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CITIZENS COINAGE ADVISORY MEETING

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Day 2

Wednesday, March 1, 2023

9:00 a.m. - 12:45 p.m.

\* \* \* \* \*

Held at:

HQ Washington DC [8th Floor]

\* \* \* \* \*

1 IN ATTENDANCE:

2

CITIZENS COINAGE ADVISORY COMMITTEE MEMBERS:

3

LAWRENCE S. BROWN, MD, MPH, FACP, DFASAM,  
4 Representative of General Public, Chair

5

ARTHUR BERNSTEIN  
6 Representative of General Public

6

HARCOURT FULLER, Ph.D.  
7 Recommended by Speaker of the House

8

SAMUEL H. GILL  
8 Representative of General Public

9

DEAN J. KOTLOWSKI, Ph.D.  
10 Specifically Qualified in American History

11

JOHN SAUNDERS  
11 House Minority Leader Recommendation

12

MIKE MORAN (Remote)  
13 Senate Majority Leader Recommendation

14

ROBIN R. SALMON (Remote)  
14 Specially Qualified Sculpture/Medallion Arts

15

DENNIS TUCKER  
16 Specially Qualified in Numismatics

17

PETER VAN ALFEN, Ph.D.  
17 Specially Qualified in Numismatics

18

19 U.S. MINT STAFF:

20

JENNIFER WARREN, Liaison to the CCAC  
20 Director of Legislative and

21

21 Intergovernmental Affairs

1 IN ATTENDANCE (cont'd.):

2 APRIL STAFFORD

Chief, Office of Design Management

3

MEGAN SULLIVAN

4 Senior Design Specialist

5 ROGER VASQUEZ (Remote)

Senior Design Manager

6

PAM BORER

7 Design Manager

8 RUSSELL EVANS

Design Manager

9

BONEZA HANCHOCK

10 Design Manager

11 JOSEPH MENNA

Chief Engraver

12

MICHAEL COSTELLO

13 Manager of Design and Engraving

14 BRENDAN TATE

Senior Government Affairs Specialist

15 Office of Legislative and Intergovernmental  
Affairs

16

GREG WEINMAN, ESQ.

17 Senior Legal Counsel

18 MIKE WHITE (Remote)

Office of Corporate Communication

19

20

21

1 IN ATTENDANCE (cont'd.):

2 LIAISONS:

3 KAREN ROSS (Remote)

Liaison for Pauli Murray

4

OMER PARDILLO (Remote)

5 Liaison for Celia Cruz

6 GWENDOLYN MINK (Remote)

Liaison for Patsy Takemoto Mink

7

HOLLY BROWN OGLE (Remote)

8

MARK BONNIN (Remote)

9 Liaisons for Zitkala-Sa

10 GEORGE DeMASS (Remote)

11 THOMAS WORDEN (Remote)

Liaisons for Dr. Mary Edwards Walker

12

13 MEMBERS OF THE PRESS:

14 BRANDON HALL

Whitman Publishing, LLC

15

MIKE UNSER

16 Coin News Media Group, LLC

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I - N - D - E - X

AGENDA ITEM:	PAGE :
Call to Order	7
Roll Call	8
2024 AMERICAN WOMEN QUARTER: PAULI MURRAY	
Report	15
April Stafford	
Consideration	37
Scoring Results	67
Greg Weinman, Esq.	
Motions and Vote	68
2024 AMERICAN WOMEN QUARTER: CELIA CRUZ	
Report	73
April Stafford	
Consideration	80
Scoring Results	90
Greg Weinman, Esq.	
Motions and Vote	90
2024 AMERICAN WOMEN QUARTER: PATSY TAKEMOTO	
MINK	
Report	93
April Stafford	

1	I-N-D-E-X (Cont'd.)	
2	Consideration	103
3	Scoring Results	123
	Greg Weinman, Esq.	
4		
	Motions and Vote	131
5		
6	2024 AMERICAN WOMEN QUARTER: ZITKALA-SA	
7	Report	147
	April Stafford	
8		
	Consideration	155
9		
	Scoring Results	168
10	Greg Weinman, Esq.	
11	Motions and Vote	170
12		
	2024 AMERICAN WOMEN QUARTER: DR. MARY	
13	EDWARDS WALKER	
14	Report	172
	April Stafford	
15		
	Consideration	188
16		
	Scoring Results	213
17	Greg Weinman, Esq.	
18	Motions and Vote	215
19	Motion to Adjourn	217
20		
21		

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1 M-E-E-T-I-N-G

2 9:01 a.m.

3 CALL TO ORDER

4 MS. WARREN: Good morning,  
5 everybody. This is a reminder that this is  
6 being recorded. This is the second day of  
7 the CCAC, and I'm going to hand it off to  
8 Dr. Brown for opening.

9 THE CHAIR: Good morning.

10 PARTICIPANTS: Good morning.

11 THE CHAIR: I call back to order  
12 this meeting of the Citizens Coinage  
13 Advisory Committee for Wednesday, March 1,  
14 2023. The time is 9:01.

15 This is the second and the final  
16 day of this two-day public meeting that  
17 began yesterday.

18 I would like to remind the public  
19 that this is a listening only and to mute  
20 your microphones, as well as any members of  
21 the CCAC that are participating remotely.





1 THE CHAIR: Robin Salmon,  
2 specifically qualified in medalllic arts or  
3 sculpture.

4 MS. SALMON: Present.

5 THE CHAIR: Dennis Tucker,  
6 specifically qualified in numismatics?

7 MR. TUCKER: Present.

8 THE CHAIR: Dr. Peter van Alfen,  
9 specifically qualified as a Numismatic  
10 Curator?

11 DR. VAN ALFEN: Present.

12 THE CHAIR: And I am Dr. Lawrence  
13 Brown, representing the general public, and  
14 happen to have the honor and privilege of  
15 serving as Chair of the CCAC.

16 MS. WARREN: Excuse me, Dr.  
17 Brown. This is Jennifer Warren.

18 For those that just added on,  
19 just a reminder to mute your mic with --  
20 just click the microphone so there's a line  
21 through it. And then, when you want to

1 speak, just click it back on so we don't get  
2 feedback. Thank you.

3 THE CHAIR: Thank you, Jennifer.

4 I think we have a quorum.

5 The agenda for today's session  
6 includes the following:

7 A review and discussion of the  
8 reverse candidate designs for the 2024  
9 American Women Quarters Program, honoring  
10 the following prominent American women:  
11 Pauli Murray, Celia Cruz, Patsy Takemoto,  
12 Zitkala-Sa, and Dr. Mary Edwards Walker.

13 Before we resume our proceedings,  
14 I ask Ms. Jennifer Warren, who is the  
15 liaison to CCAC, if there are members of the  
16 press who have signed in remotely.

17 MS. WARREN: This is Jennifer  
18 Warren.

19 Brandon Hall, Senior Editor of  
20 Social Media, Whitman Publishing, LLC, and  
21 Mike Unser, Founder and Editor of Coin News

1 Media Group, LLC.

2 THE CHAIR: Thank you so much.

3 For the record, I would like to  
4 confirm the following Mint staff are  
5 attending the session today. Please  
6 indicate "present" after I have called your  
7 name.

8 April Stafford, Chief, Office of  
9 Design Management.

10 MS. STAFFORD: Present.

11 THE CHAIR: Megan Sullivan,  
12 Senior Design Specialist.

13 MS. SULLIVAN: Present.

14 THE CHAIR: Roger Vasquez, Senior  
15 Design Manager.

16 MR. VASQUEZ: Present.

17 THE CHAIR: Pam Borer, Design  
18 Manager.

19 MS. BORER: Present.

20 THE CHAIR: Russell Evans, Design  
21 Manager.

1 FEMALE SPEAKER: Russ just  
2 stepped away.

3 THE CHAIR: Boneza Hanchock --

4 MS. HANCHOCK: Present.

5 THE CHAIR: -- Design Manager.

6 Very good.

7 Joe Menna --

8 MR. MENNA: Present.

9 THE CHAIR: -- Engraver.

10 Michael Costello, Manager of  
11 Design and Engraving.

12 MR. COSTELLO: Present.

13 THE CHAIR: Jennifer Warren,  
14 Director of Legislative and  
15 Intergovernmental Affairs and Liaison to the  
16 CCAC.

17 MS. WARREN: Present.

18 THE CHAIR: Greg Weinman, Senior  
19 Legal Counsel and Counsel to the CCAC.

20 MR. WEINMAN: Present.

21 THE CHAIR: Brendan Tate, Senior

1 Government Affairs Specialist of the Office  
2 of Legislative and Intergovernmental  
3 Affairs.

4 MR. TATE: Present.

5 THE CHAIR: Mike White, Office of  
6 Corporate Communication.

7 MR. WHITE: Present.

8 THE CHAIR: Have I missed anyone  
9 of the staff?

10 (No Response.)

11 THE CHAIR: Very good. And  
12 finally, I just want to note for the record  
13 that we will be joined later on the call by  
14 the liaisons for these famous American women  
15 that include:

16 For Pauli Murray, we will be  
17 joined by Karen Ross.

18 For Celia Cruz, we will be joined  
19 by Omer Pardillo.

20 For Patsy Takemoto Mink, we will  
21 be joined by her daughter, Gwendolyn "Wendy"

1 Mink.

2 For Zitkala-Sa, her  
3 great-granddaughter Holly Brown Ogle and her  
4 great-great-grandson Mark Bonnin will be  
5 joining us.

6 For Dr. Mary Edwards Walker,  
7 excuse me, we will be joined by her  
8 great-great-great-nephew Thomas Edwards and  
9 George DeMass, who is a historian from the  
10 Town of Oswego, New York.

11 I'd like to begin to ask the  
12 Mint: Are there any other issues, or any  
13 issues, that need to be clarified?

14 (No Response.)

15 2024 AMERICAN WOMEN QUARTER: PAULI MURRAY

16 THE CHAIR: Hearing none, the  
17 first item today for our review is the  
18 reverse candidate designs for the 2024  
19 American Women Quarter honoring Pauli  
20 Murray.

21 April Stafford, Chief of the

1 Mint's Office of Design Management, will  
2 introduce the program and present the  
3 obverse and reverse candidate designs for  
4 the 2024 American Quarter honoring Pauli  
5 Murray.

6 REPORT

7 MS. STAFFORD: Thank you. This  
8 is April Stafford.

9 Some background information on  
10 Reverend Dr. Pauli Murray:

11 Reverend Dr. Pauli Murray broke  
12 barriers as a staunch advocate for the  
13 rights of women and people of color who  
14 fought tirelessly for civil rights.

15 As a poet, activist, lawyer, and  
16 priest, Murray was directly involved in and  
17 helped articulate the intellectual  
18 foundations of two of the most important  
19 social justice movements of the 20th  
20 Century, specifically women's rights and  
21 civil rights.

1           In 1948, Murray wrote a 746-page  
2 book, "States' Laws on Race and Color,"  
3 which exposed the extent and absurdity of  
4 segregation. The ACLU began to distribute  
5 copies to law libraries, HBCUs, and human  
6 rights organizations. Thurgood Marshall  
7 even kept stacks of the book around his  
8 NAACP office and referred to Murray's work  
9 as, quote, "the bible" of the landmark case  
10 Brown v. Board of Education.

11           When Ruth Bader Ginsberg argued  
12 against gender discrimination in front of  
13 the Supreme Court in 1971, plaintiff in Reed  
14 v. Reed, she used an article cowritten by  
15 Murray to argue the Equal Protection Clause  
16 applied to women. Murray was so influential  
17 in Ginsberg's work that Ginsberg listed her  
18 as a coauthor on her brief to the Supreme  
19 Court.

20           Her spirituality was also  
21 integral to her work for civil rights, and



1 in 1977, Murray became the first Black woman  
2 in the United States to become an Episcopal  
3 priest and was sainted by the Episcopal  
4 Church in 2012.

5 She fought and advocated  
6 tirelessly her entire life and is regarded  
7 as one of the most important social justice  
8 advocates of the 20th Century.

9 Ms. Ross, thank you so much for  
10 being here with us today. We really  
11 appreciate it. Would you like to say a few  
12 words to the Committee?

13 MS. ROSS: Yes. You pretty much  
14 gave an overview of everything that I was  
15 going to say, so I'm going to just give you  
16 a blurb of what was left.

17 I am the great-niece of the  
18 Reverend Dr. Pauli Murray, the executor of  
19 her will and estate, and the founder of the  
20 Pauli Murray Foundation, which is a  
21 nonprofit organization that gives academic

1 scholarships to financially-challenged  
2 college students.

3 Reverend Murray lived with my  
4 family in Baltimore, Maryland for three  
5 years before she moved to Pittsburgh and  
6 eventually passed.

7 Reverend Murray was a human  
8 rights, human justice warrior. She fought  
9 every day of her life for women, minorities,  
10 the poor, and the, quote, unquote,  
11 "unacceptable" in our society.

12 Personally, she wanted to be  
13 seen, accepted, and valued, and equal. She  
14 wanted this for everyone in our country.

15 Reverend Murray knew that she and  
16 her work have been undervalued. She never  
17 received the recognition for her  
18 contributions to the equal rights struggle  
19 and she knew that her lifelong endeavors  
20 were important.

21 She saved all of her paperwork,

1 writings, documents, videos with the hope of  
2 the future progress of the human rights --  
3 with the hopes that it would have some  
4 impact on the future progress of human  
5 rights. Thus, she wrote the book called  
6 "Song in a Weary Throat."

7 At the end of her life, she found  
8 personal acceptance through God and his  
9 grace. Through God, she fortified her  
10 belief that, through God's eyes, all humans  
11 were entitled to equal human rights.

12 The Pauli Murray Foundation and  
13 her family selected Design Draft Number 2  
14 because we like the symbolism that  
15 represented the important aspects of her  
16 life, also because it was the strongest  
17 design that showed who she was and what she  
18 believed. We love the slogan "America, Be  
19 Who You Proclaim Yourself to Be."

20 Over the last 35-plus years, the  
21 Reverend Murray's family, the Pauli Murray

1 Foundation, and a host of many others have  
2 been obsessed with spreading her legacy of  
3 accomplishments. All of us thank the Mint  
4 and the federal government for this  
5 opportunity to educate the world on how  
6 amazing she was and exactly what she  
7 accomplished. You have cemented her place  
8 in history for years to come.

9 I would like to take this  
10 opportunity to personally thank the Mint's  
11 liaisons who walked our family through this  
12 process. You have been extremely, extremely  
13 supportive. Thank you.

14 MS. STAFFORD: Thank you so much.  
15 Thank you very much.

16 All right. We'll move through  
17 the candidate designs. We'll start first by  
18 highlighting the preferences that have been  
19 identified up to this point.

20 So, in that regard, we will show  
21 you Reverse 2. This is the family liaison's

1 preferred design as well as the  
2 recommendation by the CFA. There is a  
3 request to add the cross necklace that you  
4 can see in Design 2A. I'll point that out  
5 when we move through the portfolio. And  
6 that is something that was not only  
7 recommended by the CFA but also our family  
8 liaison requested as well.

9 All right. Starting with the  
10 candidate designs, Reverse 1 and 1A are  
11 portraits of Reverend Dr. Pauli Murray's  
12 eyeglass-framed face within the shape of the  
13 word "Hope," which is symbolic of Murray's  
14 belief that significant societal reforms  
15 were possible when rooted in hope.

16 This is a sentiment anchored in  
17 her poem "Dark Testament." A line in that  
18 poem, "Hope is a song in a weary throat,"  
19 featured in additional inscription in  
20 Reverse 1A, is also the title of her  
21 autobiography.

1                   Reverses 2 and 2A depict Reverend  
2 Dr. Pauli Murray with her characteristic  
3 smile as her hands reverently cradle the  
4 Scales of Justice, a symbol emblematic of  
5 her life's work fighting for justice and  
6 equal rights. These designs are also a nod  
7 to her friendship and collaboration with  
8 Eleanor Roosevelt, whose 2023 quarter design  
9 similarly features scales.

10                   Reverse 2 features the quote:  
11 "America, Be What You Proclaim Yourself to  
12 Be." And again, Reverse 2, seen here, is  
13 the preference of our family liaison as well  
14 as the recommendation by the CFA, although  
15 there is a request to add the cross necklace  
16 which can be seen in Design 2A, seen here.

17                   And 2A features the inscription:  
18 "Hope is a Song in a Weary Throat."

19                   Moving on to Reverses 3 and 3A,  
20 these designs depict Reverend Dr. Pauli  
21 Murray in her element, sitting

1 contemplatively at her desk as she prepares  
2 to write. Behind her are books and the  
3 Scales of Justice on a bookshelf. Murray is  
4 wearing her clerical collar, a cross  
5 necklace, and a seahorse pin, a symbol  
6 representing how she viewed herself.

7 Reverse 3 features Murray's name  
8 in handwritten script.

9 And that concludes the candidate  
10 designs, Mr. Chairman.

11 THE CHAIR: Thank you so much.

12 Are there any additional comments  
13 or motions from any of the members -- my  
14 apologies. At this point, we're going to  
15 then vote. We're going -- okay.

16 Any additional comments from the  
17 members at this time?

18 MR. BERNSTEIN: I had a technical  
19 question. This is Art Bernstein. On  
20 Reverse 3, the signature, is that meant to  
21 be her actual -- is that a facsimile of her

1 signature or is that just a stylized  
2 representation?

3 MS. STAFFORD: The former. It is  
4 in fact her signature. This is April  
5 Stafford. It is her signature.

6 MR. BERNSTEIN: Thank you.

7 DR. VAN ALFEN: This is Peter van  
8 Alfen.

9 I've got a question about the  
10 seahorse symbolism. Was this a broach that  
11 she actually would wear regularly?

12 MS. STAFFORD: Yes.

13 DR. VAN ALFEN: And could you say  
14 a little bit more about the symbolism and  
15 how this represented how she saw herself?

16 MS. STAFFORD: Sure. I'd ask  
17 Boneza Hanchock, who is the Design Manager  
18 for this program and worked predominantly  
19 with our liaison to speak to that, and  
20 perhaps invite Ms. Ross as well, if you'd  
21 like.



1 MS. HANCHOCK: Absolutely.

2 Boneza Hancock. And please, Ms. Ross,  
3 interject if I'm incorrect.

4 But she wore that broach because,  
5 to her, it symbolized how she viewed herself  
6 because seahorses -- and I'm not a Marine  
7 Biologist, but they're able to change  
8 themselves, change their gender in that way.  
9 So, they were, in a way, genderless,  
10 ineloquently speaking, so.

11 MS. STAFFORD: Ms. Ross, is there  
12 anything you care to add on that point?

13 MS. ROSS: She was obsessed with  
14 seahorses.

15 (Laughter.)

