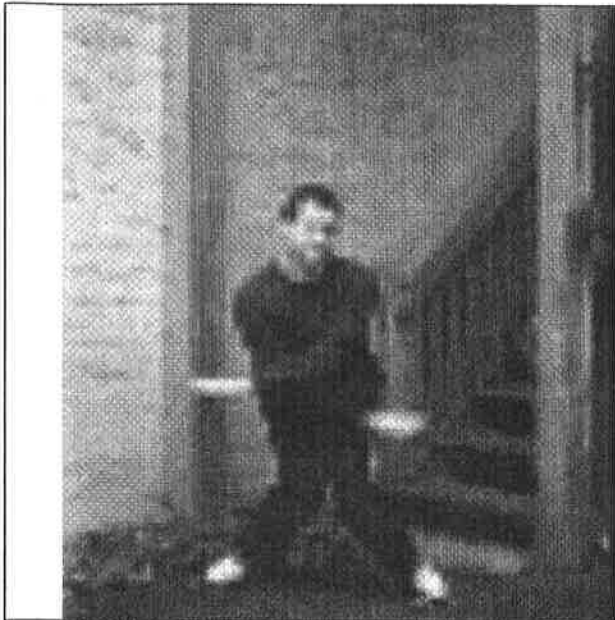
(Choreography)

Return to center position. Bend legs. Bring arms out wide of body. Keep arms stright.

(Move Detail)

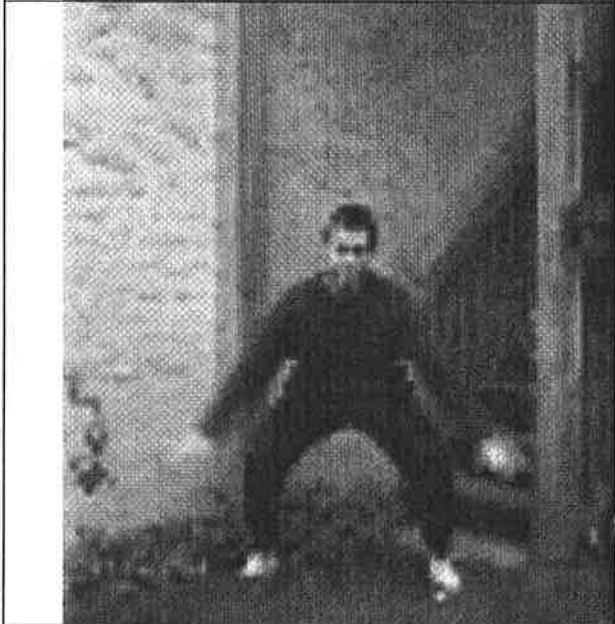
Performer begins a creative variation of the "Funky Chicken" end-zone dance routine performed by Billy "White Shoes" Johnson.

EXHIBIT A



Move 15

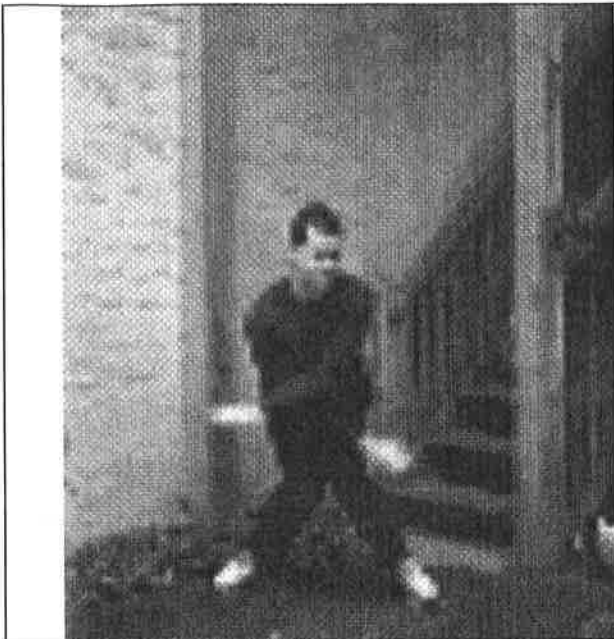
(Choreography)
Bend legs deeply. Bring knees together. Simultaneously cross arms over one another with hands crossing at knee level.



Move 16

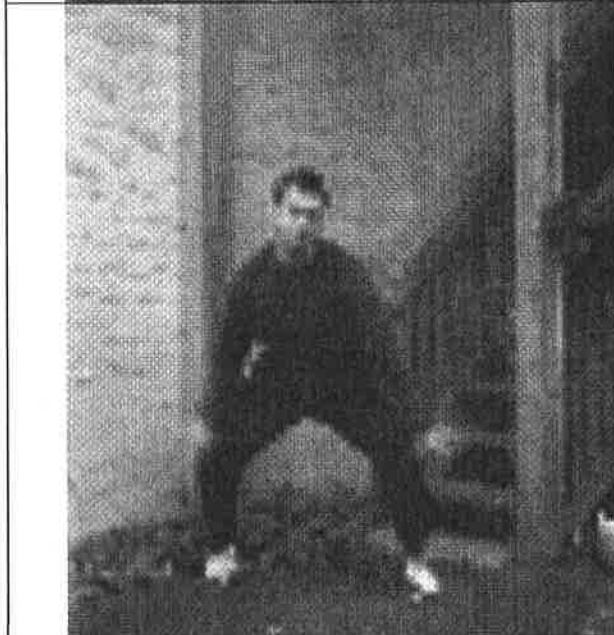
(Choreography)
Keep legs bent deeply. Spread knees shoulder width. Bring arms out wide of body. Keep arms stright.

EXHIBIT A



Move 17

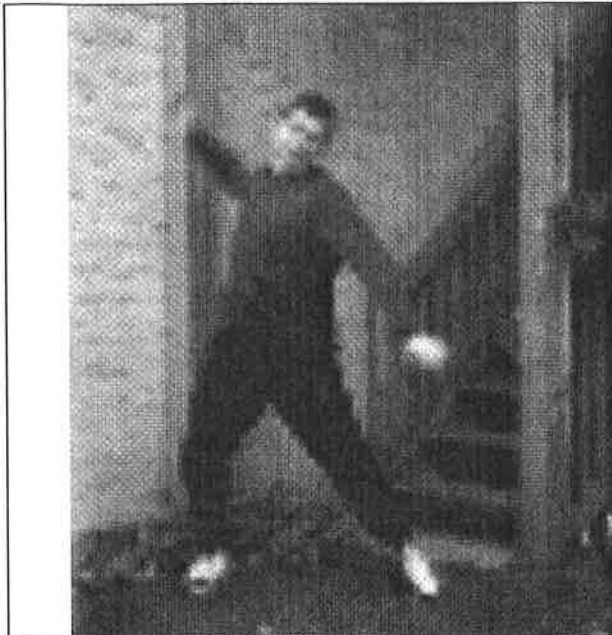
(Choreography)
Bend legs deeply. Bring knees together. Simultaneously cross arms over one another with hands crossing at knee level.



Move 18

(Choreography)
Keep legs bent deeply. Spread knees shoulder width. Bring arms out wide of body. Keep arms stright.

EXHIBIT A



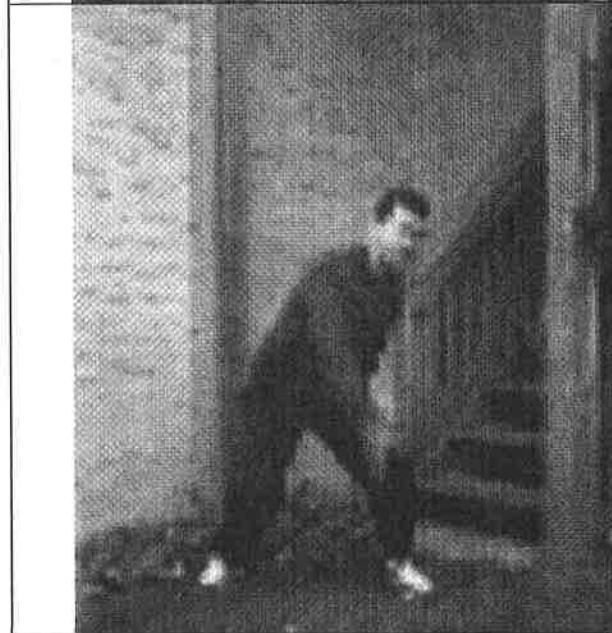
Move 19

(Choreography)

Return to center. Face forward. Emphatically raise right arm above head in a windmill motion. Extend left arm straight and point it towards the ground.

(Move Detail)

The performer extends his body diagonally. He brings his right arm above his head, points his left arm down to the ground. He begins to perform a creative variation of the "Spike" end-zone celebration move.

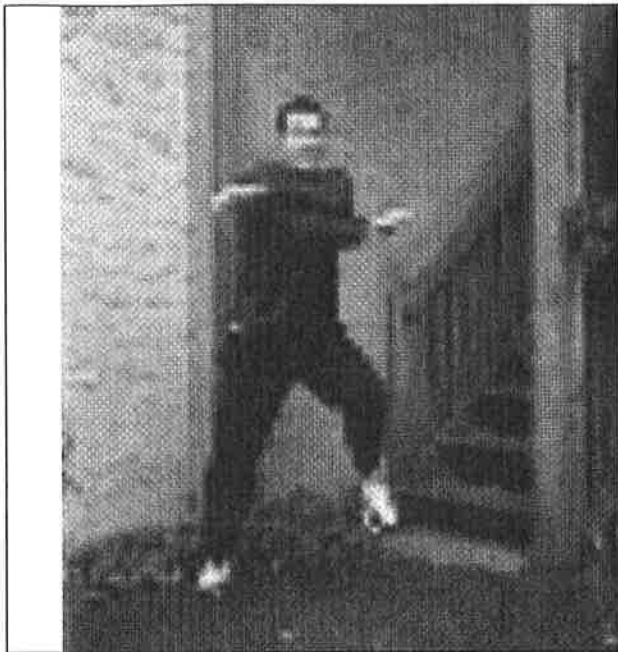


Move 20

(Choreography)

Bring right arm over head down to the ground, emphatically. Bend knees deeply. Draw left arm behind body during follow through of right arm.