16 DR. VAN ALFEN: Fair enough.

17 MS. ROSS: I took my two-year-old  
18 son to the aquarium in Baltimore, and she  
19 spent all of her time observing and taking  
20 pictures of seahorses. She wore that pin  
21 all the time. Because it reflected

1 uniqueness of who she was sexually.

2 So, I felt to honor the fact that  
3 she didn't declare herself as being gay or  
4 queer that maybe that should be a symbol  
5 that embraces that part of her life.

6 MS. STAFFORD: Thank you so much.

7 DR. VAN ALFEN: This is Peter van  
8 Alfen.

9 Joe, I've got a technical  
10 question about Reverse 1. So, if I'm  
11 reading this right, the letters of "Hope"  
12 would be raised off of the field; is that  
13 correct? The rest of that would be incuse?

14 MR. MENNA: Yes. Everything  
15 black would be field, essentially. And so,  
16 "Hope" would be raised one level above that,  
17 and then the portrait one level above that.

18 DR. VAN ALFEN: All right.

19 MS. STAFFORD: This is April  
20 Stafford.

21 If I could add, since we're

1 talking about Designs 1 and 1A, the Mint was  
2 just so thrilled to be able to bring those  
3 designs to you, and our Chief Engraver  
4 worked closely with the artist in order to  
5 ensure that their vision could be  
6 represented in this portfolio.

7 But I think it's important to  
8 share that several of our stakeholders,  
9 while it certainly caught their eye, they  
10 were slightly disquieted by the fact that  
11 her face seemed to be partially hidden. So,  
12 some of our stakeholders at the Smithsonian  
13 as well as the Women's History Museum  
14 remarked as such, and I believe our family  
15 liaison felt similarly, so.

16 THE CHAIR: Are there any further  
17 questions or comments from Committee?

18 MR. TUCKER: Yes. This is Dennis  
19 Tucker, and this is a question for Joe and  
20 Mike.

21 I suspect that we'll be moving

1 towards the liaison's preference of Design 2  
2 or 2A, but I'm very curious about 1 and 1A  
3 because these look like art that we've never  
4 seen before. Can you talk a little bit  
5 about it? To see this face kind of in the  
6 background of a cartouche, it's remarkable.  
7 Is there anything that you can tell us about  
8 this?

9 MR. MENNA: I would just say  
10 whenever an artist presents a design such as  
11 this that's different, my job is just to  
12 facilitate their being able to realize that,  
13 and Mike's as well, and our Coinability team  
14 and ODM, to make it doable.

15 So, it's the -- this is all the  
16 artist. This is -- you know, there's no --  
17 the only guidance I gave on this was how to  
18 stack the relief, frankly. Full  
19 transparency. That's it. This is 100  
20 percent the artist. You know, I wish I came  
21 up with this one.

1 MR. TUCKER: This is Dennis  
2 Tucker again.

3 I'm just curious; do you see this  
4 as a challenging sculpt or would this be a  
5 walk in the park? It's so different.

6 MR. MENNA: As a sculpt, no.

7 MR. TUCKER: Yeah.

8 MR. MENNA: The means -- as a  
9 sculpt, I wouldn't think it's challenging.  
10 I went over it very -- I did go over it with  
11 Mike to make sure we can make it, you know.  
12 But as I've said, and I don't mean this in  
13 any kind of patronizing way, if you see it  
14 on the screen, we can make it, you know.

15 MR. TUCKER: Yes. I understand  
16 that, yeah.

17 MR. MENNA: So, yeah. No, I  
18 know. Every -- they all have -- this is Joe  
19 Menna, by the way. I apologize.

20 They all have their own unique  
21 challenges. Every coin is different. Every

1 coin is a challenge in its own way; that's  
2 what I would say.

3 MS. STAFFORD: But if I may, Mr.  
4 Tucker, and this is April Stafford, I think  
5 what you were remarking on is that this  
6 is -- it's unusual to see something like  
7 this, which is why I note that our Chief  
8 Engraver really worked very closely with the  
9 artist in order to ensure that that artist's  
10 vision could be seen in a form that could be  
11 coinable.

12 There was a time when perhaps,  
13 simply because of difficulties in executing  
14 this, the original would have had to have  
15 been set aside. But he really engaged with  
16 the artist to bring something forward that  
17 could represent that.

18 MR. MENNA: This is Joe again.

19 At the risk of editorializing, I  
20 think what you may be commenting on is  
21 you're starting to see -- I know for this

1 particular artist, without naming  
2 he/she/they, huge artistic leap forward, in  
3 my opinion. I'm not saying it's the best  
4 candidate or anything like that, but along  
5 with other designs, I think you're seeing  
6 the program grow as a team.

7 THE CHAIR: I recognize Greg.

8 MR. WEINMAN: One more comment.  
9 This is in no way commenting on the quality  
10 or the appropriateness of any of the  
11 family's preferences or otherwise.

12 But it is worth noting that this  
13 legislation has a prohibition on busts or  
14 head-and-shoulders portraits. And so, it  
15 was clever of the artist to create a design  
16 that is essentially a portrait but it  
17 doesn't violate the statute because it is  
18 part of another fundamental primary device  
19 in the coin.

20 So, it was a bit of a clever way  
21 to get around the prohibition that's in the

1 statute that way. The other depictions all  
2 have to be fuller torso or showing an arm or  
3 hand or something so as not to violate the  
4 provision of the law that prohibits busts or  
5 head-and-shoulders portraits.

6 DR. VAN ALFEN: This is Peter van  
7 Alfen.

8 Can I just ask why the  
9 prohibition exists? Was there any reason  
10 given?

11 MR. WEINMAN: It's the same  
12 prohibition that was in other quarter  
13 programs before this. The idea was to avoid  
14 a two-headed coin, essentially.

15 DR. VAN ALFEN: Ah. Right.

16 MR. WEINMAN: I think at the time  
17 that this provision was built into the  
18 legislation it was -- the legislation  
19 evolved from what was essentially a sports  
20 quarter program initially and then evolved  
21 into the larger program. And the



1 prohibition on busts or head-and-shoulders  
2 portraits, unfortunately, stayed in the  
3 legislation even as we were going to have a  
4 program that was going to honor individuals,  
5 prominent American women.

6 So, the Mint has both carefully  
7 but also very creatively found ways to honor  
8 the honorees and portray their images  
9 without violating the statute.

10 MR. MENNA: At the risk of  
11 overtalking, which I'm good at, no, I think  
12 the Mint's -- I know other world mints, but  
13 our Mint in particular, you know, I always  
14 say the obverse is the main character and  
15 the reverse is the supporting cast, when you  
16 look at older coins particularly.

17 But in our case, these types of  
18 programs, the main show is -- not to  
19 denigrate President Washington, but the main  
20 show are the reverses. And American  
21 innovators, the same prohibition exists, but

1 there's no portrait on the obverse.

2 So, we're kind of ahead of the --  
3 in my opinion -- I'm not a lawyer -- I think  
4 legislation will eventually catch up to  
5 where we are. Does that make sense?

6 DR. VAN ALFEN: Mm-hmm.

7 THE CHAIR: Are there any final  
8 comments before we proceed with --

9 DR. FULLER: Thank you, Mr.  
10 Chairman. This is Harcourt Fuller.

11 This is a question for Joe. I  
12 think I know the answer, but I'll ask  
13 anyway.

14 MR. MENNA: Yes, sir.

15 DR. FULLER: The coin as shown  
16 has a black background. I think you know  
17 where I'm going with this. It's not going  
18 to be black, of course, right? I just want  
19 to be clear about that, right?

20 MR. MENNA: Correct.

21 DR. FULLER: And I guess, as a

1 follow-up question, I was wondering why was  
2 it not shown in the color in which it would  
3 eventually be minted?

4 MR. MENNA: There were some  
5 policies enacted and codified in 2007 about  
6 inducing and stuff like that using the color  
7 black. And April can stop me at any point.  
8 Some artists interpret that more broadly  
9 like this artist, meaning -- black means  
10 polished field. Other artists, you'll see  
11 maybe perhaps the same design and the  
12 background just be white.

13 And I think we're in the process  
14 of working out a way that the artist can  
15 express their intent without muting their  
16 voices. So, we're still -- black typically  
17 means polished field right now.

18 DR. FULLER: Okay. Thank you.

19 MR. MENNA: Incused. Or incused.

20 MS. STAFFORD: Yes.

21 MR. MENNA: Which is still

1 polished field, though.

2 MS. STAFFORD: I was going to say  
3 black symbolizes what is incused, but we are  
4 aware that some artists apply it slightly  
5 more liberally. So, we are -- have all  
6 agreed internally as the designs move  
7 through review to ensure that there's an  
8 equity of application in that regard.

9 MR. MENNA: Yeah. Any confusion  
10 is my negligence, frankly, for not uniformly  
11 paying -- taking it for granted all these  
12 years, you know.

13 THE CHAIR: If I may, for the  
14 record, the last comment came from Joe  
15 Menna, the comment before that April  
16 Stafford, so the record can make sure that  
17 we fully document --

18 MR. MENNA: Sorry.

19 THE CHAIR: No problem. This  
20 indicates, in fact, how interested this  
21 Committee is about this design.

1                   CONSIDERATION

2                   THE CHAIR:   So, let us begin our  
3                   consideration, if you will.

4                   I would like to remind members to  
5                   please try to keep your comments to five  
6                   minutes or less.  Additionally, if there are  
7                   any members who have questions or comments,  
8                   please hold those, and I promise you that we  
9                   will get back to them at the end.

10                  For the benefit of the Court  
11                  Reporter and those calling in, I ask that  
12                  you state your name when you begin speaking.  
13                  And let's try as much as possible to keep  
14                  our comments to five minutes or less.

15                  Let us begin with Dr. Harcourt  
16                  Fuller.

17                  DR. FULLER:   Thank you, Mr.  
18                  Chairman.

19                  We welcome you to the Committee,  
20                  Ms. Ross.  It's always -- you know, one of  
21                  the joys of serving on this Committee is

1 learning about great Americans that you  
2 might have heard of but you don't have the  
3 details. So, I'm so honored to be able to  
4 opine on this coin.

5 And I'm going to ask Ms. Ross's  
6 forgiveness because I'm going to do  
7 something that I don't think I've done  
8 before, which is -- well, let me first say I  
9 congratulate the artists. These are all  
10 great designs.

11 But can we go back to 1? I've  
12 never seen anything like this on a coin.

13 What is the purpose of a coin?  
14 Dean and others have spoken about the  
15 tabletop test, right? Is that right? If  
16 I'm seeing 10 coins on a table, which one am  
17 I going to pick up? In a sea of coins,  
18 right, what am I going to look at, right?

19 And if we are trying to educate  
20 the American public and the world about  
21 these outstanding Americans, we want coins

1 that will make someone say, "What is this?"

2 When I see the word "Hope," that  
3 means so much to so many people. But just,  
4 again, how her image comes through makes me  
5 want to look at that coin and Google, or  
6 Bing --

7 (Laughter.)

8 DR. FULLER: -- Dr. Pauli Murray.

9 I think, in my humble opinion,  
10 more people would do that than if they saw  
11 some of the other designs because we're  
12 going to have other designs of people on  
13 coins.

14 I've never seen anything like  
15 this. With all due respect to the family,  
16 to the stakeholders, to the artists, this is  
17 my pick.

18 Thank you.

19 THE CHAIR: Thank you so much.

20 We'll turn now to Dr. Dean  
21 Kotlowski.

1 DR. KOTLOWSKI: Thank you, Mr.  
2 Chairman. This is Dean Kotlowski.

3 I have to agree with much of what  
4 my colleague Dr. Fuller has said. Ms. Ross,  
5 I wrote down something that you said in your  
6 remarks, that your great-aunt wanted to be  
7 seen. And when you said that, that did pull  
8 me toward Choice Number 2 because you can  
9 see her very clearly and very obviously, and  
10 that is the choice of the family and the  
11 CFA.

12 But as I think about this more  
13 and more, the tabletop test. What catches  
14 your eye? And it is 1 and it is 1A. And  
15 actually, I think I prefer 1A a little bit  
16 more.

17 In terms of your great-aunt being  
18 seen, I think she is seen in both 1 and 1A.

19 And if I'm stating what Joe said  
20 correctly here, the background is incused,  
21 "Hope" is then raised next, and then her



1 portrait is the highest. So, maybe it's a  
2 little hard for us to see how she's going to  
3 be seen here on a coin and that the image of  
4 her portrait will be more prominent than  
5 maybe we're getting an impression of here.

6           Number 1 is excellent. What I  
7 like about 1A -- if we can go to 1A,  
8 please? -- is that the way the "O" is done,  
9 you see a little more of her face. And I  
10 think it is genius by the artist -- I can  
11 use that word -- the way you have the  
12 complete quote here figured in: "Hope - A  
13 Song In A Weary Throat."

14           I think what you're getting there  
15 is something more than the generic message  
16 of hope, which is important. But you're  
17 getting an actual quotation, and you're  
18 getting it in a stylistically sophisticated  
19 and balanced way, the portrait and then the  
20 quotation. And then it's all pulled  
21 together by the word "Hope" really

1 brilliantly.

2           The nice thing about Number 2,  
3 which is the family's preference, is that  
4 you do have a very specific message there,  
5 right? "America, Be What You Proclaim  
6 Yourself To Be." And then, if you go back  
7 again to 1A, you've got a specific quotation  
8 and a larger message.

9           And I like all of the designs  
10 that have the Reverend Dr. Pauli Murray  
11 because I think the general public, when  
12 they see that, if they have some awareness  
13 of the Civil Rights Movement, that's going  
14 to conjure up memories and thoughts of  
15 Martin Luther King, Jr., the Reverend Dr.  
16 Martin Luther King, Jr.

17           And people are going to think,  
18 "Well, this is probably somebody who is like  
19 that and maybe did some things that were  
20 similar to the Reverend Martin Luther King,  
21 Jr." So, in that sense, 1, 1A, 2, and 2A

1 are all very strong candidates.

2 But I love -- this is a great  
3 person. And it is not in my capacity to  
4 label things great art, but to the extent to  
5 which I can, I think 1A and 1 are great art  
6 for a great American.

7 Thank you.

8 THE CHAIR: Thank you so much.

9 I'm going to take the privilege  
10 of the Chair to give my comments at this  
11 point because I think that my colleagues  
12 have raised facts and information that  
13 certainly warrant and balance the  
14 discussion.

15 Over time, we've had a lot of  
16 beautiful designs; there's no question about  
17 it. And sometimes we in fact have to  
18 balance between the beauty and the message.  
19 Sometimes designs can be so subtle that it  
20 may miss the general public. And for me,  
21 it's really important that we balance them

1 well.

2 As much as I do appreciate that  
3 Design Number 1 as a fantastic design that  
4 we have not seen before, one has to ask the  
5 question about why the family chose 2. When  
6 I look at the message that's in 2, the  
7 question then became to me, somehow or  
8 another, the message here was more powerful  
9 than the message they felt for Number 1.

10 As much as Number 1 is a  
11 fantastic and a beautiful design, the  
12 question becomes: How is that going to  
13 resonate with the public? Because this is  
14 going to be a circulating coin. That being  
15 the case, you want to have the opportunity  
16 for it to provide dividends. To what extent  
17 will the dividends be realized if the design  
18 is too subtle?

19 So, in that respect, I'm going to  
20 throw my vote along with that of the CFA and  
21 the family.

1 Thank you so much.

2 Let me now turn to Robin Salmon.

3 MS. SALMON: This is Robin

4 Salmon. Thank you, excuse me, Dr. Brown.

5 I'm really torn on this

6 particular coin. As a person who thinks

7 first of art and more of the unusual ways

8 that a subject can be portrayed, I

9 absolutely am crazy about Design 1 and 1A.

10 It is so different, as everyone has said.

11 It reaches out and grabs you.

12 And despite the fact that

13 Reverend Dr. Murray's portrait may be

14 somewhat obscured in these designs, I think

15 because the word "Hope" really reaches out

16 that she would like that. And if I could

17 alone choose a design for this, I would say

18 1.

19 However, 2 and 3 are also very

20 fine designs. And I understand all of the

21 reasons why the family and the CFA might

1 prefer this with the addition of the cross  
2 necklace. It is straightforward. It does  
3 include a lovely portrait of her. It has  
4 her quote, which is so powerful. And it  
5 looks like a presidential portrait, if you  
6 will.

7           3 is also a very strong portrait.  
8 I like the fact that she's sitting in her  
9 own surroundings, that all of the important  
10 imagery is there that's been referenced with  
11 the scales, her work, her religion, the  
12 symbolism that goes along with her life, as  
13 well as the inclusion of the inscription of  
14 her handwriting.

15           So, this is a very tough choice,  
16 very tough choice. And I'm still not  
17 exactly sure where I'm going with it. I'm  
18 going to have to make up my mind soon, but I  
19 appreciate everything that the family wants  
20 with this, as well as any other stakeholder  
21 who may be involved.

1                   So, thank you.

2                   THE CHAIR: Thank you so much.

3                   Let's turn now to Art.

4                   MR. BERNSTEIN: Speaking of art,

5 this is Art Bernstein. And I'm going to

6 take these in reverse order, please.

7                   3 and 3A, I appreciated the same  
8 things that Robin appreciated. Seeing  
9 Reverend Dr. Murray in her surroundings with  
10 all those books scattered around I think  
11 demonstrated the breadth of her role in our  
12 society.

13                   Design 2 has the quotation that I  
14 find to be the strongest, and I prefer that  
15 design over 2A because I think it's just a  
16 little more simple in the design.

17                   But I want to say from the bottom  
18 of my heart with regard to Designs 1 and 2,  
19 when I first saw the designs, I had rejected  
20 those two. I just pushed them off to the  
21 side. And the beauty of these meetings and

1 hearing from my colleagues today has  
2 completely flipped my thinking, and I  
3 appreciate what everyone has shared. And I  
4 see real value and real beauty in Designs 1  
5 and 1A, and I'm leaning towards supporting  
6 those designs.

7 Thank you.

8 THE CHAIR: Thank you so much.

9 Let's turn now to Mike Moran.

10 MR. MORAN: I'm there. I  
11 couldn't get the cursor on the microphone.  
12 I'm sorry.

13 Thank you, Dr. Brown. This is  
14 Mike Moran.

15 First of all, I'm proud that the  
16 Reverend Pauli Murray chose the Episcopal  
17 Church as her vehicle to promote and advance  
18 her goals and aspirations. As a lifelong  
19 Episcopalian as well as a Senior Warden to  
20 the Bishop of the Diocese of Lexington, I  
21 understand it was not always an easy journey



1 through the Episcopal Church, although it  
2 was easier than it would have been through  
3 some of the other mainstream Protestant  
4 churches.