EXHIBIT A



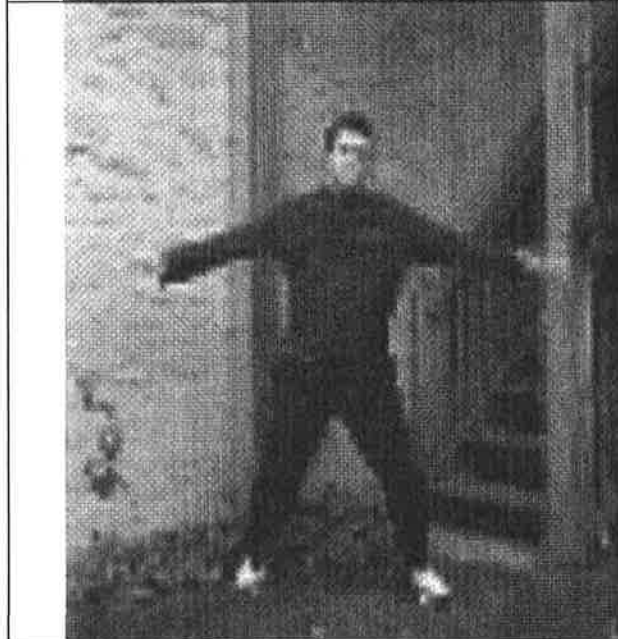
Move 21

(Choreography)

Return to center. Face forward. Spread legs wide of shoulders. Lift left leg to waist, emphatically. Cross arms one over the other at chest level, emphatically.

(Move Detail)

In moves 21 through 24 the performer performs a creative variation of a dance movement from Ray Lewis's end-zone celebration dance routine.

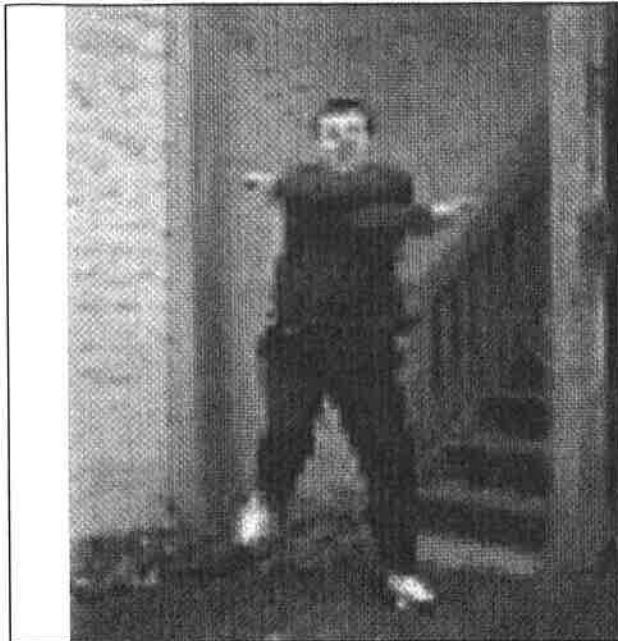


Move 22

(Choreography)

Stomp left leg to ground, emphatically. Spread arms horizontally, wide of body, extended straight. Puff chest.

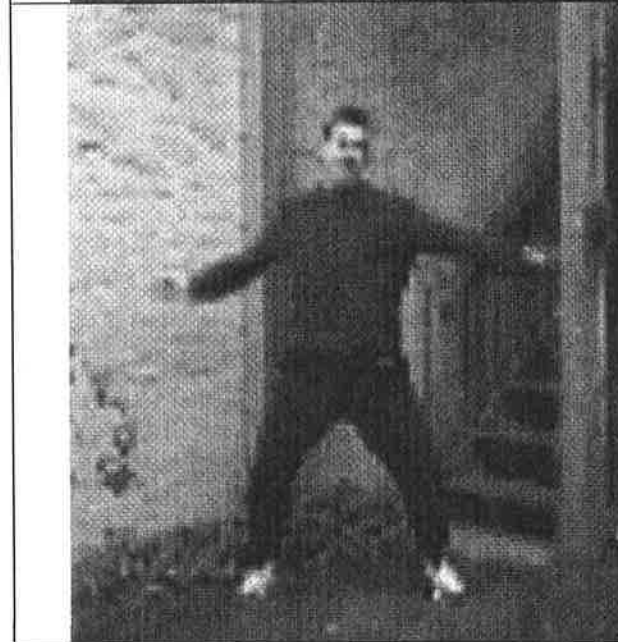
EXHIBIT A



Move 23

(Choreography)

Return to center. Face forward. Spread legs wide of shoulders. Lift right leg to waist, emphatically. Cross arms one over the other at chest level, emphatically.

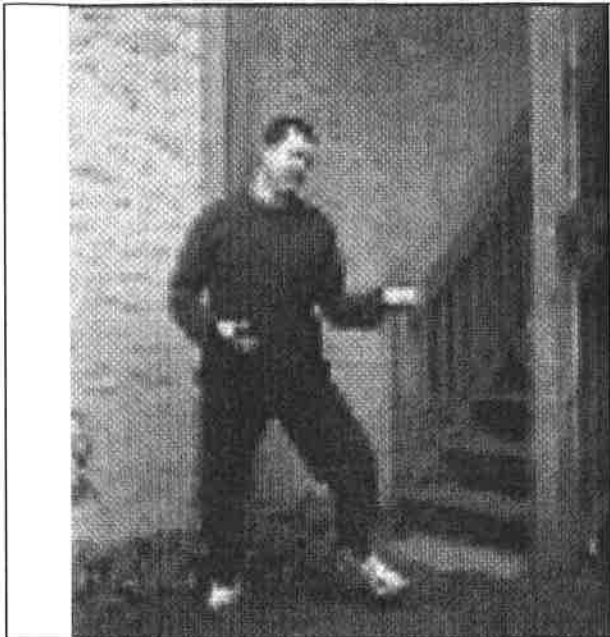


Move 24

(Choreography)

Stomp right leg to ground, emphatically. Spread arms horizontally, wide of body, extended straight. Puff chest.

EXHIBIT A



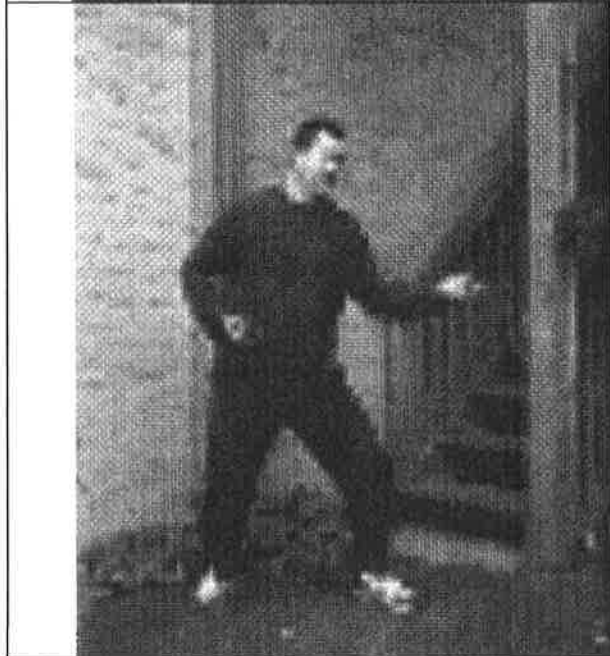
Move 25

(Choreography)

Return to center. Face left. Hold right arm tight to stomach in a cradling position. Bend left arm at elbow, extend forearm horizontally. Shuffle to the left, lead with left.

(Move Detail)

Moves 25 through 31 make up a creative variation of the "Ickey Shuffle" end-zone dance routine.

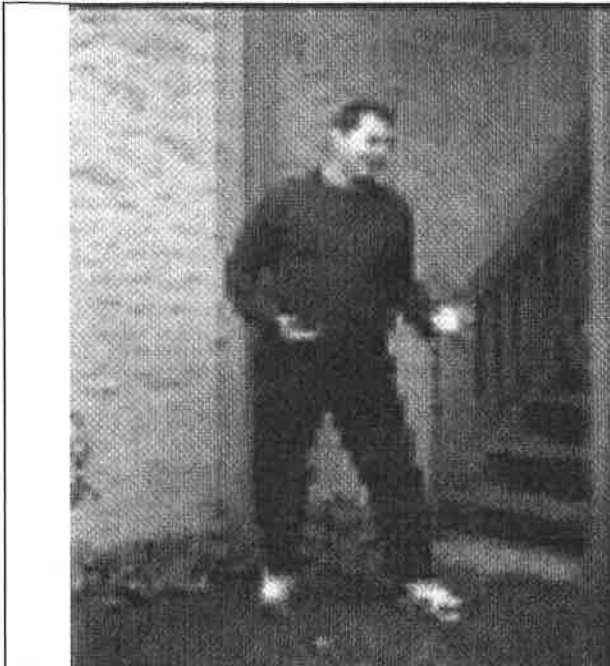


Move 26

(Choreography)