5 I have listened to the comments  
6 made by the Committee, and I too am a bit  
7 torn over this one. And I'll tell you where  
8 I finally come down.

9 First of all, I don't like 1  
10 because I feel the ovals in the "O" and the  
11 "P" distract from the portrait and they will  
12 distract from the portrait in the coin.

13 I like 1A a lot. But I also like  
14 2. But when I look at what -- these  
15 quarters are more than just 25 cents to put  
16 in a gum machine. What are we trying to  
17 convey? What have we conveyed in the past  
18 about the accomplishments of the women that  
19 have been merited and recognized on the  
20 backs of these coins?

21 And you can see instantly from

1 1A, it's Pauli Murray and it's hope. And if  
2 there's ever anything that this country  
3 could use right now, it's hope that tomorrow  
4 will be a better day than today. And that  
5 will come across on that quarter.

6 And remember, we're dealing with  
7 a quarter. As good as the portrait looks on  
8 2, and it's a good portrait, what's it going  
9 to look like on a quarter? And I just --  
10 yesterday, when I was with you all, I bought  
11 a set of the 2022 quarters frosted. And I  
12 can tell you that's going to be a frosted  
13 mess. You're not going to see the quality  
14 and the care and humanity that you see in  
15 this sketch.

16 And I think that while we have a  
17 duty to portray these images accurately, we  
18 also have a duty to the American public as  
19 to the message that we want these quarters  
20 to convey. And therefore, I'm going to put  
21 a lot of emphasis on 1A.

1 Thank you, Dr. Brown.

2 THE CHAIR: Thank you so much for  
3 your thoughtful comments.

4 Let's turn now to Sam Gill.

5 MR. GILL: Thank you, Mr.  
6 Chairman.

7 I'm going to -- well, first of  
8 all, Dr. Pauli Murray is just so  
9 accomplished and a true intellectual. And  
10 it's a privilege to comment on her coin.

11 I'm going to concur with Dr.  
12 Brown. I believe that the -- not only  
13 because the family is interested in Number 2  
14 and the CFA is interested in Number 2, but I  
15 think it is the correct choice with the  
16 cross added because I like -- I think this  
17 woman deserves a portrait. She deserves to  
18 be seen.

19 And she's been a part of recent  
20 history, and she worked so hard and  
21 contributed so much to the intellectual

1 property of her work. And so many others  
2 embraced her, like Ruth Bader Ginsberg, for  
3 instance. I mean, she was just a huge  
4 force. And I think she deserves an elegant  
5 portrait.

6 And that's -- I agree with the  
7 family, and that's where I'm siding: Number  
8 2 with cross.

9 Thank you.

10 THE CHAIR: Thank you so much.

11 Let's turn now to Peter.

12 DR. VAN ALFEN: Thank you, Dr.  
13 Brown.

14 I have to say, sitting here for  
15 the last several minutes listening to all of  
16 my colleagues express their views on all  
17 this far more eloquently than I'm sure I  
18 can, I have to say I sit here conflicted  
19 over which way to go with this.

20 I find the opportunity to portray  
21 Pauli Murray here and to represent her on

1 this coin, you know, to be a tremendous  
2 moment. Hopefully, this representation will  
3 bring more recognition to her and her work  
4 and all the rest of that.

5 The question is, you know, how do  
6 we convey that in the most powerful way  
7 possible? And, you know, I do find Number 2  
8 to be a perfectly adequate, accessible, nice  
9 design. And I have to say that if Number  
10 1A, particularly, were not an option, that  
11 certainly would be a very easy choice.

12 But I am just drawn into the  
13 power of 1A, particularly with that  
14 portrait. I cannot take my eyes off of it.  
15 And it really is a powerful image. I mean,  
16 that is absolutely a fantastic, innovative,  
17 brilliant design.

18 And the question is: Does that  
19 convey the message in the same way or in a  
20 much more powerful way than Number 2? And I  
21 certainly, you know, respect the family

1 liaison, Ms. Ross's preferences as well as  
2 the CFA. I can see, you know, where they've  
3 come from, you know, with this.

4 But again, I find myself just  
5 drawn into 1A particularly as just an  
6 amazing design. And that, I think, would  
7 convey that message perhaps a bit more  
8 powerfully than 2, you know, would.

9 So, you know, again, I feel very  
10 conflicted about this because, you know, I  
11 do understand, you know, Dr. Brown and, you  
12 know, his eloquent expression about that,  
13 particularly with accessibility and the  
14 rest, and honoring, you know, the family's  
15 choices. So, I will make my decision in the  
16 next few minutes, and we'll see.

17 So, thank you.

18 THE CHAIR: We appreciate those  
19 sentiments very much. Thank you for  
20 sharing.

21 Let's turn now to Dennis, Dennis

1 Tucker.

2 MR. TUCKER: Thank you, Dr.

3 Brown. This is Dennis Tucker.

4 And this is a challenge. This is  
5 a real challenge because we -- I'll echo the  
6 sentiments of my colleagues here: We have  
7 two very strong -- three very strong  
8 designs, two that start to reach perfection,  
9 I would say.

10 1A is wonderful. It's unique.  
11 It's innovative and artistic in ways that we  
12 don't always see in circulating coinage. It  
13 has art, symbolism, and messaging. As a  
14 standalone piece of art and work of coinage,  
15 it nears perfection.

16 2 also has everything that a coin  
17 needs. It has the art, it has the  
18 symbolism, and the messaging. Very  
19 different from 1A, and that's what makes it  
20 a challenge.

21 I don't know if it's premature,

1 but I would like to yield my time to Ms.  
2 Ross and hear her analysis and her thoughts  
3 on 1A versus 2, and see if maybe her  
4 comments can guide us a bit.

5 THE CHAIR: Dennis, I think you  
6 were anticipating what I was going to do.

7 So, may I suggest that, before we  
8 do that, let's hear from Mr. Saunders first.  
9 Ms. Ross may want to hear his comments  
10 before she offers hers.

11 MR. SAUNDERS: Dr. Brown, thank  
12 you. John Saunders here, as I've been told  
13 to say.

14 I'm going to be different than  
15 everybody else. I like the experimentalness  
16 of 1 and 1A, particularly 1A being the  
17 better of the two. But I would like to see  
18 something -- a coin that was actually struck  
19 kind of along those lines before I jump into  
20 the field of fray and recommend something  
21 that I'm not sure would come out as well as



1 I think it -- as the picture comes out.

2 So, that kind of leaves me  
3 between the 2 and 3 design. And no one else  
4 said anything nice about 3, but it was my  
5 favorite.

6 I like both 2 and 3. I like the  
7 fact that 3 shows her at work, shows her  
8 working -- looking at perhaps a law that she  
9 was supporting or something of that nature  
10 with books in the background.

11 The other thing that I didn't  
12 like about 2 is she's holding a balanced  
13 scale. I've used a balanced scale many  
14 times to weigh coins and other metals. And  
15 you can't hold a balanced scale and hold it  
16 even like that. I mean, that's -- either  
17 it's a fake or it's -- it's impossible. And  
18 I just didn't like her holding the balanced  
19 scale.

20 I liked it much better being on  
21 the bookshelf. I mean, it shows what she's

1 talking about, her thought that, you know,  
2 equality, balancing things is the right way  
3 to go. But I liked it much better on the  
4 bookshelf than I did someone holding it.

5 So, I'm going to go, I think,  
6 unless, you know, all of us are reserving  
7 our final judgment until we hear all the  
8 comments, but I think I like 3 best. So,  
9 I'll be the outlier here.

10 I think all of them were good, by  
11 the way. I mean, don't get me wrong, but 3  
12 was my favorite.

13 THE CHAIR: Thank you so much.

14 Ms. Ross, you've heard the  
15 comments from members of the Committee. We  
16 think it would be invaluable for us to -- my  
17 apologies.

18 DR. KOTLOWSKI: I wanted to add  
19 something before we -- but also so did  
20 Harcourt. This is Dr. Dean Kotlowski.

21 Go ahead.

1 DR. FULLER: May I?

2 THE CHAIR: So, let me -- if we  
3 do that, may I suggest the following? Let's  
4 hear from Ms. Ross, and then we'll come back  
5 to members of the Committee because I  
6 suspect other members of the Committee may  
7 want to comment as well.

8 So, let's first hear from Ms.  
9 Ross and then we can take it back to any  
10 further conversation.

11 Ms. Ross, again, you happen to be  
12 the witness to one of the occasions when we  
13 have a real robust conversation about a  
14 design. And we're interested in your  
15 thoughts, having heard what we have shared  
16 today.

17 MS. ROSS: Well, the amazing  
18 thing is that our family went through this  
19 same back and forth. We fell in love with  
20 1, but we felt like her face was obscured,  
21 and plus the fact, as laypeople, we don't

1 have that artisan vision that you all have.

2 It was hard for us to  
3 conceptualize the black being raised, you  
4 know. We don't have the information to be  
5 able to visualize what the coin would look  
6 like minus the black. And I understand the  
7 black had to be there for design purposes,  
8 guideline purposes, but that was one of our  
9 big concerns.

10 And we just felt like, as a  
11 group, we felt like Number 2 spoke to her  
12 journey more than the hope of the nation.

13 I think the family will be  
14 comfortable with either one of those  
15 designs. As I said, it spoke to us  
16 initially, but then we wanted to become  
17 all-inclusive of the aspects of her life.

18 So, if you all go with 1, I would  
19 hope that you would go with the one where  
20 you can see more of her face than her  
21 peeking through letters.

1           So, if that makes it any easier  
2 for you, we won't be devastated if you pick  
3 1. We did not like 3 at all.

4           (Laughter.)

5           MS. ROSS: There's a picture that  
6 that was drawn from, and if -- you know, we  
7 wanted something more unique than a copy of  
8 a picture.

9           So, thank you.

10          THE CHAIR: Thank you so much.

11          We have a comment from our Chief  
12 Engraver.

13          MR. MENNA: This is Joe Menna.  
14 Ms. Ross, pleasure to be able to talk to  
15 you.

16          Something everyone in the room is  
17 very familiar with but might -- just to give  
18 a little more background, your -- everyone's  
19 opinion about art counts, from my  
20 perspective.

21          When it comes to coins, we have

1 to think about scale and real estate. So,  
2 as important as the symbolism on a coin, or  
3 even the portrait -- I'm not editorializing  
4 as to which one's better in any way, shape,  
5 or form. But Design -- what is it? -- that  
6 one. 2?

7 MALE SPEAKER: 1A.

8 FEMALE SPEAKER: 1A.

9 MR. MENNA: No, 2. 2. 2. With  
10 the scales, with the scales.

11 With coins, everything is about  
12 real estate in terms of visibility. On a  
13 3-inch Congressional Gold Medal, everything  
14 in this design would be evidently visible.

15 But at the scale of a quarter,  
16 even sculpted by the best sculptor, it would  
17 be very challenging to get a likeness which  
18 is only millimeters in length to be  
19 readable. Additionally, the seahorse and  
20 the scales will be difficult to read at this  
21 scale.

1           So, the symbolism that helps  
2 share the story and the portrait itself,  
3 while acceptable by our coining standards --  
4 and we never try to stifle any particular  
5 artist's vision -- would not be as readable  
6 as the portrait on the first two designs,  
7 despite the intersection with the lettering.  
8 That's just a technical observation about  
9 scale.

10           So, thank you for your time.

11           THE CHAIR: This is Lawrence  
12 Brown. And unless any member of the  
13 Committee is going to offer --

14           MS. WARREN: Sorry, Dr. Brown.  
15 This is Jennifer Warren. Mike Moran has his  
16 hand raised. You can't see that because of  
17 the screen.

18           THE CHAIR: Apology.

19           So, I'm going to ask the  
20 Committee members that unless you're going  
21 to offer something that's going to be

1 different than what one has already  
2 articulated, and given the time that we have  
3 in front of us, I just want to make sure  
4 that we balance that.

5 So that I'm going to recognize  
6 Mike since he's there, then I'm going to  
7 recognize anyone else, but remember that we  
8 are beyond our time, and deservedly so.

9 So, let me make sure that we are  
10 clear; I'm not saying that we should  
11 minimize the importance of what we're doing,  
12 but I do also recognize we want to maintain  
13 quorum.

14 Mike?

15 MR. MORAN: Dr. Brown, thank you.  
16 This is Mike Moran.

17 In view of our sponsor's comments  
18 about 1 versus 1A, let's not split our votes  
19 between 1 and 1A. If you're going to vote  
20 for the image of "Hope," vote for 1A -- it's  
21 clearly the better one -- so we don't have



1 to make any motions at the end if we have a  
2 split between the two. It's a wasted vote  
3 on 1.

4 THE CHAIR: Dean?

5 MR. MORAN: Does everybody  
6 understand what I'm trying to say?

7 PARTICIPANTS: Yes.

8 MR. MORAN: Thank you.

9 THE CHAIR: Dean?

10 DR. KOTLOWSKI: This is Dean  
11 Kotlowski.

12 And Ms. Ross, thank you so much  
13 for your open-mindedness and your  
14 encouragement and your humility. Yes,  
15 everybody, we all have opinions on art, but  
16 it's good to hear, you know, what you said.

17 I want to add something to the  
18 comments about 1A that I think also make it  
19 very powerful. If you look at the horizon  
20 line, you do see "Hope" and then, below  
21 that, you see "The Reverend Dr. Pauli

1 Murray," and then, below that, you see "E  
2 Pluribus Unum." So, there is yet another --  
3 there's a parallel message here that I think  
4 is also very powerful that makes this a  
5 particularly powerful coin.

6 THE CHAIR: Thank you so much.

7 Any other members that feel the  
8 need to?

9 (No Response.)

10 THE CHAIR: Not hearing or seeing  
11 any, I'm going to ask, Mike and Joe, do you  
12 have anything else you want to share with  
13 the Committee regarding the design?

14 MR. MENNA: I have nothing.

15 MR. COSTELLO: No, sir.

16 THE CHAIR: Thank you.

17 Hearing none, the Committee will  
18 now score the reverse candidate designs for  
19 the 2024 American Woman Quarter honoring the  
20 Reverend Dr. Pauli Murray. Each of you  
21 should have in front of you the score

1 sheets.

2 Mike, you will send yours in  
3 electronically.

4 When we have done, please give  
5 them to Greg, who will tally them.

6 Let's take 10 minutes' recess.

7 MS. WARREN: Also, Robin, please  
8 send them in. This is Jennifer.

9 We're going to go on recess.

10 MR. WEINMAN: Thank you, sir.

11 We're in recess.

12 (Brief Recess.)

13 MS. WARREN: Okay. We are back.

14 SCORING RESULTS

15 THE CHAIR: We are back, and I  
16 recognize Greg Weinman, Counsel to the CCAC,  
17 to present the results of the scoring.

18 MR. WEINMAN: Once again, as with  
19 yesterday, these are out of a possible score  
20 of 30 points.

21 Design Number 1 received 3 votes.

1           Design Number 1A received 25,  
2     making it the high-scoring design.

3           Design Number 2 received 18.

4           Design 2A receiving 8.

5           Design 3 receiving 6.

6           And 3A receiving 6.

7           So, once again, out of a possible  
8     30 points, Design 1A is the Committee's  
9     high-scoring design at 25.

10                           MOTIONS AND VOTE

11           THE CHAIR: I ask the Committee:  
12     Are there any motions? Dennis?

13           MR. TUCKER: This is Dennis  
14     Tucker.

15           I don't think this requires a  
16     motion, but I would just, for the record,  
17     like to recommend that we recommend to the  
18     Secretary of the Treasury Design 1A.

19           THE CHAIR: Is there a second for  
20     the motion?

21           DR. VAN ALFEN: Peter van Alfen,

1 second.

2 THE CHAIR: Peter van Alfen,

3 second.

4 MS. SALMON: Robin Salmon,

5 second.

6 MS. WARREN: I'm sorry. This is  
7 Jennifer, Dr. Brown. Mike Moran has his  
8 hand raised.

9 MR. MORAN: Well, I did, but I  
10 wasn't quick enough.

11 I would like for the person that  
12 voted for Number 1, because they didn't vote  
13 for Number 1A, to consider shifting their  
14 vote and for the simple reality that we have  
15 to buck the CFA choice. And if we want to  
16 have a good chance of getting our 1A choice  
17 in there, we need to get as many points on  
18 it as we can. It's just the reality of what  
19 it is.

20 MR. WEINMAN: Mr. Chairman, can I  
21 comment?

1           In fact, that is not one person.  
2           That is -- the 3 represents other people's  
3           votes. The people who voted for -- gave  
4           votes to 1 also voted for 1A, both.

5           MR. MORAN: Okay. So be it.

6           THE CHAIR: Counsel? This is a  
7           question for Counsel. Yes, this is Lawrence  
8           Brown. A question for Counsel.

9           To do what Mike is suggesting,  
10          would we not have to take a revote?

11          MR. WEINMAN: Yeah, and it isn't  
12          the way -- in other words, it wasn't -- 1A  
13          did not receive the maximum votes not  
14          because people voted for 1 but because there  
15          were other people who simply didn't vote for  
16          1A. So --

17          MR. MORAN: I'm with it. I'm not  
18          going to make a motion we make this  
19          unanimous.

20          MR. WEINMAN: There is already a  
21          motion on the table to make the

1 recommendation, so that -- keeping in  
2 mind -- this is Greg Weinman, Counsel. The  
3 scoring is a tool. The scoring is not  
4 itself a recommendation.

5 So, the tool that you used to  
6 gauge interest has given you this score.  
7 The motion on the table actually is the  
8 recommendation of the Committee.

9 THE CHAIR: So, we have a motion  
10 on the table, and we have a second. Is  
11 there any further conversation or discussion  
12 on the motion?

13 Mr. Saunders?

14 MR. SAUNDERS: I will amend to  
15 make it a unanimous motion.

16 THE CHAIR: Dennis will agree  
17 with that.

18 THE CHAIR: This is a friendly  
19 amendment to make it unanimous.

20 MR. TUCKER: Oh, well, I think  
21 our vote would do so, yes.

1 THE CHAIR: So, is it accepted?

2 MR. TUCKER: Yeah.

3 THE CHAIR: He's accepted the  
4 friendly amendment.

5 All those in favor, "aye"?

6 (Chorus of "aye".)

7 THE CHAIR: Any opposition?

8 (No Response.)

9 THE CHAIR: Hearing none, the  
10 motion carries. Unanimously. For the  
11 record.

12 (Motion Carried Unanimously.)

13 THE CHAIR: Are there any other  
14 motions with respect to this program?

15 (No Response.)