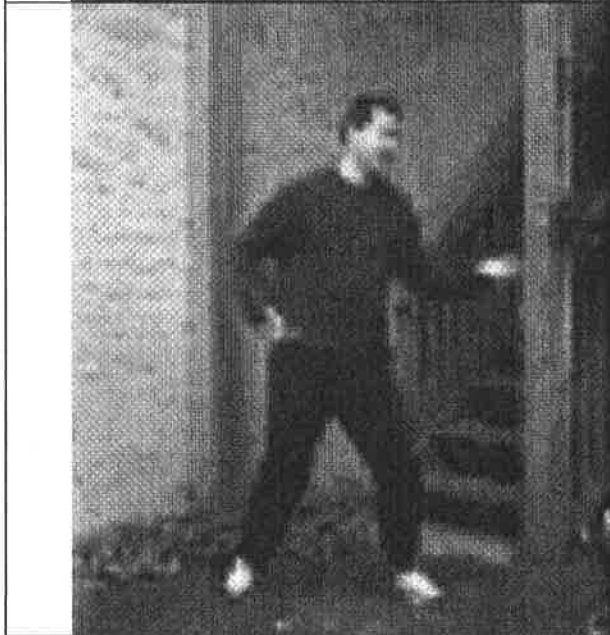
Continue shuffling to the left with left arm bent at the elbow, forearm extended. Keep right arm tucked to stomach.

EXHIBIT A



Move 27

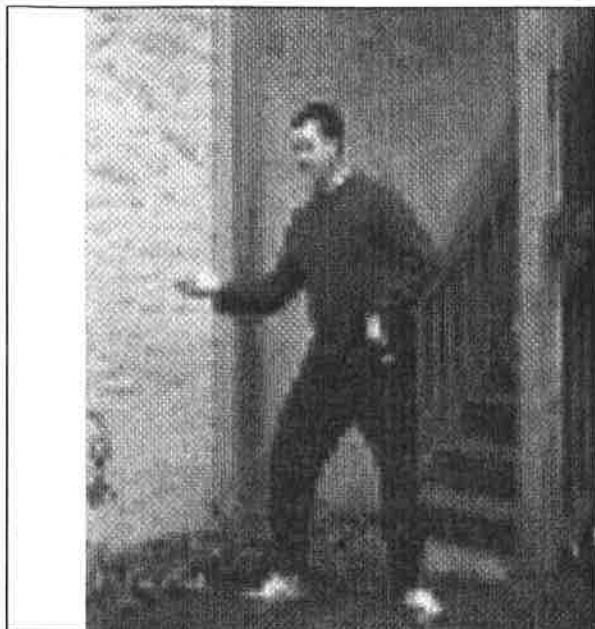
**(Choreography)
Repeat.**



Move 28

**(Choreography)
Repeat.**

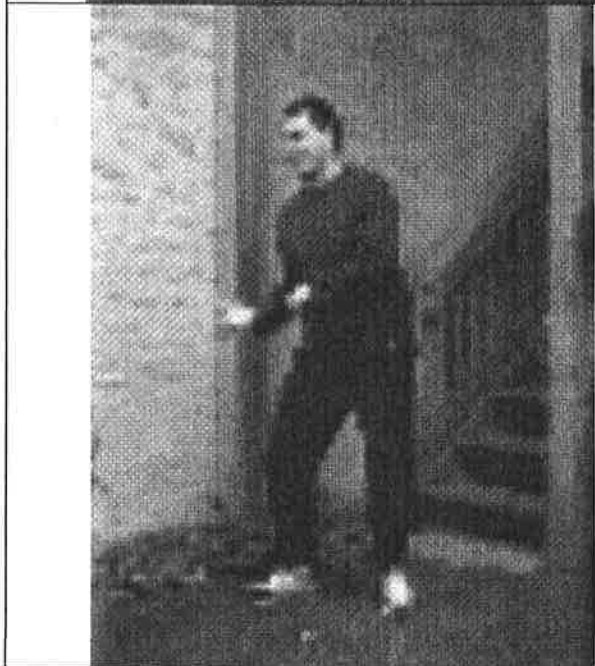
EXHIBIT A



Move 29

(Choreography)

Return to center. Face right. Pivot feet to right. Tuck left arm to stomach. Bend right arm at elbow, extend forearm. Shuffle right.

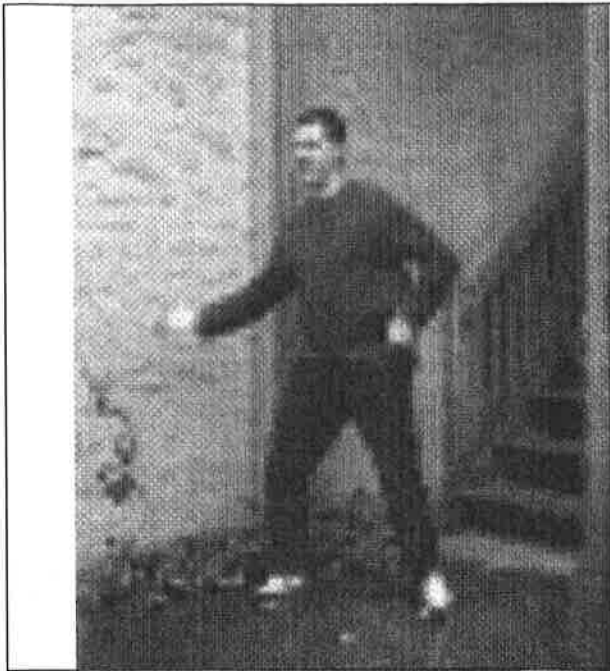


Move 30

(Choreography)

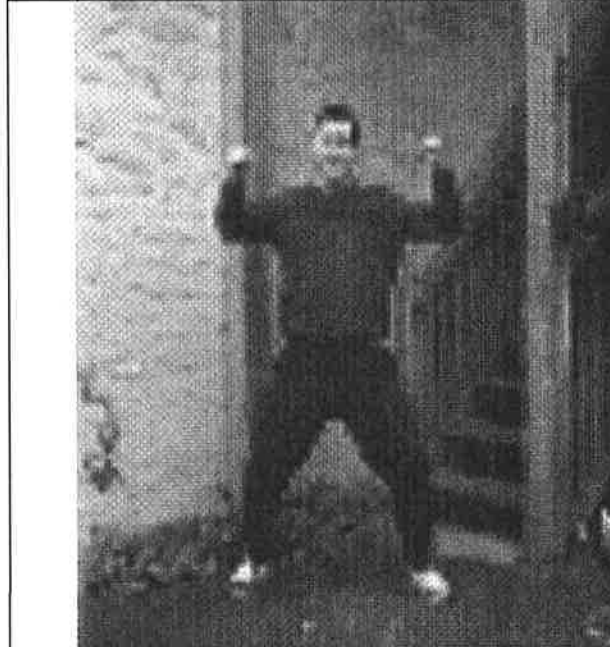
Continue shuffling to the right with right arm bent at the elbow, forearm extended. Keep left arm tucked to stomach.

EXHIBIT A



Move 31

(Choreography)
Repeat.



Move 32

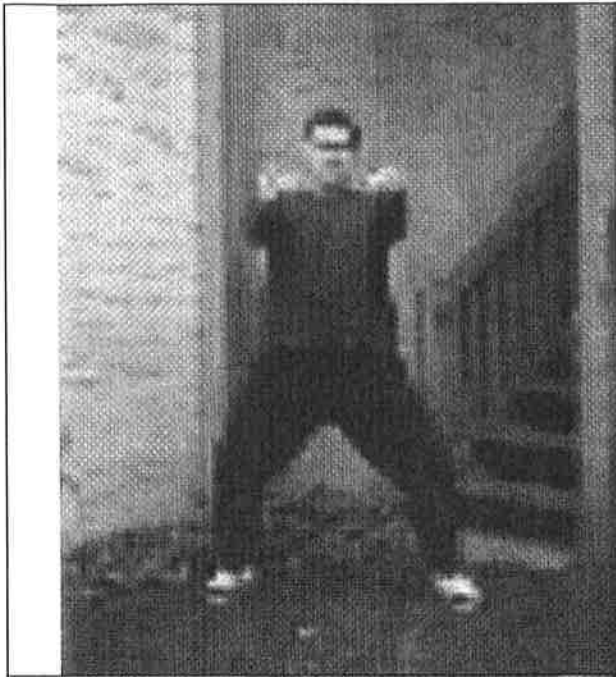
(Choreography)

Return to center. Face forward. Spread legs shoulder width and bend slightly. Raise arms horizontal at shoulders, bend at elbow and extend forearm vertically. Make fists.

(Move Detail)

The performer shows his biceps, performing a creative variation of Joey Galloway's end-zone celebration routine.

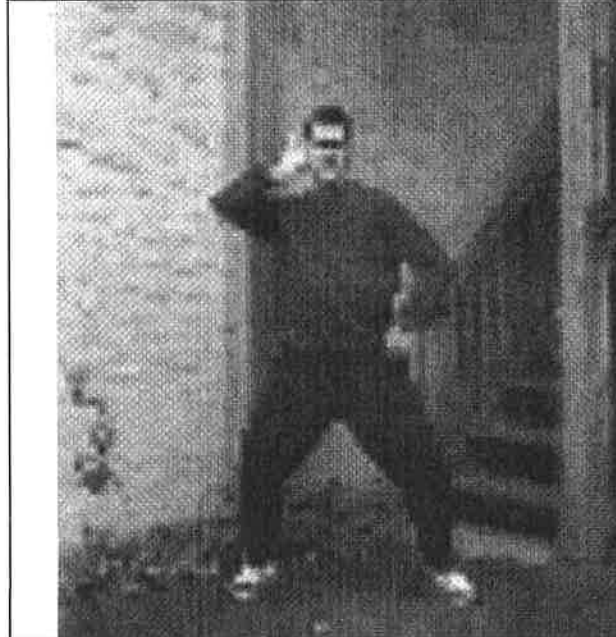
EXHIBIT A



Move 33

(Choreography)

Keep legs bent slightly, spread at shoulder width. Extend arms straight in front of chest towards audience. Point with index fingers.