16 THE CHAIR: Seeing none, since  
17 all discussion on this program has  
18 concluded, I would like to thank, and really  
19 thank from the depth of our hearts, Ms.  
20 Ross, for your continued efforts to make  
21 this known to all the American public about



1 the phenomenal achievements of this  
2 fantastic African American woman.

3 So, thank you so much. And thank  
4 you for attending today. And you may just  
5 continue to join with us if you desire, but  
6 if you have other things to do, that's your  
7 option as well.

8 2024 AMERICAN WOMEN QUARTER: CELIA CRUZ

9 THE CHAIR: The second item today  
10 for our review is the reverse candidate  
11 designs for the 2024 Women Quarter honoring  
12 Celia Cruz.

13 April Stafford, again the Chief  
14 of the Mint's Office of Design Management,  
15 will introduce the program and present the  
16 reverse candidate designs for this quarter.

17 REPORT

18 MS. STAFFORD: Thank you. This  
19 is April Stafford.

20 Some background on this program.  
21 Celiz Cruz was a distinguished Cuban

1 American artist who became an international  
2 superstar and cultural icon. By celebrating  
3 her Cuban culture, she also helped  
4 Afro-Latino Americans embrace their own  
5 heritage.

6 Cruz was a dazzling performer who  
7 had a powerful voice, energetic stage  
8 presence, and a unique style that endeared  
9 her to fans worldwide and across  
10 generations. One of few women to succeed in  
11 the male-dominated world of salsa music, the  
12 Queen of Salsa performed all over the world  
13 for more than five decades and recorded more  
14 than 50 albums.

15 Her musical skills, combined with  
16 her elaborate costumes and her signature  
17 catchphrase "Azucar," "Sugar" in Spanish,  
18 electrified audiences worldwide. What began  
19 as a seemingly simple request for sugar in  
20 her Cuban coffee while dining at a  
21 restaurant, "Azucar" became so much more.

1 Some attribute it to a rallying cry in  
2 remembrance of all enslaved Afro-Latinos in  
3 Cuba and the Caribbean forced to work the  
4 sugarcane fields.

5 I believe we are honored to have  
6 Omer Pardillo, our liaison for this program,  
7 with us.

8 Thank you so much for being here,  
9 Mr. Pardillo. Would you care to say a few  
10 words to the Committee?

11 You're on mute, sir.

12 MR. PARDILLO: Sorry, sorry. Hi.  
13 Good morning. My name is Omer Pardillo,  
14 former manager of Celia Cruz and executor of  
15 her estate.

16 With great honor in this meeting  
17 honoring the late Celia Cruz with a coin I  
18 think is one of the highest achievements  
19 that Celia has had since her passing. And  
20 there have been many, but this is a very,  
21 very important achievement for her legacy.

1           I think you have made a summary  
2 of Celia's career and on what she's getting  
3 honored. If you have any questions for me,  
4 I'll be happy to answer.

5           The family and the estate have  
6 chosen the Option Number 1 to be the primary  
7 option for this design, and also Option  
8 Number 3 would be our second choice. It's  
9 CCR03.

10           I'm happy here to answer any  
11 questions in reference to the designs for  
12 Celia's legacy.

13           MS. STAFFORD: This is April.

14           Thank you so much, Mr. Pardillo.  
15 And we'll move on to looking at the  
16 preferences.

17           So, as was noted, Design 1 was  
18 identified as the primary preference of our  
19 liaison, as well as the recommendation by  
20 the CFA.

21           All right. So, this design is a

1 dynamic portrait of Celia Cruz flashing her  
2 dazzling smile while performing in a  
3 rumba-style dress. Her signature  
4 catchphrase "Azucar!" is inscribed on the  
5 right.

6 Again, this is the primary  
7 preference of the estate and the  
8 recommendation of the CFA.

9 Reverse 2 depicts Celia Cruz  
10 singing while gesturing boldly with her left  
11 hand and holding a microphone in her right,  
12 with the additional inscription "Queen of  
13 Salsa!" overlaid on the portrait. The  
14 background swirl represents her exhilarating  
15 energy and rhythm of the music.

16 And Reverse 3 features a portrait  
17 of the glamorous, vivacious Celia Cruz  
18 singing and flashing her infectious and  
19 exuberant smile. The additional inscription  
20 is "Azucar!" Again, as Mr. Pardillo noted,  
21 this is the estate's secondary preference.

1           Reverse 4 depicts Celia Cruz in  
2 motion as if captured in the midst of an  
3 elaborate salsa dance move on stage. And  
4 the additional inscription includes the  
5 "Queen of Salsa."

6           Finally, Reverses 5 and 5A depict  
7 Celia Cruz mid-performance surrounded by  
8 sculpted waves that symbolize the energy of  
9 her powerful voice. Below her, the straight  
10 lines reminiscent of piano keys move the  
11 viewer's eyes from the bottom left towards  
12 her name, with musical notes radiating in  
13 between the distinctive lines.

14           That concludes the candidate  
15 designs.

16           THE CHAIR: Thank you so much.

17           Are there any technical or legal  
18 questions from the Committee about this  
19 program or designs?

20           DR. VAN ALFEN: This is Peter van  
21 Alfen, and this is a question for Joe, Joe

1 Menna.

2 On Reverse 1, if I'm reading this  
3 correctly, "Celia" would be incuse and  
4 "Cruz" would be relief; is that correct?

5 MR. MENNA: This is Joe Menna.

6 Yes.

7 DR. VAN ALFEN: Is there any  
8 reason why there's one relief and the other  
9 incuse?

10 MR. MENNA: This is Joe Menna  
11 again. Yes, because of the nature of  
12 relief, everything that goes to the edge  
13 needs to taper, but the body is fuller -- is  
14 more full.

15 I believe it's been -- when I see  
16 portfolios visually, number one, I'm  
17 assuming it's the artist's intent for  
18 "Celia" to pop out, but number two, we  
19 wouldn't be able to raise it as -- the  
20 relief on the edge of the coin, the body is  
21 necessarily going to be higher than the

1 sleeve, so it would be more difficult.

2 Also, just technically, to have  
3 the raised text above her body, the relief  
4 height would not accommodate it. The relief  
5 height available at that part of the coin  
6 would not accommodate it.

7 DR. VAN ALFEN: All right. Thank  
8 you.

9 THE CHAIR: Are there any other  
10 questions or comments from the members of  
11 the Committee regarding the legal or  
12 technical matters?

13 (No Response.)

14 CONSIDERATION

15 THE CHAIR: Hearing none, let us  
16 begin our consideration.

17 I'd like to, again, remind our  
18 members to please try to keep your comments  
19 to five minutes or less. Additionally, if  
20 members have additional questions, please  
21 know that I will be -- we will have an



1 opportunity to share those -- for you to  
2 pose those later on.

3 For the benefit of the Court  
4 Reporter and those calling in, I ask that  
5 you state your name before you begin  
6 speaking.

7 Let us begin our considerations  
8 with Sam Gill.

9 MR. GILL: Well, thank you, Mr.  
10 Chairman. This is Sam Gill.

11 I too like Number 1. This woman  
12 was just a powerhouse. If you can remember  
13 ever seeing her perform on YouTube or  
14 anything that you can find her on, I mean,  
15 she's just fun, fun, fun to watch. And I  
16 think Number 1 does capture her as well as  
17 it's possible to capture her on a coin.

18 I liked 5 and 5A from the  
19 standpoint that I thought -- found them very  
20 interesting, but the detail in them would  
21 just get washed up in a quarter, from my

1 taste.

2 So, with that said, my choice  
3 would be Number 1. Thank you, sir.

4 THE CHAIR: Thank you.

5 Let's turn now to Peter.

6 DR. VAN ALFEN: Thank you, Mr.  
7 Chair.

8 I have to say I really love  
9 Number 1.

10 THE CHAIR: I'm sorry, Peter.  
11 You want to repeat your name for the record?

12 DR. VAN ALFEN: Peter van Alfen,  
13 yeah.

14 I have to say I really love  
15 Number 1. I think that this is a really  
16 dynamic, joyful portrait. And one of the  
17 things I like about it also is the extended  
18 left hand, which seems to engage the  
19 audience and invite them, you know, into the  
20 moment portrayed here.

21 So, I'm more than happy to

1 support that design. I think it certainly  
2 is the best of the lot here.

3 So, thank you.

4 THE CHAIR: Thank you so much.

5 Let's turn now to Harcourt.

6 DR. FULLER: Thank you, Mr.  
7 Chairman.

8 Mr. Pardillo, bienvenido al  
9 Comite. Welcome to the Committee.

10 MR. PARDILLO: Muchas gracias.

11 DR. FULLER: This is an absolute  
12 honor, and it just makes me, once again --  
13 it reaffirms my love for this country, and  
14 it makes me so proud to see someone who was  
15 born in another country who became a United  
16 States citizen, who did so much for this  
17 country and who received so much for this  
18 country, be honored in this way. When you  
19 make it onto a coin, you know, you've made  
20 it.

21 And it just -- I'm emotional. I

1 love this woman. She brought so many of us  
2 into salsa and other forms of music. And  
3 this is just so great. I don't have the  
4 right words to express.

5 This reaffirms that this country  
6 is moving in the right direction when we  
7 recognize all Americans regardless of  
8 national origin or anything like that. I'm  
9 just so proud today to be an American  
10 citizen.

11 Thank you.

12 MR. WEINMAN: Design?

13 DR. FULLER: 1A.

14 (Laughter.)

15 DR. FULLER: 1A. I'm sorry. I  
16 meant 1.

17 THE CHAIR: Let's turn now to  
18 Dennis Tucker.

19 MR. TUCKER: Thank you, Dr.  
20 Brown.

21 And thank you, Dr. Fuller. I

1 want to echo what you just said. I have  
2 personal connections to Puerto Rico, not to  
3 Cuba, but I have listened to a lot of Latin  
4 music and a lot of salsa and a lot of Celia  
5 Cruz. And I love Celia Cruz, Mr. Pardillo,  
6 I'll tell you that.

7           And I look at this coin and I can  
8 hear her shouting, "Azucar!" And if you've  
9 ever heard her music, you can hear that in  
10 your head when you look at this coin. I  
11 also -- I love its vibrancy, its action.  
12 It's a wonderful portrait.

13           I want to talk a little bit about  
14 how her name is depicted too, with "Celia"  
15 being incuse. And Peter, you mentioned  
16 this. I do see that as a design choice  
17 because, for salsa music, for Latin music,  
18 if you say "Celia," people know who you're  
19 talking about, right? It's like saying  
20 "Elvis" or "Dolly" or "Aretha" or "Elton."  
21 You know, you don't have to say the last

1 name. People know "Celia."

2 And so, I like having "Celia" set  
3 apart like that. I think there's an elegant  
4 touch. I don't know if it was intended by  
5 the artist, but I suspect it was.

6 Number 1 is a beautiful design.  
7 I'm very excited to see this in the nation's  
8 pocket change.

9 So, thank you, Mr. Pardillo.

10 Thank you to the Mint's art staff  
11 and for the artists for bringing a wonderful  
12 portfolio.

13 Thank you, Dr. Brown.

14 THE CHAIR: Thank you.

15 Let's turn now to John Saunders.

16 MR. SAUNDERS: I like all three.

17 The last one I thought was very -- Number 5  
18 was very artistic but not something I think  
19 would go on a coin well. But the first four  
20 I thought, wow, this is going to be a hard  
21 decision.

1           And Number 1, I worry about just  
2   a touch what it's going to look like after  
3   it's been in circulation for 10 or 20 years.  
4   But it is going to be so magnificent as a  
5   proof with frosted highlights, and I wait to  
6   see what our Mint personnel do with that,  
7   that I have to be in favor of Number 1. It  
8   just -- it's a dynamic design and, okay, if  
9   it wears a little bit, it wears a little  
10  bit, but I want my proof.

11           THE CHAIR: Thank you so much.  
12           Let's turn now to Dean.

13           DR. KOTLOWSKI: Thank you, Mr.  
14  Chairman. This is Dean Kotlowski.

15           I too am in favor of Number 1 for  
16  all of the comments that were stated  
17  earlier, and those are my comments. I think  
18  it's a terrific coin.

19           THE CHAIR: Thank you so much.  
20  Beauty and brevity, we appreciate that.

21           Let's turn now to Robin.

1 MS. SALMON: Thank you, Mr.  
2 Chair. This is Robin Salmon.

3 I never saw Celia Cruz perform  
4 live, but I did see her on television. And  
5 what a dynamo, as well as a wonderful  
6 singer. She could just reach out to the  
7 audience and grab you individually, even if  
8 you were watching on television.

9 And I feel that Number 1 portrays  
10 that dynamism. It's a good likeness. And  
11 it's energetic, which is so much what she  
12 was about.

13 So, my support goes with Number  
14 1. Thank you.

15 THE CHAIR: Thank you.

16 Let's turn now to Art.

17 MR. BERNSTEIN: This is Art  
18 Bernstein.

19 Number 1.

20 (Laughter.)

21 THE CHAIR: Mike Moran?



1 MR. MORAN: This is Mike Moran.  
2 Number 1.

3 THE CHAIR: Thank you so much.  
4 This is Lawrence Brown, and I  
5 want to articulate -- actually, to support  
6 the comments by my colleagues about the  
7 significance of the design and the beauty of  
8 all the art here but especially Number 1.

9 Are there any additional comments  
10 or motions from members at this time?

11 (No Response.)

12 THE CHAIR: Mike and Joe, do you  
13 have additional comments?

14 MR. COSTELLO: No, sir.

15 MR. MENNA: I have no comment.

16 THE CHAIR: Okay. Thank you.

17 Now the Committee will score.  
18 Again, we will be in recess for 10 minutes.

19 (Brief Recess.)

20 MS. WARREN: Okay. We're back  
21 from recess. Dr. Brown?

1 THE CHAIR: We are back. I  
2 recognize Greg Weinman, Counsel to the CCAC,  
3 to present the results from the scoring.

4 SCORING RESULTS

5 MR. WEINMAN: Once again, out of  
6 a possible score of 30, Design Number 1  
7 received a total of 30 out of 30.

8 Design Number 2 received 3.

9 Design Number 3 received 7.

10 Design Number 4 received a score  
11 of 4.

12 Design Number 5 received a score  
13 of 2.

14 And Design 5A also received a  
15 score of 2.

16 Once again, the high-scoring  
17 design is Design Number 1, with a perfect  
18 score of 30.

19 THE CHAIR: Thank you so much,  
20 Greg.

21 MOTIONS AND VOTE

1 THE CHAIR: Are there any  
2 motions? Recognizing Art.

3 MR. BERNSTEIN: This is Art  
4 Bernstein. I move that we unanimously  
5 recommend Design 1.

6 DR. VAN ALFEN: Peter van Alfen.  
7 Second.

8 THE CHAIR: Thank you.  
9 Any discussion on the motion?

10 (No Response.)

11 THE CHAIR: Hearing none, all  
12 those in favor, "aye"?

13 (Chorus of "aye.")

14 THE CHAIR: Mike, you're an  
15 "aye"?

16 (Brief Pause.)

17 MR. MORAN: Yes, I'm an "aye."

18 (Laughter.)

19 THE CHAIR: Thank you.

20 MR. MORAN: I've got some other  
21 things I'm doing here.

1 THE CHAIR: That's quite all  
2 right. We understand.

3 It sounds like the motion  
4 carries.

5 (Motion Carried Unanimously.)

6 THE CHAIR: Very good. Since all  
7 discussion on this program has concluded,  
8 then I would like to take this moment again  
9 to thank Mr. Pardillo for joining us and  
10 helping us to really appreciate and  
11 recognize the fantastic contributions of  
12 Celia Cruz.

13 So, thank you so much for your  
14 support of her as well as thank you for  
15 attending with us today and sharing with us  
16 the comments that you have.

17 MR. PARDILLO: I want to thank  
18 you and thank the U.S. Mint Office and the  
19 U.S. Government to recognize this amazing  
20 lady who was -- the persona behind the great  
21 singer that we all know, it was better than

1 the singer. Her persona behind, the  
2 humanitarian, that's the Celia Cruz that  
3 everybody who knew her had the great  
4 opportunity of knowing those qualities.

5 So, I want to thank you all for  
6 your time and for honoring Celia this way.

7 THE CHAIR: Thank you.

8 2024 AMERICAN WOMEN QUARTER: PATSY TAKEMOTO  
9 MINK

10 THE CHAIR: The third item today  
11 for our review is the reverse candidate  
12 design for the 2024 American Women Quarter  
13 honoring Patsy Takemoto Mink.

14 Ms. Stafford, again, the Chief of  
15 the Mint's Office of Design and Development,  
16 will introduce the program and present the  
17 reverse candidate designs.

18 REPORT

19 MS. STAFFORD: Thank you. This  
20 is April Stafford.

21 Some background on this quarter.

1 Patsy Takemoto Mink was a third-generation  
2 Japanese American born and raised on the  
3 island of Maui in Hawaii. She endured  
4 discrimination throughout her life, which  
5 affected and subsequently shaped her  
6 education, career opportunities, and  
7 convictions.

8 Ms. Mink continued to persevere  
9 and succeed, eventually winning seats in the  
10 Hawaii Territorial Legislature, the Hawaii  
11 State Senate, and ultimately the U.S. House  
12 of Representatives, becoming the first woman  
13 of color to serve in the United States  
14 Congress. She served six consecutive terms  
15 in Congress, from 1965 to 1977, and another  
16 seven consecutive terms, from 1989 to 2002.

17 As a member of Congress, she  
18 fought for gender and racial equality,  
19 affordable childcare, support for low-income  
20 women and families, environmental  
21 protection, peace, and most notably, the

1 landmark Title IX of the Education  
2 Amendments of 1972.

3 Posthumously renamed the Patsy T.  
4 Mink Equal Opportunity in Education Act,  
5 Title IX states in part, quote: "No person  
6 in the United States shall, on the basis of  
7 sex, be excluded from participation in, be  
8 denied the benefits of, or be subjected to  
9 discrimination under any education program  
10 or activity receiving Federal financial  
11 assistance."

12 Title IX not only opened up new  
13 avenues of study for women but also opened  
14 up real opportunity in sports at both the  
15 collegiate and high school levels.

16 Patsy Takemoto Mink was a  
17 dedicated civil servant whose lifelong  
18 pursuit of racial and gender equality  
19 cemented her legacy and is an inspiration to  
20 many to continue the fight for equity.

21 We have family representative

1 Wendy Mink with us today.

2 Ms. Mink, would you like to say a  
3 few words to the Committee?

4 MS. MINK: I don't actually have  
5 a prepared statement, but I would like to  
6 express my gratitude and my family's  
7 gratitude for the inclusion of my mother in  
8 this quarter series. It's quite an honor,  
9 and we're very excited about having the  
10 coins actually in hand and being able to  
11 celebrate this recognition.