Move 34

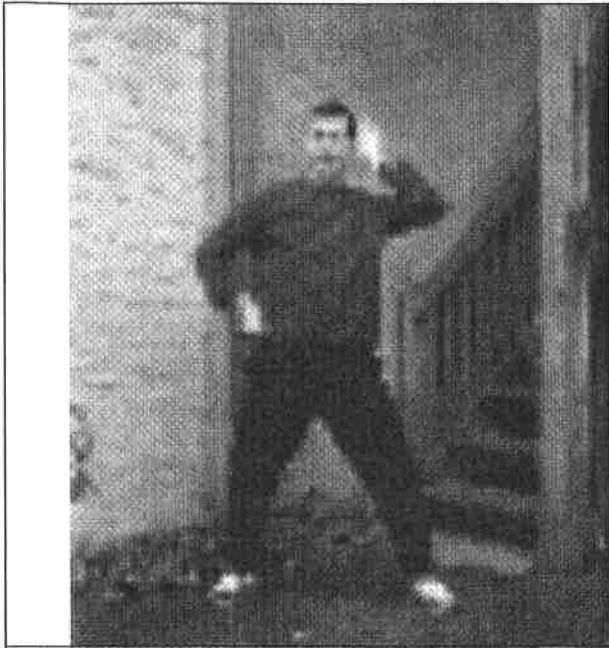
(Choreography)

Return to center. Face forward. Keep legs spread shoulder width, knees bent slightly. Place left hand on hip, bend arm at elbow slightly. Raise right hand behind right ear and keep hand cupped.

(Move Detail)

Moves 34 through 38 make up a creative variation of the "PS: I1" celebration dance routine often performed by amateur runner Peter F. Stine.

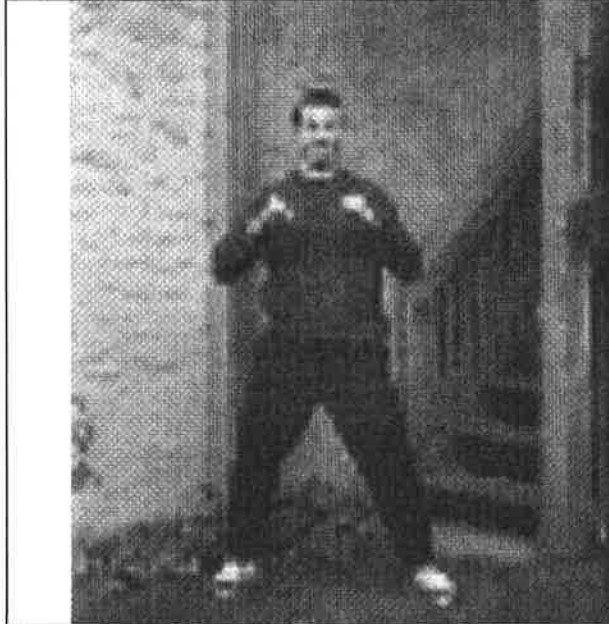
EXHIBIT A



Move 35

(Choreography)

Keep legs spread shoulder width, knees bent slightly. Place right hand on hip, bend arm at elbow slightly. Raise left hand behind left ear and keep hand cupped.

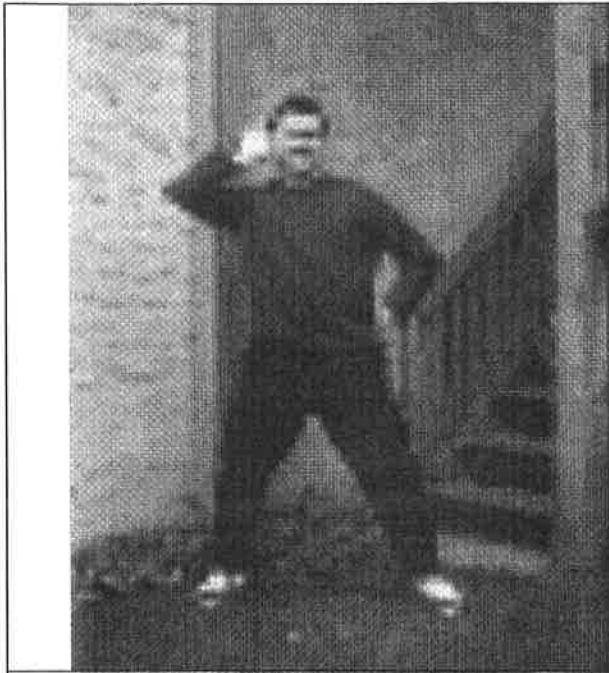


Move 36

(Choreography)

Keep knees bent slightly, spread legs to shoulder width. Bring both hands to chest, drop elbows. Point to chest with both thumbs.