12 I'd also like to thank folks for  
13 including our voices along the way in this  
14 process. And I look forward to hearing you  
15 all discuss where we are in a few moments.

16 I'll just leave it by saying that  
17 the family would be very happy with Image  
18 Number 4 or Number 5. Liking both for  
19 different reasons but commonly embracing  
20 both because they contain the principal  
21 signifiers of her work and her origins.



1           And I'll just leave it at that.

2           MS. STAFFORD: Thank you so much.

3           This is April Stafford.

4           We'll move through the  
5 preferences.

6           So, first, we go to -- this is  
7 Design 5. Design 5 is the first preference  
8 of the family liaison as well as the  
9 recommendation by the CFA.

10           And we also have -- oh, we'll go  
11 on to -- there's a secondary preference of  
12 the family. I'll note that as we move  
13 through the portfolio.

14           All right. So --

15           MS. MINK: Number 4 is the  
16 secondary preference.

17           MS. STAFFORD: Yes, ma'am.

18           So, starting with Reverse 1, this  
19 reverse depicts Mink with her landmark  
20 legislation, commonly known as Title IX.  
21 She's encircled by a ring of symbols

1 representing women, with the interior of the  
2 symbols featuring a variety of sports and  
3 educational opportunities now available to  
4 women.

5 Reverses 2 and 2A feature an  
6 enlarged image of Mink surrounded by symbols  
7 representing women, filled with the icons of  
8 opportunities women can pursue.

9 Design 4 depicts Mink with her  
10 Title IX legislation in front of the Capitol  
11 Building. The additional inscription is  
12 "Equal Opportunity In Education." This  
13 design is the secondary preference of the  
14 family liaison.

15 And finally, Reverse 5 portrays a  
16 seated portrait of Patsy Mink next to an  
17 image of the Capitol Building. The  
18 additional inscription is "Equity In  
19 Education." This design is the first  
20 preference of the family liaison as well as  
21 the formal recommendation by the U.S.

1 Commission of Fine Arts.

2 THE CHAIR: Thank you so much.

3 From the Committee, are there any  
4 technical or legal questions that you would  
5 like to pose now?

6 Recognizing Art.

7 MR. BERNSTEIN: This is Art  
8 Bernstein with a technical question.

9 I noticed on Design 2 there are  
10 dots separating the wording around the edge  
11 of the coin. And when we look at Reverse 5,  
12 where there are even more words around the  
13 edge of the coin, there are no dots, which,  
14 to me, made it a little hard to distinguish  
15 between the different phrases.

16 Is there a reason or philosophy  
17 behind when dots are used and not used?

18 MR. MENNA: This is Joe Menna.

19 The use of delimiters is artistic  
20 discretion or the artist's choice. We can  
21 suggest them sometimes. But, you know, I

1 won't talk about what the Committee can or  
2 can't do.

3 We're always open to suggestions  
4 for stuff like that. There's no easier fix  
5 than putting a dot in there.

6 DR. VAN ALFEN: This is Peter van  
7 Alfen. I also have a technical question  
8 about Number 5.

9 The inclusion of the watch on her  
10 wrist, at quarter-size scale, this is  
11 essentially just going to be a line with  
12 very little detail; is that correct? Will  
13 it be possible to see that this is actually  
14 a watch or more of a bracelet, or?

15 MR. MENNA: This is Joe Menna.

16 You know, basically, you would  
17 have to -- the wristband and the rectangle  
18 of the watch itself, it's going to read --  
19 it can't read any more -- it'll read, but  
20 it's going to read like -- you're not going  
21 to see dials, you know. I don't mean that

1       sarcastically.

2                   MS. STAFFORD:   This is April  
3       Stafford.

4                   The watch was a specific request  
5       by the family to add into the portrait.

6                   DR. VAN ALFEN:   Okay.   Thank you.

7                   MR. MENNA:   This is Joe again.

8                   Like, you see her wedding ring.  
9       You know, you'll see it a little bit.

10                  MS. STAFFORD:   The wedding ring  
11       as well.

12                  DR. VAN ALFEN:   Right.

13                  THE CHAIR:   Harcourt?

14                  DR. FULLER:   This is Harcourt  
15       Fuller.

16                  Can we go back to, let's say, 1  
17       and 2?   I have a question.   I think it's for  
18       Greg and possibly Joe.

19                  I remember we had a -- let's see.  
20       I want to -- I remember we had a discussion  
21       about the portrayal of religious symbols on

1 coins. And let me preface this: I am not  
2 making a comment about religion. However, I  
3 do see what might be interpreted as crosses  
4 there.

5 MR. WEINMAN: I think this is  
6 meant to not be a cross but rather female.  
7 This is the symbol for female. But we  
8 didn't evaluate it as a religious symbol  
9 because, you're correct, we have -- when it  
10 comes to religious symbols, we tend to be  
11 careful about how they're portrayed unless  
12 it is integral to the wearer, for example  
13 the device itself.

14 So, if these were meant to be  
15 crosses, that's something -- we would have  
16 done a different evaluation of this. But we  
17 didn't -- from a legal standpoint, we didn't  
18 look at these as crosses. We looked at them  
19 as the symbol for female.

20 DR. FULLER: And if I may, I know  
21 that those are symbols for female, but I

1 wanted to be --

2 MR. WEINMAN: But if you're  
3 concerned about that, that's certainly  
4 something to raise.

5 DR. FULLER: Yes. All right.  
6 So, I just wanted to clarify. Thank you.

7 THE CHAIR: Are there any further  
8 questions from the Committee regarding legal  
9 or technical matters?

10 (No Response.)

11 CONSIDERATION

12 THE CHAIR: Not hearing any  
13 further, then let us begin our  
14 consideration.

15 Again, as a friendly reminder,  
16 let's keep our comments as much as we can to  
17 five minutes or less. Additionally, if you  
18 have any further questions, please  
19 understand that we will be able to come back  
20 to those questions a little later.

21 For the benefit of the Court

1 Reporter and for those calling in, I ask  
2 that you state your name when you begin  
3 speaking.

4 So, let us begin with our  
5 considerations this time with Mike Moran  
6 starting off.

7 MR. MORAN: Lawrence, I'm going  
8 to get you.

9 (Laughter.)

10 MR. MORAN: Putting out fires  
11 right now.

12 I really concur with the Number  
13 5. I think it's excellent and a good  
14 choice, and I'd be quite happy with it.

15 THE CHAIR: Thank you so much.  
16 Sam Gill?

17 MR. GILL: Thank you, Dr. Brown.  
18 This is Sam Gill.

19 I remember Patsy Mink here in  
20 Washington years ago, and she was just a  
21 lovely woman. And I'm sure all of us know



1 families with girls, young girls, who are  
2 coming along, going to college, and get to  
3 play sports just like the boys do, which is  
4 just a really fine thing.

5 I like Number 5 very much. I  
6 think that 1 and 2 and maybe 3 and 4 might  
7 be a little too busy for a quarter size.  
8 And I think Number 5 captures her just  
9 perfectly.

10 Thank you, sir.

11 THE CHAIR: Thank you.

12 Let's turn now to Peter.

13 DR. VAN ALFEN: Thank you, Dr.  
14 Brown. This is Peter van Alfen.

15 I am very happy to support Number  
16 5. I think that this is a strong, simple,  
17 elegant portrayal and design. I do like the  
18 negative space. It just adds, I think, to  
19 the elegance of it.

20 So, I'll go with Number 5. Thank  
21 you.

1 THE CHAIR: Thank you so much.

2 Let's turn back to Harcourt.

3 DR. FULLER: This is Harcourt  
4 Fuller.

5 Number 5.

6 THE CHAIR: Next, Mr. Tucker?

7 MR. TUCKER: Thank you, Dr.  
8 Brown. This is Dennis Tucker.

9 And hello to Ms. Mink. It's nice  
10 to see you. My daughter is Asian American,  
11 and like your mother, she's a beautiful  
12 soul.

13 I always like to see Asian  
14 American women on U.S. coins. Dr. Fuller  
15 said something yesterday: Representation  
16 can help lead to inclusion. And that was in  
17 the back of my mind as I looked at these  
18 designs.

19 I actually like Number 4 better  
20 than Number 5 for a couple reasons. I think  
21 they're both very -- they're excellent

1 designs and both of them would make nice  
2 coins.

3           Number 4 is a little more active,  
4 whereas Number 5 is a little more static.  
5 In Number 4, she's -- it looks like she's  
6 about to sign that Title IX. And also,  
7 Number 4 uses the specific language of the  
8 Title IX Act, "Equal Opportunity In  
9 Education." I felt that that was a small  
10 advantage over Number 5.

11           So, my preference is for Number  
12 4, but I like all of the portraits, and I  
13 like both 4 and 5 as designs.

14           So, thank you.

15           THE CHAIR: Thank you.

16           Let's turn now to John Saunders.

17           MR. SAUNDERS: I'm going to just  
18 conclude kind of the same things as  
19 everybody else has said. I like Number 5  
20 best. Number 4 is not bad. I think it's a  
21 little busy. Number 5 is more simple, so I

1 like that in terms of design.

2 I too have Asian American  
3 children, or half Asian American, so it's a  
4 particular honor to have Ms. Mink on the  
5 coin here.

6 And the other thing I would  
7 comment on is what was brought up about the  
8 dots between the factors of the legend.  
9 Particularly on a lot of European coins,  
10 sometimes the dots are very important. They  
11 often indicate the mint that it was made at  
12 when the coin was made at multiple mints or  
13 other things of significance.

14 And I do like -- I'd like to add  
15 that I think adding dots to Design 5 would  
16 make it a bit better. I mean, it's just  
17 fine the way it is, but I'm going to take  
18 the priority -- the prerogative of meddling  
19 with the design, and so I'm going to suggest  
20 that we add dots between the legends to kind  
21 of separate them.

1 THE CHAIR: This is Lawrence  
2 Brown. We have a clarification for the  
3 terminology.

4 MR. MENNA: This is Joe Menna.  
5 For clarification for the record,  
6 internally -- again, not trying to sound  
7 pedantic or patronizing -- we call them  
8 delimiters.

9 So, formally, just -- we know  
10 they're dots, but delimiters, just, you  
11 know.

12 MALE SPEAKER: They could be  
13 dashes. Or stars.

14 MR. MENNA: -- term is often used  
15 among coin collectors, but this is -- it is  
16 a different one than what you guys use --

17 MR. WEINMAN: That's a point of  
18 clarification. Specifically, dots are  
19 requested?

20 MR. SAUNDERS: Any marks to  
21 indicate the change would be fine. I mean,

1 if you want to use a small diamond or  
2 something else, a dot is -- I'll defer to  
3 Joe's terminology here. That way, it leaves  
4 it open.

5 THE CHAIR: Thank you so much.

6 Let's turn now to Dean.

7 DR. KOTLOWSKI: This is Dean  
8 Kotlowski. Thank you, Mr. Chairman.

9 Oh dear, oh my. I thought all  
10 five of these were fine. The one that I was  
11 least inspired by was Number 5. I think  
12 Number 5 is fine. I think it's acceptable.  
13 I would be perfectly happy of it.

14 It reminds me of a couple of  
15 images of Lyndon Johnson. One is his  
16 portrait in the National Portrait Gallery,  
17 and the other is his image on the stamp that  
18 was issued after his death that showed the  
19 Capitol Building in the background and him  
20 in the foreground. He was very much a man  
21 of Congress. And I think this messaging is

1 that Patsy Takemoto Mink was very much a  
2 woman of Congress, and I think that's a  
3 very, very good message.

4 But I liked the other designs  
5 better. Like Dennis, I like Number 4  
6 better. I don't think that this is too  
7 busy. I think that this gives a lot of the  
8 essential story: that she was a person of  
9 Congress, a member of Congress, an important  
10 member of Congress, but it gives you an idea  
11 of what she did specifically.

12 And of course, she played a major  
13 role in Congress in passing Title IX.  
14 Richard Nixon signed it in 1972, it's very  
15 interesting to note. I like the "25 Cents."

16 But I want to focus on 1, 2, and  
17 2A. I bet I'm going to hear that these are  
18 all busy and that they're too busy for a  
19 quarter. And I'm not persuaded. Well, I  
20 am, but I want to be contrarian here.

21 All of these designs are fun and

1 engaging in the best sense of those words.  
2 I think what you've got here is the sense of  
3 opportunities opening to women done in a  
4 very, very creative and very artistic way,  
5 all of them. I mean, she's smiling. The  
6 portrait is larger in 2 and 2A, and I think  
7 that that's very striking.

8           And then I was thinking as we  
9 were going through, you know, what is it I  
10 particularly like about this? This is the  
11 period of the Space Age, and there's  
12 something Space Age about this. It's almost  
13 as if these are planets in some sort of  
14 solar system, all of these images and this  
15 iconography, and it's moving round and  
16 round. And it's almost like women in the  
17 1970s were ready to blast off into a new  
18 future.

19           And so, 1, 2, and 2A I was just  
20 very, very impressed by.

21           Thank you very much, Mr.



1 Chairman.

2 THE CHAIR: Thank you so much for  
3 your thoughtful comments.

4 Let's turn now to Robin.

5 MS. SALMON: This is Robin  
6 Salmon. Thank you, Mr. Chair.

7 I also was torn a lot with this  
8 particular coin design. The first two were  
9 the ones that grabbed me instantly for all  
10 of the reasons that others have said: the  
11 symbolism, the fact that all of these areas  
12 were something that Patsy Takemoto Mink was  
13 involved in, believed in and supported.

14 And I also don't necessarily  
15 think that it's too busy either. I agree  
16 with Dean on that. It's unique. And if a  
17 teacher were using these coins in the  
18 classroom, the symbolism on the coins is  
19 what tells the story, not so much the  
20 portrait of the individual, although the  
21 portrait is very important.

1           So, with Number 4 and Number 5,  
2 those are also very good designs. Number 4  
3 I think I might lean a little more toward  
4 than Number 5, although 5 is a very  
5 beautiful, elegant depiction of the woman,  
6 who she was, and what she stood for. The  
7 "Equity In Education" lettering beneath her  
8 is -- says it all, along with the Capitol.

9           I have to admit I'm confused  
10 again this time, and I'll have to think  
11 about it a bit more. But all of you present  
12 viable arguments for each of these.

13           Thank you.

14           THE CHAIR: Thank you so much.

15           Let's turn now to Art.

16           MR. BERNSTEIN: This is Art  
17 Bernstein.

18           And I want to use the word that  
19 Robin used a moment ago. "Elegant" to me  
20 describes both Designs 4 and 5.

21           With Design 4, I appreciated the

1 specific mention of Title IX. I thought  
2 that was an important element to that  
3 design.

4 I also like Design 5 because of  
5 its elegance. And if we end up going with  
6 Design 5, John and I both agree that  
7 delimiters should be used around the wording  
8 on the edge of the coin.

9 Thank you.

10 THE CHAIR: Thank you so much.

11 This is Lawrence Brown, and I too  
12 are torn by the beauty of the spectrum of  
13 options that we have in front of us. And I  
14 would like also to tell Joe and Mike we  
15 thank you for giving us this opportunity but  
16 also this challenge.

17 I must confess that, initially,  
18 Designs 2 and 2A, I too thought they were a  
19 bit busy. But hearing comments from our  
20 colleagues, I must say I've now decided that  
21 that should not be a basis for me to not

1 consider them because of the imagery that's  
2 associated with that.

3 Design 4, I love the inscription.  
4 I think that, to me, that was most valuable,  
5 particularly the design element that has the  
6 title of the law that's in her hand. That  
7 makes it very positive.

8 But I must also say that I was  
9 also persuaded by the negative spaces in  
10 Design 5. That makes it, at least from the  
11 standpoint of being able to see that, but  
12 although I would also agree with the  
13 delimiters because there needs to be  
14 something for which there can be pauses  
15 between reading the items that are on that  
16 design.

17 So, I am going to then pause for  
18 a couple seconds before I have to vote. But  
19 like all of us, I want to make sure that we  
20 give an opportunity for Ms. Mink to be able  
21 to comment based on what she has heard

1 because this is extremely valuable to us as  
2 we make important decisions going forward.

3 MS. MINK: Was that an invitation  
4 for me to say something?

5 THE CHAIR: Yes, ma'am. If you  
6 choose to.

7 MS. MINK: Yeah, well, no, I  
8 mean, as I, I think, hinted that we're sort  
9 of torn between 4 and 5. We like them both.

10 But I agree with everybody who  
11 said Number 4 has energy, which was part of  
12 her persona and so it's nice to see  
13 represented in that design. Number 4 has  
14 the elegance and the simplicity that  
15 conveys -- well, focuses the mind on the  
16 nature of her work and the nature of her  
17 accomplishment in the educational equity  
18 arena.

19 The reasons we didn't lean  
20 towards the first two designs have to do  
21 with clutter in part but also because

1 neither of them really inform the person  
2 with the coin in their hand who she is or  
3 what she did or why she's being honored.

4           You know, we sort of thought it  
5 was important to have the Capitol in the  
6 background as a hint to the viewer, the  
7 holder of the coin, that she had something  
8 to do with legislation and public policy and  
9 decision-making, whereas in the designs with  
10 the sort of multiple balls in the air, it  
11 wasn't clear whether it was supposed to  
12 imply she was an athlete or was she -- you  
13 know, did she go to school, was she a coach.  
14 You know, there's nothing self-explanatory  
15 or nothing directive about the coin in that  
16 regard, so.

17           THE CHAIR: Thank you so much.

18           Let me turn to our Engraving  
19 Office so they can give us any further  
20 guidance that they may have that may very  
21 well be valuable to our consideration.

1 MR. MENNA: This is Joe Menna.

2 Greg, stop me if this is out of line.

3 I'm not advocating for one design  
4 or another, but the two designs that  
5 everyone is in favor of are very much the  
6 same design told two different ways, as you  
7 obviously see, one more dynamic, one more  
8 stoic.

9 So, I think, just symbolically  
10 speaking, both artistically, the  
11 representation of the Capitol is there.  
12 This first one, from just an artistic,  
13 symbolic perspective, is giving you the  
14 dynamic story of legislating. And the other  
15 one seems to me to -- because of the  
16 rectilinear, the way she's planted on the  
17 table, her statesperson-like -- not like.  
18 Her statesperson presence.

19 They're just two different  
20 versions of the same story, active and feet  
21 on the -- like, this -- yeah, that would be

1 like the portrait you might see in her  
2 office, right? Like the painting of her in  
3 the White House if she was president, that  
4 kind of thing. So, just artistic speaking,  
5 that's what it looks like to me. Not one  
6 better.

7 THE CHAIR: I recognize Dennis.

8 MR. TUCKER: Thank you, Dr.  
9 Brown.

10 I will keep this brief, but I  
11 would just like to make as strong a case as  
12 I can for Number 4. And I would just repeat  
13 that it is more active, more dynamic, as Ms.  
14 Mink said.

15 To me, it's important that it  
16 uses the specific language of the Title IX  
17 act, which was renamed in her honor the  
18 Equal Opportunity in Education Act.

19 So, we sometimes talk about  
20 someone picking up a coin, being intrigued  
21 by it, but then having to look elsewhere,



1 online or somewhere else, to find more  
2 information. They can Google the words  
3 "Equal Opportunity in Education" and this  
4 will come up. Title IX as well, which we  
5 see on the paperwork there.

6 Also, the use of the words "25  
7 Cents" rather than "Quarter Dollar" affords  
8 a better balance in that lettering. It's  
9 not as cramped, and it avoids having to put  
10 in delimiters to make the -- to allow the  
11 inscriptions to breathe.

12 I just think Number 4 is a much  
13 stronger design than Number 5, which is  
14 itself a strong design, so.

15 THE CHAIR: Thank you so much.  
16 This is Dr. Brown again. And I want to  
17 remind us that as much as we want to make  
18 sure that this is a sufficient amount  
19 telling of the story about how we came to  
20 this decision, I also want to remind us  
21 about making sure that we are efficient and

1 with a rhythm.

2 Dean.

3 DR. KOTLOWSKI: Thank you, Mr.  
4 Chairman. This is Dean Kotlowski.

5 We've had the debate before  
6 between "Quarter Dollar" and "25 Cents." I  
7 think I made the point with one of the  
8 American Women Quarters that in this case  
9 it's okay to break rules. I think it's  
10 almost required to do something a little  
11 different, and I like the "25 Cents."

12 Thank you.

13 THE CHAIR: Thank you.

14 April, did you want to offer  
15 anything?

16 MS. STAFFORD: No, sir.

17 THE CHAIR: Thank you.

18 Then, based on that, let us  
19 then -- hearing no further, let's make sure  
20 that we start the voting. You all should  
21 have your scoresheets in front of you. Mike

1 and Robin, you should have yours that you  
2 can send electronically.

3 Let's take a 10-minute recess to  
4 vote.

5 (Brief Recess.)

6 SCORING RESULTS

7 THE CHAIR: We're back. I  
8 recognize Greg Weinman, Counsel to the CCAC,  
9 to present the results of the scoring.

10 MR. WEINMAN: Once again, out of  
11 a possible score of 30, Design Number 1  
12 received 5.

13 Design Number 2 received 6.

14 Design 2A received 6.

15 Design Number 4 received 19.

16 Design Number 5 received 19.

17 PARTICIPANTS: Ooh.

18 THE CHAIR: Are there any motions  
19 from any of the Committee members?

20 MALE SPEAKER: Wow.

21 MALE SPEAKER: Hmm.

1 (Laughter.)

2 THE CHAIR: Dennis?

3 MR. WEINMAN: As a point of  
4 order, you can recommend two. You don't  
5 have to -- so, if you want to have a  
6 discussion about this, of course. But you  
7 can always say that you recommend them  
8 equally. It is your prerogative.

9 With that in mind, please go  
10 ahead, Dr. Brown.

11 MR. TUCKER: Dr. Brown, this is  
12 Dennis Tucker.

13 I would like to hear more  
14 discussion. I would love to hear from those  
15 who voted for 5 why they prefer 5. 5 needs  
16 more work. Either the lettering has to be  
17 moved around and/or delimiters added. It's  
18 not as vibrant. It does not include the  
19 specific language of Title IX.

20 I'm curious to hear why people  
21 voted for 5. Because I really feel that 4

1 is much stronger on many points.

2 THE CHAIR: Okay. Harcourt?

3 DR. FULLER: This is Harcourt  
4 Fuller.

5 Greg, can I move my votes to 4?

6 Is that --

7 MR. WEINMAN: Could you -- I  
8 mean --

9 DR. FULLER: So that --

10 MR. WEINMAN: My recommendation  
11 would be to have a discussion and revote if  
12 there's a motion to revote, I think.

13 But, I mean, there were,  
14 obviously -- one, two, three, four -- five  
15 members who gave 5 their highest score, so  
16 they probably should speak to that.

17 THE CHAIR: Point of  
18 clarification, though, Greg. I want to make  
19 sure.

20 So that we can either have a  
21 revote -- or a motion to revote and then

1 revote --

2 MR. WEINMAN: Or just somebody  
3 make -- have a discussion and make a motion  
4 for one of the designs.

5 THE CHAIR: Okay. Thank you.

6 Let's go to Peter.

7 DR. VAN ALFEN: As one of the  
8 people who did give 5 more points than  
9 Number 4, I'm happy to address that. I do  
10 find 5 to be a much more elegant and more  
11 simple design that I think on quarter size  
12 will work better than Reverse 4.

13 I do find 4 to be a little more  
14 cluttered. Even though there is some  
15 dynamism and energy in that design, I do  
16 prefer 5 just simply because I do think it  
17 would work better on a quarter scale. I do  
18 like the I guess you could say quietness and  
19 elegance and simplicity of 5.

20 Also, I'm not a fan of the way  
21 that, in Number 4, the way the name "Patsy

1 Takemoto Mink," the typography in that  
2 design. I don't particularly like that  
3 typeface, if that is the proper word for it.

4 So, again, I'm much more in favor  
5 of 5, which I believe also is the family's  
6 preference, as well as the CFA's preference,  
7 if I'm not mistaken, and so would, you know,  
8 again advocate for 5 over 4.

9 THE CHAIR: Thank you so much.

10 Let's go to Mike Moran.

11 MR. MORAN: Thank you, Dr. Brown.

12 I think we've discussed this  
13 enough. I think we all have our opinions.  
14 Let's poll the membership and whichever one  
15 comes up how the 11 or 10 of us that are  
16 there, so be it.

17 THE CHAIR: Dean?

18 DR. KOTLOWSKI: Mr. Chairman, I  
19 think John had his hand up first. And you  
20 may be one of the people who voted for 5. I  
21 didn't, but I wanted to make a comment after

1 all of the people who voted -- a brief  
2 comment after John.

3 MR. SAUNDERS: John Saunders  
4 here.

5 I was just going to say that  
6 Peter said everything that I was thinking  
7 probably better than I could say it, so I'm  
8 seconding his discussion points. But I did  
9 like 5 best.

10 THE CHAIR: Dean?

11 DR. KOTLOWSKI: Mr. Chairman,  
12 this is Dean Kotlowski speaking to everyone.

13 I have in my hand the Red Book.  
14 And what Number 4 reminds me of is the  
15 George Washington Crossing the Delaware  
16 quarter. And that is very active. Maybe  
17 it's a little busy for a quarter. I don't  
18 know when we did this design.

19 But he's crossing the Delaware  
20 and leading America into a better future,  
21 and I see Patsy Mink and Title IX as leading



1 America into a much better future. And I  
2 think Number 4 dynamically captures that  
3 sentiment very much parallel to the George  
4 Washington quarter.

5 THE CHAIR: Thank you so much.

6 Joe, if you and Mike, you guys  
7 may want to offer some information, your  
8 perspective about the extent to which 4 and  
9 5 will be reflected in the quarter.

10 MR. MENNA: This is Joe Menna.  
11 If I may?

12 THE CHAIR: Please.

13 MR. MENNA: Much like the Pauli  
14 Murray design, while the succeeding design  
15 with Ms. Mink -- Congresswoman Mink's elbows  
16 on the table would present something that  
17 would look really good perhaps on a  
18 Congressional Gold Medal.

19 If the interest of the Committee,  
20 if the interest of the family, is to engage  
21 a dynamic image on a coin that will be

1 readable, eminently readable at scale but  
2 yet more dynamic and more likely to capture  
3 people's attention when they see it at arm's  
4 length, when they see it in their change  
5 that they get at the counter, I think -- I'm  
6 not saying it's a better design. Number 4  
7 is a more dynamic and eye-catching design.

8           What the intent is of the family  
9 and of the program, I'm not editorializing.  
10 But just visually, this is all -- diagonals  
11 tend to be more dynamic. It's not because  
12 she's -- I'm not talking about literals.  
13 I'm talking about just the formal  
14 understructure of this coin. There's a lot  
15 of diagonals, there's a lot of motion,  
16 there's a lot of activity visually.

17           The other one, very static, a lot  
18 of gravitas, and like I said, like a  
19 Congressional Gold Medal or presidential  
20 portrait.

21           So, depending on what the intent

1 is for the family in terms of what's going  
2 to visually attract the most attention and  
3 still be of the utmost artistic quality and  
4 up to absolute United States Mint standards,  
5 it's more a question of in what way does the  
6 family want to draw visual attention to --  
7 does the daughter of Ms. Mink want to --  
8 does Ms. Mink want to draw attention to her  
9 mother, if that makes sense.

10 THE CHAIR: Thank you.

11 Dennis?

12 MOTIONS AND VOTE

13 MR. TUCKER: Dr. Brown, having  
14 heard the dialog of the Committee and with  
15 that feedback from Joe Menna, I would like  
16 to move that the Committee recommend to the  
17 Secretary of the Treasury Design 4.

18 THE CHAIR: Is there a second for  
19 this motion? I see Dean.

20 Is there discussion on the motion  
21 on the table?

1 (No Response.)

2 THE CHAIR: Hearing none, all  
3 those in favor of the motion, signify by  
4 saying "aye."

5 (Chorus of "aye.")

6 THE CHAIR: All those opposed?  
7 Please forgive me. Robin and Mike, please  
8 forgive me. Can you share with us how --

9 MR. WEINMAN: You might want to  
10 do a roll-call vote.

11 THE CHAIR: So, I think that in  
12 order to make sure we get this correct,  
13 we're going to do a roll-call vote.

14 MR. WEINMAN: Say "4" or "5."

15 THE CHAIR: So, we'd like you  
16 to -- is to vote for 4. That's the motion  
17 on the table.

18 MR. WEINMAN: Yes or no on 4.

19 THE CHAIR: Yes or no that you're  
20 in favor --

21 MR. WEINMAN: "Yay" or "nay."

1 THE CHAIR: "Yay" or "nay."

2 Okay. So, let's start with

3 Dennis?

4 MR. TUCKER: Yes.

5 THE CHAIR: Okay. Dean?

6 DR. KOTLOWSKI: Yes.

7 THE CHAIR: Harcourt?

8 DR. FULLER: Yes.

9 THE CHAIR: Sam?

10 MR. GILL: No, but I like 4 very  
11 much and be happy if we end up with 4.

12 THE CHAIR: John?

13 MR. SAUNDERS: I think Sam said  
14 my opinion best. I still like 5 better, but  
15 I'm okay with 4 too.

16 MR. WEINMAN: Is that a "yes" or  
17 a "no"?

18 THE CHAIR: Is that a "yes" or  
19 "no"?

20 MR. SAUNDERS: I guess it's a  
21 "no."

1 THE CHAIR: Okay. Peter?

2 DR. VAN ALFEN: No.

3 THE CHAIR: Art?

4 MR. BERNSTEIN: No.

5 THE CHAIR: Robin?

6 MS. SALMON: Yes.

7 THE CHAIR: Mike?

8 MR. MORAN: No.

9 THE CHAIR: The Chair is going to  
10 abstain on this one.

11 (Laughter.)

12 THE CHAIR: Because I sense that  
13 this motion is going to be in difficulty.  
14 So, this motion fails.

15 (Motion Failed.)

16 DR. VAN ALFEN: Dr. Brown, this  
17 is Peter van Alfen.

18 Would it be appropriate at this  
19 point to ask Ms. Mink again if she has any  
20 comments at this stage?

21 THE CHAIR: I think that is

1 indeed appropriate.

2 Ms. Mink, we're turning to you  
3 again based on you having witnessed what you  
4 have. Do you have anything you want to  
5 offer to the Committee that might be  
6 helpful?

7 MS. MINK: Well, I sort of hoped  
8 that I had passed the buck to you all.

9 (Laughter.)

10 MS. MINK: You know, truth be  
11 told, in the whole sequence of reviewing the  
12 designs, et cetera, our initial choice was  
13 Number 4. And then revisions were done to  
14 Number 5 that brought it to its current  
15 state and we found it so striking both  
16 because it's a better representation of her  
17 face and because it's a pose or a physical  
18 position that is very familiar to people who  
19 worked with her like in an office or to me  
20 as a daughter and whatever.

21 So, it was that that kind of

1 spoke to us all of a sudden when that  
2 particular design was revised. But it did  
3 not diminish our love for Number 4.

4 Number 4, we love the energy. We  
5 like that she's smiling, which she's not  
6 doing in Number 5.

7 So, I don't know if that helps  
8 anybody. I'm not casting a vote, so I'm not  
9 going to take a position. But, you know,  
10 we'd be happy with either one. I understand  
11 the view that Number 5 is a little too  
12 static. I also understand the view that the  
13 simplicity is part of its elegance.

14 So, there you go.

15 THE CHAIR: Thank you so much for  
16 your comments.

17 And as the Chair, I just would  
18 like to offer for consideration by the  
19 Committee members the following:

20 The stronger the recommendation  
21 that we have, it would seem to me the more



1 likely to be embraced. So, it's important  
2 that we, as much as we possibly can, have a  
3 clear and unequivocal recommendation.

4 So, you will notice that I did  
5 not take sides 4 or 5. But I am suggesting  
6 that we really need to be, as much as we  
7 can -- if we end up saying to the Secretary,  
8 "You can choose 4 or 5," so be it. At the  
9 same time, I would probably not recommend  
10 that we take that stance. But we do need to  
11 make sure this is a realistic  
12 recommendation -- reflection, rather, of the  
13 CCAC.

14 Let's go Harcourt and then back  
15 to Art.

16 DR. FULLER: This is Harcourt  
17 Fuller.

18 In light of the fact that we are  
19 split right down the middle on this, and I  
20 take it that Ms. Mink would be happy with  
21 either choice, I would like to suggest that

1 in this case it would appear to be  
2 appropriate if the Chair would exercise his  
3 right to be a tiebreaker. And then  
4 whatever --

5 (Laughter.)

6 DR. FULLER: And then whatever he  
7 decides, we understand that, I believe I'm  
8 not speaking out of turn, that the liaison  
9 would be happy with that choice, and that we  
10 should all throw our support behind the  
11 tiebreaker's vote.

12 Thank you.

13 MR. WEINMAN: Was that a motion?

14 THE CHAIR: Not quite. It could  
15 be. I didn't want to have that represent a  
16 motion. That's the reason why I didn't  
17 recognize it as one. We're still in  
18 discussion prior to making a motion.

19 So, I was going to do Art and  
20 then Dean.

21 MR. BERNSTEIN: Well, Mr.

1 Chairman, I was going to make a motion --

2 (Laughter.)

3 MR. BERNSTEIN: -- moving this  
4 along. But I defer to your request.

5 THE CHAIR: Thank you.

6 Dean?

7 DR. KOTLOWSKI: Thank you, Mr.  
8 Chairman. Dean Kotlowski.

9 After listening to Ms. Mink,  
10 rather than putting it, you know, to the  
11 Chair, to be very kind to the Chair, just  
12 simply ask the other members of the  
13 Committee, before we do any kind of revote  
14 or any additional motion, has any member of  
15 the Committee who maybe voted for Number 5  
16 been moved in any way to change their vote?  
17 Because we have done that in the past.  
18 People have just said, "Oh, I want to change  
19 my vote."

20 And again, I know that seems to  
21 be putting pressure on Number 5s. I can

1 also say for Number 4s as well if anybody  
2 felt they wanted to switch their vote at  
3 this point.

4 THE CHAIR: To avoid confusion,  
5 let's do one at a time, if I may suggest.

6 DR. KOTLOWSKI: Okay. Yeah.

7 THE CHAIR: So, I would like to  
8 suggest, for those who voted for Number 5,  
9 do you want to reconsider or do you maintain  
10 your position?

11 Okay. Mr. Saunders?

12 MR. SAUNDERS: I have a comment  
13 rather than a change of vote.

14 THE CHAIR: Please.

15 MR. SAUNDERS: I don't think  
16 there's anything -- well, we have a  
17 preference -- I like making it unanimous.  
18 In fact, I made a motion to make it  
19 unanimous for an earlier choice.

20 But if we really are fairly  
21 divided -- and, again, I'm happy with either

1 design. I like 5 better, but I'm happy with  
2 either one -- I don't think there's anything  
3 wrong with us reporting that we like both of  
4 these designs and it's equally well. Even  
5 though maybe that diminishes our role in  
6 here, but then we let those people decide  
7 which, 4 or 5, it is.

8 But I don't think there's  
9 anything wrong with us saying, "We're  
10 divided on this one. We like both, these  
11 two designs best."

12 THE CHAIR: Thank you so much for  
13 your comment.

14 On the basis of that comment,  
15 unless anyone has anything else to offer  
16 that has not been already articulated, I  
17 think we should consider a motion.

18 John?

19 MR. SAUNDERS: I will make a  
20 motion that we recommend 4 and 5, that we  
21 like both of these very well, and we leave

1 it at that.

2 THE CHAIR: Is there a second on  
3 that motion?

4 DR. VAN ALFEN: Peter van Alfen.  
5 Second.

6 THE CHAIR: Okay. Any further  
7 discussion on the motion on the table?

8 (No Response.)

9 THE CHAIR: Hearing none, all  
10 those in favor of the motion on the table,  
11 signify by saying "aye."

12 (Chorus of "aye.")

13 THE CHAIR: Anyone opposed,  
14 signify by saying "nay."

15 PARTICIPANTS: Nay.

16 MR. WEINMAN: Three nays.

17 THE CHAIR: The motion carries.

18 (Motion Carried.)

19 THE CHAIR: Ms. Mink, we're going  
20 to really thank you. Ms. Mink, feel free  
21 that the next time you come before the

1 Committee, feel free to be able to be  
2 willing to offer your opinion decisively.

3 (Laughter.)

4 THE CHAIR: We'd be happy to.

5 MS. MINK: You all are the role  
6 models, right, for decisive.

7 (Laughter.)

8 THE CHAIR: Thank you so much for  
9 all that you and your relative have done for  
10 this country. Thank you for continuing your  
11 efforts at being able to allow us to tell  
12 the story about your relative. This is so  
13 important. Have a great remainder of the  
14 day.