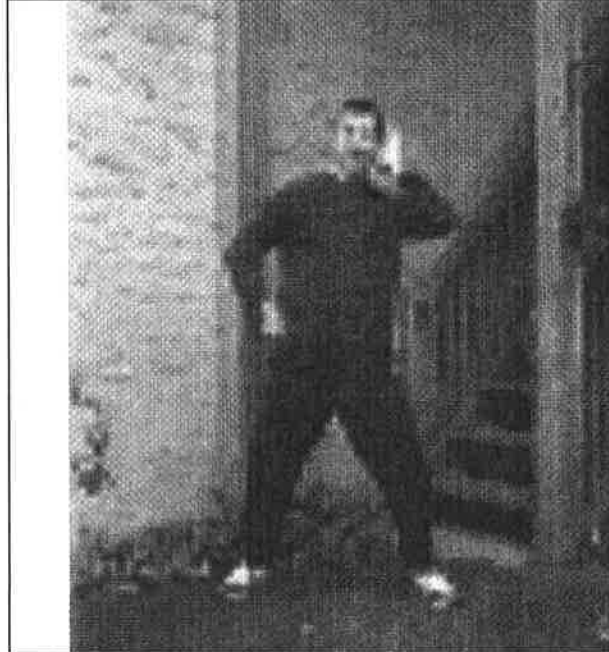
EXHIBIT A



Move 37

(Choreography)

Return to center. Face forward. Keep legs spread shoulder width, knees bent slightly. Place left hand on hip, bend arm at elbow slightly. Raise right hand behind right ear and keep hand cupped.

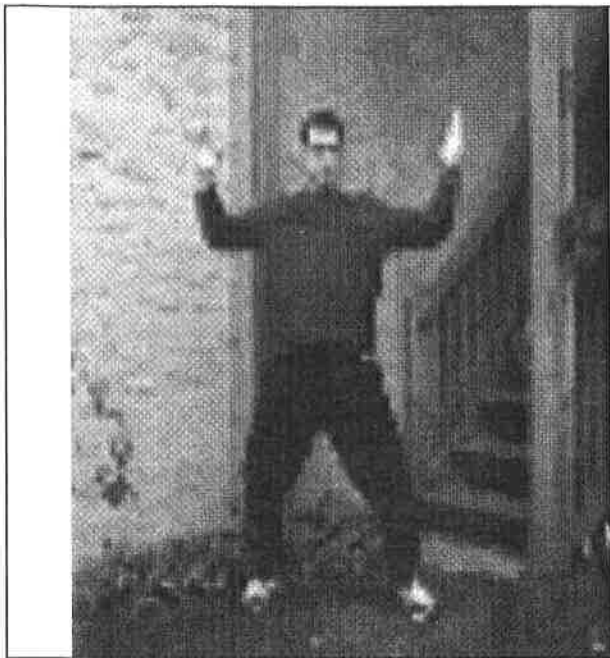


Move 38

(Choreography)

Keep legs spread shoulder width, knees bent slightly. Place right hand on hip, bend arm at elbow slightly. Raise left hand behind left ear and keep hand cupped.

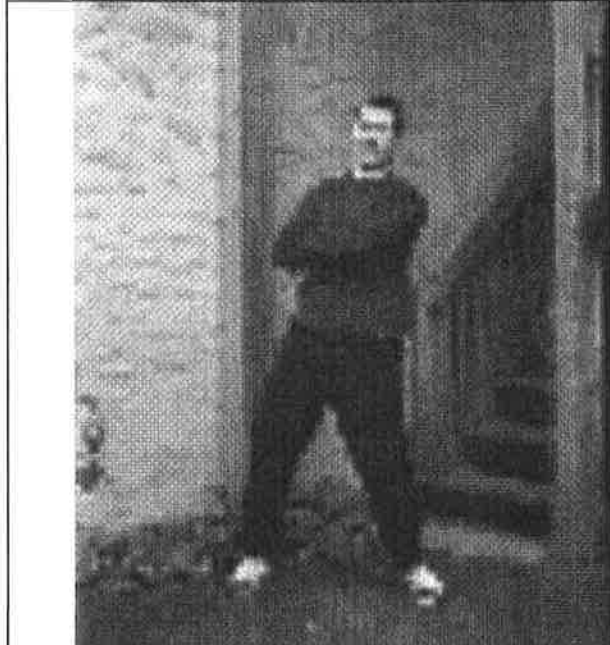
EXHIBIT A



Move 39

(Choreography)

Return to center. Face forward. Spread legs should width. Bend knees deeply. Extend arms horizontal at shoulders, bend arms at elbow and extend forearms vertically. Do not extend full arms vertically. Arms must remain straight. Do not extend hands beyond top of head.



Move 40

(Choreography)

Face slight right. Lean backwards. Stay relaxed. Fold arms together and rest on stomach.

(Move Detail)

This movement is a creative variation of the "Lean", frequently performed by Marshall Faulk, the running back for the St. Louis Rams.