15 MS. MINK: Thank you very much.

16 MR. WEINMAN: Thank you.

17 MR. BERNSTEIN: Mr. Chairman?

18 THE CHAIR: Please.

19 MR. BERNSTEIN: This is Art  
20 Bernstein.

21 Since we didn't make a specific

1 recommendation, I'm wondering what happened  
2 to our idea with regard to delimiters on  
3 Number 5. If the Secretary were going to do  
4 Number 5, I wanted to --

5 MR. WEINMAN: That would be a  
6 separate motion.

7 THE CHAIR: Please. Chair  
8 recognizes --

9 MR. BERNSTEIN: This is Art  
10 Bernstein.

11 I wish to move that, should  
12 Design 5 be the choice of the Secretary, we  
13 recommend that delimiters be used on the  
14 reverse.

15 THE CHAIR: Is there a second?

16 MR. SAUNDERS: Me.

17 THE CHAIR: John Saunders second.

18 Is there any discussion on the  
19 motion?

20 (No Response.)

21 THE CHAIR: Hearing none, all



1 those in favor, "aye"?

2 (Chorus of "aye.")

3 THE CHAIR: Opposed, "nay"?

4 MALE SPEAKER: Abstain.

5 THE CHAIR: Any abstentions? Got  
6 one abstention. Okay.

7 MR. MENNA: Just an off-the-record  
8 thing to John's point --

9 THE CHAIR: Speak up.

10 MR. MENNA: Oh, this is Joe  
11 Menna.

12 Kind of an -- circle would be the  
13 logical delimiter. I was just making a  
14 semantic -- bringing up a semantic thing for  
15 future reference.

16 MALE SPEAKER: I love using the  
17 word "delimiter."

18 MR. MENNA: That's what we use in  
19 the inside.

20 THE CHAIR: So, we'll leave that  
21 to the discretion of the Mint.

1                   So, the motion carries.

2                   (Motion Carried.)

3                   MR. WEINMAN:   And point of  
4 clarification for the esteemed Chief  
5 Engraver, when we are literally being  
6 transcribed, everything here is on the  
7 record.

8                   MR. MENNA:    No, I know.

9                   (Laughter.)

10                  MALE SPEAKER:   Does that mean if  
11 I -- never mind.

12                  (Laughter.)

13                  THE CHAIR:    Moving right along.  
14 Okay.

15                  2024 AMERICAN WOMEN QUARTER:    ZITKALA-SA

16                  THE CHAIR:    The fourth item today  
17 for review is the reverse candidate designs  
18 for the 2024 American Women Quarter honoring  
19 Zitkala-Sa.    And we're thankful that we have  
20 the support of the Office of Design  
21 Management.    April Stafford will in fact

1 take us through this process.

2 REPORT

3 MS. STAFFORD: Thank you. This  
4 is April Stafford.

5 Some background on this quarter.  
6 Zitkala-Sa, meaning Red Bird, also known as  
7 Gertrude Simmons, left her home on the  
8 Yankton Sioux Reservation in South Dakota at  
9 age 8 to attend a boarding school run by  
10 White missionaries where her Native way of  
11 life was prohibited.

12 As an adult, Zitkala-Sa  
13 appreciated her education but felt torn  
14 between her two worlds. She opposed the  
15 annihilation of Indigenous culture and  
16 questioned why it was necessary to give up  
17 one's Native culture and traditions in order  
18 to receive western education.

19 She began writing about her  
20 personal experiences, along with the values  
21 learned from her mother. She also collected

1 Native stories, translated them into English  
2 and Latin, and eventually published them.  
3 Her writing helped in reconnecting to her  
4 Native heritage as well as preserve her  
5 traditions for posterity.

6           Zitkala-Sa was also a gifted  
7 musician and violinist who collaborated on  
8 what is considered the first known American  
9 Indian opera. Premiering in Utah in 1913,  
10 the "Sun Dance" opera was centered on the  
11 Sun Dance, a sacred ceremonial dance that  
12 was outlawed by the U.S. Government at the  
13 time.

14           Throughout her life, Zitkala-Sa  
15 remained an outspoken advocate, activist,  
16 and author for American Indian rights. She  
17 founded the National Council of American  
18 Indians with her husband, Raymond T. Bonnin,  
19 to advocate on issues including education,  
20 economics, employment, health, religion, and  
21 the right to vote.

1 Her work directly led to the  
2 passage of the Indian Citizenship Act of  
3 1924, which granted U.S. citizenship to all  
4 non-citizen Indians born within the  
5 territorial limits of the United States.  
6 Notably, the act did not require American  
7 Indians to give up their tribal citizenship  
8 in order to become U.S. citizens, which  
9 allowed them to preserve their tribal  
10 identity and rights to communal tribal  
11 property.

12 Her writing and advocacy  
13 continued to have an impact long after her  
14 death in 1938.

15 As noted, we have family  
16 representatives with us. So, if I could  
17 call on Ms. Ogle or Mr. Bonnin, would either  
18 of you like to say a few words to the  
19 Committee?

20 MS. OGLE: Yes. Hi. My name is  
21 Holly, and Zitkala-Sa was my

1 great-grandmother.

2 And first, I want to say we're  
3 really honored that a quarter would be  
4 fashioned after her. Very proud, the whole  
5 family is. And I just wanted to thank you.

6 MS. STAFFORD: Thank you so much.

7 Mr. Bonnini?

8 MR. BONNINI: Yeah. Hi. My name  
9 is Mark Bonnini. Holly is my aunt.  
10 Zitkala-Sa was my great-great-grandmother,  
11 so.

12 Yeah, just a great honor. We're  
13 very excited about the entire process and  
14 really happy to see this come to fruition.

15 MS. STAFFORD: This is April  
16 Stafford.

17 Thank you so much for being with  
18 us today.

19 We'll move to the candidate  
20 designs, starting with identifying the  
21 preferences of the family as well as the

1 recommendations by the CFA.

2 So, we are looking at Design 3B.  
3 This design is the preference of the family  
4 liaisons as well as the recommendation by  
5 the U.S. Commission of Fine Arts. And we  
6 will give the description as we move through  
7 the portfolio.

8 But first, we'll start with  
9 Candidate Design 1. This design depicts a  
10 juxtaposition of Zitkala-Sa's two worlds,  
11 her Native culture and her missionary  
12 education. Her profile is completed by the  
13 shape of a violin. Behind the eagle  
14 feather, triangles form a sun symbol.

15 Reverse 2 features an  
16 interpretation of Zitkala-Sa's two cultures,  
17 a sun symbol in the background as she plays  
18 the violin.

19 Reverses 3, 3A, and 3B depict  
20 Zitkala-Sa with a determined expression  
21 holding a book, which represents her

1 literary interests. A diamond pattern and a  
2 stylized sun are in the background.

3 Design 3 includes the additional  
4 inscription "Red Bird," the translation of  
5 Zitkala-Sa's name.

6 3A includes the additional  
7 inscription "Red Bird" as well as a  
8 cardinal.

9 And 3B includes the additional  
10 inscriptions "Author," "Activist," and  
11 "Composer" along with a cardinal.

12 Again, this design is the  
13 preference of the family liaisons as well as  
14 the recommendation of the CFA.

15 Design 4 portrays Zitkala-Sa with  
16 a hopeful expression in front of a stylized  
17 sun with additional inscriptions "Author,"  
18 "Composer," "Activist."

19 Designs 5A and 5B feature  
20 Zitkala-Sa with a book and violin,  
21 representing writing and music, two of her



1 passions and forms of advocacy.

2 Designs 6 and 6A depict  
3 Zitkala-Sa in front of a stylized sun. The  
4 additional inscriptions are "Red Bird,"  
5 "Author," "Composer," and "Activist."  
6 Design 6A includes a violin.

7 And that concludes the candidate  
8 designs.

9 THE CHAIR: Outstanding. Thank  
10 you so much.

11 Are there any technical or legal  
12 questions from members of the Committee  
13 about this program or the designs that  
14 you've just heard?

15 Peter?

16 DR. VAN ALFEN: Peter van Alfen.

17 I do have a question about 3B.  
18 The diamond-shaped line that appears across  
19 the coin, is that -- does the diamond shape  
20 there have any sort of symbolic significance  
21 or is this just --

1 MS. STAFFORD: So, our Design  
2 Manager, Pam Borer, confirmed by working  
3 with the artist as well as checking the  
4 source materials for this design that the  
5 diamond pattern is tribally inspired.

6 DR. VAN ALFEN: Okay. And as a  
7 technical question, how would this be  
8 represented: in relief or incuse?

9 MR. MENNA: This is Joe Menna.  
10 With any coin, we cannot incuse  
11 into the field, so it would be raised.  
12 Given that the artist has added some tone to  
13 it -- from this point I can't really see --  
14 that would likely be represented as a  
15 sculpted texture, not a frosted texture, to  
16 make it look darker because that's the  
17 artist's intent there, it seems.

18 And so, in relief and possibly  
19 with texture added. Or possibly done  
20 through frosting. But definitely raised,  
21 but not too -- like, about letter height.

1 About letter height.

2 DR. VAN ALFEN: All right. Thank  
3 you.

4 THE CHAIR: Any other questions  
5 or comments from members of the Committee  
6 regarding legal or technical matters?

7 MS. STAFFORD: Mr. Chair, if I  
8 may, this is April Stafford.

9 I should have added that 3B is  
10 the family's preference specifically for the  
11 quality of the likeness as well as the  
12 inclusion of the inscriptions that describe  
13 her work.

14 THE CHAIR: Thank you so much.

15 CONSIDERATION

16 THE CHAIR: Let us begin our  
17 consideration.

18 I'd like to remind members to  
19 please try to keep your comments to five  
20 minutes or less. And again, to remind you  
21 that if there are additional questions, we

1 will certainly take them a little later.

2 For the benefit of the Court  
3 Reporter and those calling in, I ask that  
4 you state your name when you begin speaking.

5 Let us begin with Peter.

6 DR. VAN ALFEN: Thank you, Dr.  
7 Brown. This is Peter van Alfen.

8 I'm happy to support the family's  
9 choice of 3B as a preferred design. I would  
10 agree that the inclusion of the inscriptions  
11 "Author," "Activist," "Composer" is  
12 important in order to portray the  
13 significance of her contributions.

14 I also find this just to be a  
15 very engaging and attractive portrait, so  
16 I'm very happy to support the family's  
17 choice in this reverse design.

18 So, thank you.

19 THE CHAIR: Thank you so much.

20 Next, turning to Harcourt.

21 DR. FULLER: Thank you, Mr.

1 Chairman.

2           These are all wonderful designs.  
3 I'd be happy to support the family's choice  
4 of 3B.

5           Thank you.

6           THE CHAIR: Dennis?

7           MR. TUCKER: Thank you, Dr.  
8 Brown. This is Dennis Tucker.

9           My eye was drawn to Number 1. I  
10 think that's a remarkable design. It  
11 doesn't include the wording that the family  
12 prefers, but I just wanted to mention that I  
13 think it's a very innovative use of the  
14 design elements.

15           I was also drawn to 5A and 5B. I  
16 think they're beautiful, and I love the  
17 sense of motion with her hair moving a bit  
18 and, in 5A, the flight of the bird.

19           But an activist has to engage,  
20 and for me, the eye contact that we see in  
21 3, 3A, and 3B directly engages the viewer of

1 this coin, so I'm very happy with 3B.

2 Also, I'm a writer by nature and  
3 by profession, so I like to see a book. I  
4 also like to see things spelled out. When  
5 we have designs that are very similar, I  
6 think sometimes I lean towards the one that  
7 kind of gives the viewer a bit more and  
8 spells it out, kind of similar to the Patsy  
9 Mink design we looked at a few minutes ago,  
10 where 4 and 5 were very similar in artistic  
11 motif.

12 And so, with that equality, you  
13 can kind of let the wording pull a bit more  
14 weight, and I thought that Number 4 did that  
15 with the inclusion of -- okay. I'll stop.

16 (Laughter.)

17 MR. TUCKER: But anyway, 3B is  
18 lovely, and it does everything that a coin  
19 needs to do, and so that has my endorsement.

20 Thank you, Dr. Brown.

21 THE CHAIR: Thank you so much.

1 Turn now to Dean.

2 DR. KOTLOWSKI: Thank you, Mr.  
3 Chairman. This is Dean Kotlowski.

4 And I won't stop. I think 3B  
5 combines the best elements of the Patsy Mink  
6 4 and 5, actually. And this one brings us  
7 all together.

8 So, I really liked Number 3B  
9 because, again, it's like Dennis said, and  
10 the liaisons and the family said, it has all  
11 three aspects of her: the author, the  
12 activist, and the composer. It's a very  
13 engaging and very dignified design.

14 I have to say there were a lot of  
15 designs in here that were truly excellent.  
16 I actually liked, in a way, Number 6 and  
17 Number 6A. I thought that there's something  
18 very compelling about this portrait and  
19 profile. And then you can go either  
20 direction; you can have the violin or the  
21 more Native American symbolism of the sun.

1           I also want to point out sort of  
2           secondarily, I'm giving almost all my  
3           support to 3B, but I liked 1 and 2. I  
4           thought 2 had a lot of dynamism and it  
5           reminded me a little bit of, you know, the  
6           Maria Tallchief coins that we had done and  
7           the Native Americans in Ballet, American  
8           Indians in Ballet. But it's only one aspect  
9           of her life.

10           For a lot of the reasons stated  
11           by Dennis, I liked Number 1. I thought this  
12           was very innovative. It's very thoughtful  
13           and contemplative. It was visually  
14           stimulating. But it also made me somewhat  
15           uneasy because the artist did such a good  
16           job of bringing the violin and the portrait  
17           together that I felt the portrait had to  
18           compete against a physical or inanimate  
19           object that, to be sure, she's going to  
20           animate when she plays it.

21           But it just -- I think that a



1 straight-up portrait, you know, honors the  
2 person in this particular representation  
3 much better. And that would be 3B.

4           Where I would like to see 1 is as  
5 a painting in a set of paintings of  
6 different representations of Zitkala-Sa.  
7 And I think where you would go through an  
8 art gallery and you would say, "Oh, well,  
9 you know, that's interesting. You know,  
10 that gives me something to think about."

11           But in many ways, this is going  
12 to be, for a lot of people, the first  
13 representation they're going to see of this  
14 author, activist, and composer, and that  
15 makes 3B the choice for me.

16           Thank you very much, Mr.  
17 Chairman.

18           THE CHAIR: Thank you so much.

19           Let's turn now to Robin.

20           MS. SALMON: This is Robin  
21 Salmon. Thank you, Dr. Brown.

1 All of these designs are  
2 wonderful in their own right for a variety  
3 of reasons. I'll make it short.

4 I really was compelled by 6 and  
5 6A. I don't know whether the unbound hair  
6 is not traditional or how -- quite why the  
7 artist would have portrayed her that way as  
8 opposed to the braided hair in the other  
9 designs. But to me, this is just an  
10 absolutely beautiful design, and it has the  
11 "Author, Activist, Composer" phrase as well.

12 I will not go against 3B being  
13 the family's preference. And there's  
14 something about that particular design that  
15 seems as if there's too much in it, but that  
16 may be just me.

17 I like her looking directly at  
18 the person holding the coin. I think that  
19 eye engagement or appearance of eye  
20 engagement is important in who she was.

21 So, I will still support 3B, but

1 I love the beauty of 6 and 6A. Thank you.

2 THE CHAIR: Thank you.

3 Let's turn now to Art Bernstein.

4 MR. BERNSTEIN: This is Art  
5 Bernstein.

6 I find 3B to be a striking  
7 design, and I think I heard Robin just  
8 say -- use the words "eye engagement." To  
9 me, in a less technical sense, I felt like  
10 the honoree is looking right at us, and I  
11 found that that's what made it striking for  
12 me.

13 I prefer 3B to the other members  
14 of the 3 family because the other two in the  
15 3 grouping use the word "Red Bird." We give  
16 up the "Red Bird" in B and get her  
17 accomplishments, and we still get the red  
18 bird, who is in the rays of the sun. So, I  
19 think we're getting the best of both worlds,  
20 and I support 3B.

21 THE CHAIR: Thank you.

1                   Let's turn now to Mike Moran.

2                   (Brief Pause.)

3                   THE CHAIR: Mike, you're on mute.

4                   MR. MORAN: Thank you, Dr. Brown.

5                   This is Mike Moran.

6                   I thought Number 1 was an  
7                   outstanding design, really beautiful, but it  
8                   belongs on a three-inch medal, not a  
9                   quarter, and that's the problem that we're  
10                  all having with it.

11                  I like 5A and 6A. They're  
12                  excellent designs. But I'm going to defer  
13                  to the family because 3B is just as good,  
14                  and that's where I put my votes.

15                  Thank you.

16                  THE CHAIR: Thank you.

17                  Let's turn now to Sam Gill.

18                  MR. GILL: Thank you, Dr. Brown.

19                  This is Sam Gill.

20                  Well, first of all, I think the  
21                  whole portfolio is exquisite. I compliment

1 the artists tremendously. These are  
2 beautiful, beautiful designs, each and every  
3 one of them. Just, they all shine.

4 I think our quarter, I think it's  
5 very important to tell a story about each  
6 person that is fortunate enough to be  
7 recognized. And 3B does tell the whole  
8 story about this lady, and I like that very  
9 much.

10 But I want to recognize Number 1  
11 because it shows her in both worlds. It  
12 shows her Native world and it shows her  
13 western world with the violin. And I liked  
14 it very much, and maybe it would look good  
15 on a medal or something else. It doesn't  
16 tell the whole story; 3B does. But I just  
17 want to make mention that that is a very,  
18 very striking coin.

19 Thank you, sir.

20 THE CHAIR: Thank you.

21 Let's turn to John Saunders.

1           MR. SAUNDERS: I'd like to  
2 mention the second part of our voting, which  
3 is the vote for artistic merit. I probably  
4 could give an artistic merit to every design  
5 we've seen today. I didn't for all the  
6 times because you've got to have a contrast,  
7 so we're expressing a preference. But I  
8 can't say any designs we've seen for any of  
9 the coins here lack artistic merit.

10           But this particular design, I'd  
11 like to give double artistic merit to all of  
12 the designs here. I mean, this was -- I  
13 probably like the 5s the least, but even  
14 that I would give one and three-quarters for  
15 artistic merit and double for everything  
16 else.

17           But I kind of agree with what a  
18 couple people thought before I heard the  
19 preferences. I like 6 best in terms of just  
20 the art. I don't know whether -- someone  
21 asked about whether it was appropriate to

1 have straight hair as opposed to braided  
2 hair. I mean, often, we see Native American  
3 depictions with braided hair, but I don't  
4 know that that's necessarily something other  
5 than a convention.

6 But I like this the best, so I'm  
7 going to give this one three and a quarter.  
8 And I liked the preference of 3B just fine  
9 too, so I'm going to give that three. But  
10 I'm messing with the thing here, just saying  
11 that I like the 6 a little bit better just  
12 on artistic basis. But again, double  
13 artistic merit for all designs in this  
14 group.

15 THE CHAIR: Thank you so much. I  
16 love your innovative thinking.

17 I too, like my colleagues, was  
18 really amazed at Design 1. I was really  
19 amazed about that. And that to me was  
20 stunning.

21 For the reasons that my

1 colleagues have articulated and for the  
2 reasons that was advanced by the family, my  
3 vote is going to go with 3B as well because  
4 it does tell not only the design elements  
5 but it also tells the story, the message,  
6 and to me, that's extremely valuable for a  
7 circulating coin.

8 Are there any additional comments  
9 or motions from the members at this time?

10 (No Response.)

11 THE CHAIR: Not seeing any, Mike  
12 and Joe, do you have any comments you would  
13 like to offer?

14 MR. COSTELLO: No, sir.

15 MR. MENNA: No comments.

16 THE CHAIR: Then, on the basis of  
17 that, let us then begin our scoring. We  
18 will recess for 10 minutes to do the score.

19 (Brief Recess.)

20 SCORING RESULTS

21 THE CHAIR: We back. This is



1 Lawrence Brown, and I recognize Greg  
2 Weinman, Counsel to the CCAC, to present the  
3 results from the scoring.

4 MR. WEINMAN: Once again, out of  
5 a possible score of 30, Design Number 1  
6 received 9.

7 Design Number 2 received 8  
8 points.

9 Design Number 3 received 7.

10 Design Number 3A received 8.

11 Design Number 3B received 30,  
12 making it the high vote-getter.

13 Design Number 4 received 5.

14 5A received 7.

15 5B received 8.

16 Design 6 received 11.

17 And Design 6A received 9.

18 So, the clear high vote-getter  
19 was 3B with 30 votes.

20 THE CHAIR: Outstanding. Thank  
21 you, Greg.

## 1 MOTIONS AND VOTE

2 THE CHAIR: Are there any motions  
3 that the Committee would love us to  
4 consider?

5 (No Response.)

6 THE CHAIR: None necessary, then  
7 the motion -- correction. The votes stand  
8 and tell us the direction of the CCAC.

9 Are there any further motions  
10 that the Committee would like to consider?

11 (No Response.)

12 THE CHAIR: Seeing that there is  
13 no further need for any further discussion  
14 on this program, I would like to thank Holly  
15 Brown Ogle and Mr. Mark Bonnin for their  
16 attendance of this meeting and for their  
17 roles in bringing this fantastic program to  
18 our attention and allow us to participate  
19 with them in the telling of the story about  
20 this famous American.

21 MR. BONNIN: Thanks for letting

1 us be part of the process.

2 THE CHAIR: Thank you so much.

3 In light of the fact that a  
4 number of members have in fact a tight  
5 schedule, so that we maintain quorum, I'm  
6 going to suggest that we go through the next  
7 item. And for those in fact who desire to  
8 step away for a second to be able to get  
9 something to eat that you can do so, but  
10 we're going to make sure that we can go  
11 forward in rhythm.

12 2024 AMERICAN WOMEN QUARTER:

13 DR. MARY EDWARDS WALKER

14 THE CHAIR: Thus, the fifth item  
15 today for our review is the reverse  
16 candidate design for the 2024 American Women  
17 Quarter honoring Dr. Mary Edwards.

18 MR. WEINMAN: Mary Edwards  
19 Walker.

20 THE CHAIR: Mary Edwards Walker.  
21 April Stafford, Chief of the

1 Mint's Office of Design Management, will  
2 introduce the program and present the  
3 reverse candidate designs.

4 REPORT

5 MS. STAFFORD: Thank you. This  
6 is April Stafford.

7 Some background information on  
8 this quarter. Dr. Mary Edwards Walker was  
9 born in 1832 in New York to abolitionist  
10 parents. She was raised to be a freethinker  
11 and question everything, including  
12 conventional norms.

13 She was a Civil War-era surgeon  
14 and a women's rights advocate who broke  
15 gender customs of the time by not wearing  
16 traditional women's clothing. Growing up on  
17 a working farm, she found women's clothing  
18 of the era, including corsets, to be too  
19 restrictive and unhealthy. Likewise, as a  
20 doctor, she found traditional men's clothing  
21 or her bloomerized clothing to be practical,

1 more comfortable, and more sanitary. She  
2 continued to advocate for dress reform  
3 throughout her life.

4 Dr. Walker was relentless in her  
5 efforts to serve as a surgeon in the Civil  
6 War at a time when women were not permitted  
7 to serve in the military. But finally, in  
8 1863, her request to practice as a surgeon  
9 was finally accepted. She became the first  
10 woman U.S. Army surgeon as a contract acting  
11 assistant surgeon, or civilian, with the  
12 52nd Regiment, Ohio Volunteer Infantry.

13 Walker often crossed battlelines  
14 to care for wounded soldiers. Captured by  
15 Confederate troops as a suspected spy, she  
16 was held as a prisoner of war for four  
17 months at Castle Thunder Prison near  
18 Richmond, Virginia, before being released as  
19 part of a prisoner exchange. Once released,  
20 Dr. Walker returned to medical service.

21 On November 11th, 1865, she was

1 awarded the Medal of Honor by President  
2 Andrew Johnson. The medal was rescinded in  
3 1917 when the government determined that  
4 only soldiers who served in combat were  
5 eligible to receive it. She refused to  
6 return her medal and continued to wear it  
7 for the remainder of her life.

8 The medal was officially restored  
9 by President Jimmy Carter in 1977, and Dr.  
10 Walker remains the only woman to be awarded  
11 the Medal of Honor.

12 We have with us a liaison with  
13 whom we worked on this program, George  
14 DeMass, who is Historian with the Town of  
15 Oswego, New York.

16 Mr. DeMass, would you like to say  
17 any words to the Committee?

18 MR. DeMASS: Yes, I would. Am I  
19 coming through all right?

20 MS. STAFFORD: Yes, sir.

21 MR. DeMASS: Okay. Thank you.

1 I'm George DeMass, the Town of  
2 Oswego Historian, and I speak today for the  
3 people of the Town of Oswego as well as the  
4 City of Oswego.

5 We're very honored to have Dr.  
6 Mary Walker named for a quarter in 2024. I  
7 just want to thank you for making myself and  
8 Tom Worden, who is a  
9 great-great-great-nephew, part of this  
10 process. We really appreciate that.

11 I'm in my boyhood home, living  
12 there, and I'm there today. And it's two  
13 miles from where Dr. Mary lived on Bunker  
14 Hill Road, on a hill called Bunker Hill.

15 Her father and the Walkers came  
16 from near Boston in the early 1800s, came  
17 over here to central New York, and settled  
18 near Lake Ontario. He named the hill and  
19 the road Bunker Hill because he hoped that  
20 it would be a place of battle for great  
21 social justice and social reforms.

1           I knew people that knew Dr. Mary,  
2       so I've grown up with her story and her life  
3       in our midst.

4           And this is not the only honor  
5       that Dr. Mary Walker is receiving in this  
6       year or next year. The former Form A. P.  
7       Hill in Virginia is going to be named Fort  
8       Mary Walker.

9           A week ago, Monday, February  
10      21st, marked the 114th anniversary of her  
11      death. And Mary Walker had a great friend,  
12      Dr. Bertha Van Hoosen, in Chicago. Dr. Van  
13      Hoosen was younger than Dr. Mary, but they  
14      became strong friends. And Dr. Mary liked  
15      to visit Chicago so she could ride in Dr.  
16      Van Hoosen's electric car at the time.

17           But at the time of her death, Dr.  
18      Van Hoosen wrote these words, and I would  
19      like to share them with you today: "Dr.  
20      Mary's life should stand out to remind us  
21      that when people do not think as we do, do



1 not dress as we do, and do not live as we  
2 do, that they are more than likely to be a  
3 half-century ahead of their time and that we  
4 should have for them not ridicule but  
5 reverence."

6 So, thank you very much for this  
7 honor.

8 MS. STAFFORD: Thank you so much.  
9 This is April Stafford. We really  
10 appreciate that background.

11 And for the Committee, I will  
12 share also that these designs were seen by  
13 the Smithsonian American History Women's  
14 Institute as well as the National Women's  
15 History Museum historians with whom we work  
16 closely as well.

17 They do very much like the family  
18 preference that we will share with you, but  
19 they also noted it might be important for  
20 your consideration that her clothing style  
21 was such an important part of who she was,

1 and so some of these reviewers felt that  
2 other designs in the portfolio that present  
3 her in full clothing might be more  
4 appropriate and representative of Dr.  
5 Walker. So, please have that in the back of  
6 your mind.

7 We'll share that the family  
8 preference was identified as Design 2. And  
9 this design was also part of a combination  
10 recommendation by the CFA. They very much  
11 appreciated this portrait but preferred the  
12 composition of 3A for reasons that I will  
13 share with you now.

14 They felt that this design really  
15 centered appropriately in large scale the  
16 Medal of Honor, whereas if you go back to  
17 the previous design, the Medal of Honor is  
18 seen multiple times, including once in text,  
19 but is not perhaps taking center stage as  
20 3A, if we could go back there.

21 Also, 3A has the inscription

1 "Civil War Surgeon," which they felt also  
2 was critically important, whereas Design 2,  
3 again, uses the "Medal of Honor" as an  
4 inscription as opposed -- in addition to the  
5 visual references.

6 So, they felt -- the CFA made,  
7 actually, a combination that if there was a  
8 way to do some kind of combination where you  
9 use the portrait from 2 with the composition  
10 of 3A. Nevertheless, we will share with you  
11 the whole portfolio for your deliberations.

12 We'll start with Design 1 and 1A.  
13 These designs feature a full-length  
14 depiction of Dr. Mary Edwards Walker in the  
15 surgeon's uniform she created. The detail  
16 of her Medal of Honor is on the right. She  
17 stands with her hand on an inscription for  
18 emphasis.

19 Design 1 includes the additional  
20 inscription "Equality," representing one of  
21 her lifelong causes.

1           1A features the inscription "Dr.  
2 Mary Edwards Walker, Civil War Surgeon."

3           Design 2 depicts a close-up  
4 portrait of Dr. Walker holding her surgical  
5 toolkit. On the left is the Medal of Honor.  
6 The additional inscription "Medal of Honor  
7 1865" resides in a banner at the bottom of  
8 the design. Again, this is the identified  
9 preference of the family and part of a  
10 combination recommended by the CFA.

11           Moving on, Designs 3 and 3A  
12 feature Dr. Walker in her, quote, unquote,  
13 "bloomerized" clothing alongside the Medal  
14 of Honor.

15           Design 3 includes the additional  
16 inscriptions "Civil War" and "U.S. Army  
17 Surgeon," while 3A features an enlarged  
18 depiction of Dr. Walker and the additional  
19 inscription "Civil War Surgeon."

20           Designs 4 and 4A depict close-up  
21 versions of Dr. Walker alongside her Medal

1 of Honor. Design 4 includes Civil War-era  
2 tents in the background.

3 Designs 5 and 5A portray a  
4 full-length figure of Dr. Walker in her  
5 surgeon's uniform with the Medal of Honor on  
6 the right. Design 5A includes the shape of  
7 a crescent moon, a symbol for women's  
8 empowerment.

9 Designs 6 and 6A depict a  
10 full-length figure of Dr. Walker dressed in  
11 her typical style of clothing. Design 6  
12 includes the inscription "Dr. Mary Edwards  
13 Walker" in her handwriting, along with the  
14 additional inscriptions "Civil War Surgeon"  
15 and "Medal of Honor," while 6A includes  
16 incused text around the border and the  
17 additional inscription "Civil War Surgeon."

18 And finally, Designs 6B and 6C  
19 feature Dr. Walker alongside her Medal of  
20 Honor with the additional inscription "Medal  
21 of Honor."

1                   That concludes the candidate  
2 designs.

3                   THE CHAIR: Thank you so much.  
4 This is Lawrence Brown again.

5                   Let me ask the Committee members:  
6 Are there any technical or legal questions  
7 that you would like to offer?

8                   (Brief Pause.)

9                   THE CHAIR: I have a question --

10                  MR. WEINMAN: Dr. Harcourt --

11                  THE CHAIR: I'm sorry? Harcourt?

12                  DR. FULLER: Yes, this is  
13 Harcourt Fuller.

14                  I just wanted to clarify. When  
15 you said that 3A, which is the family's  
16 preference, April, so, are you saying that  
17 that is already reflective of the final  
18 version of what they've asked to combine or  
19 no?

20                  MS. STAFFORD: So, the family's  
21 identified preference thus far is actually

1 Design 2. If we could see that? Because of  
2 the portrait. And it was -- so, that's 2.

3 And then it was the CFA who made  
4 this design part of a combination  
5 recommendation. They suggested taking this  
6 portrait but somehow merging the composition  
7 of 3A because they very much appreciated the  
8 enlarged Medal of Honor and, in particular,  
9 the inscription "Civil War Surgeon."

10 They felt that her role as a  
11 Civil War surgeon for which she was honored  
12 was really important, as well as, if you can  
13 go back to 2, they noted that the Medal of  
14 Honor is repeated three times in this  
15 design, in the composition.

16 DR. FULLER: And if I may  
17 conclude my remarks, quite frankly, I think  
18 it's difficult not seeing the final version  
19 of what they're asking for. It's just going  
20 to be, at least for me, difficult to make a  
21 decision.

1           If I -- I don't know if Joe  
2 wanted to -- is that --

3           MR. MENNA: This is Joe Menna.

4           I'm not making any judgment about  
5 the recommendation. I don't see how -- my  
6 feeling is if April came to me and said,  
7 "Joe, how can we adjust the design? How can  
8 you work with the artist to make this design  
9 work since it's the family's favorite?"  
10 blah, blah, blah. I don't mean that to --  
11 I'm just saying.

12           I would say take away "Medal of  
13 Honor" if that's a concern, put a different  
14 inscription there, and perhaps even "E  
15 Pluribus Unum" or "Dr. Mary Edwards Walker."  
16 Give more space for the Medal of Honor.  
17 Make the Medal of Honor bigger on the left  
18 side.

19           Without revealing who did what,  
20 I'd be very much against cutting off one  
21 artist's head and putting it on another



1 artist's body. We don't do that kind of  
2 thing.

3 (Laughter.)

4 MR. MENNA: And so, since this --  
5 the best way to honor it is to, I think,  
6 solve -- this could be revisited in a way  
7 that fully honors the family, the artist's  
8 intent, and meets the CFA's concerns, and  
9 whatever vote. I'm not trying to influence  
10 you. That's how we would solve it. I'm  
11 saying that's how we would take care of it.

12 DR. FULLER: And I'm saying, just  
13 finally, I think I would have to see it  
14 first before I can vote on it because --

15 MR. MENNA: That's fully  
16 understandable.

17 DR. FULLER: -- I can't do it in  
18 my head. I'm sorry.

19 MS. STAFFORD: Absolutely. And  
20 we share the CFA's recommendation just for  
21 your awareness. But I -- this is April

1 Stafford, by the way.

2 And I agree with our Chief  
3 Engraver. It's really the spirit of the why  
4 behind their recommendation. So, they  
5 respected the preference of the family  
6 because of the likeness, but they had a  
7 concern with the number of times the Medal  
8 of Honor appeared here and desired a  
9 representation in some way of her work as a  
10 Civil War surgeon.

11 So, the example Joe gave is one  
12 of what might be a couple of approaches that  
13 the Mint could take.

14 Really, it's just for this  
15 Committee's awareness, and we welcome  
16 whatever observations or recommendations you  
17 have on the portfolio as it's presented to  
18 you.

19 DR. FULLER: Thank you.

20 MS. STAFFORD: Thank you.

21 THE CHAIR: This is Lawrence

1 Brown. I have somewhat of a comment more  
2 than a question.

3 And my comment is actually  
4 reflecting of the fact that this is the only  
5 woman to have received the Medal of Honor.  
6 And at the same time, I want to share that I  
7 actually had an opportunity to be at a  
8 meeting with a lot of Medal of Honor  
9 winners, all male. And the way the medal is  
10 portrayed is actually with a ribbon that's  
11 around the neck with the medal hanging.

12 And I just wanted to make sure  
13 that in the communications that we send this  
14 out that we make that known about the  
15 distinction.

16 And perhaps, had there been other  
17 female Medal of Honor winners, it would have  
18 been portrayed differently. I'm not sure if  
19 it would, but I think it's important so when  
20 people see that they will see that Medal of  
21 Honor. And those particularly who have

1 received it or that have family members who  
2 have, will recognize the difference in that.

3 MS. STAFFORD: Yes. And this is  
4 April Stafford again. Thank you, Dr. Brown.

5 Just for the record, the Design  
6 Manager has ensured that we have  
7 photographic references that show Dr. Walker  
8 wearing her medal this way is an accurate  
9 representation historically. So, we have  
10 that assurance.

11 THE CHAIR: Thank you.  
12 Are there any other technical or legal  
13 questions from the Committee members?

14 (No Response.)

15 CONSIDERATION

16 THE CHAIR: Hearing none or  
17 seeing none, let us begin our consideration.

18 I'd like to remind us again to  
19 try to keep our comments to five minutes or  
20 less. And if there are additional  
21 questions, please understand we will in fact

1 undertake those questions after we go  
2 through this process.

3 For the benefit of the Court  
4 Reporter and for those calling in, I ask  
5 that you state your name before you begin  
6 speaking.

7 So, let us begin with Mr. John  
8 Saunders.

9 MR. SAUNDERS: John Saunders. I  
10 remembered to say my name this time.

11 I am going through these. I like  
12 3A best. I think, besides the fact that Joe  
13 has mentioned cutting off the head of one  
14 artist and putting it on the other is kind  
15 of a bad thing, if you made the portrait  
16 different on 3A, it's going to be so small  
17 anyway that it's going to be fairly  
18 meaningless.

19 I found 2 to be my second choice.  
20 Excuse me. Anyway, I agree with 2 that, if  
21 we went with 2, I think putting "Civil War

1 Surgeon" where they say "Medal of Honor"  
2 would be an improvement.

3 I think it was a horrible thing  
4 to do, taking away the medal from this  
5 woman. I mean, besides it being completely  
6 sexist, I mean, she went over there. It was  
7 a pretty horrible job being a surgeon in the  
8 Civil War. I mean, you were cutting limbs  
9 off. You were -- it was pretty rough. And  
10 from everything I've heard about it, those  
11 prisoner-of-war camps were no fun, either.  
12 I mean, that was a pretty horrid thing for  
13 her to have to go through.

14 And someone that would go through  
15 all that and then be awarded something and  
16 then having it pulled back I think is very  
17 bad form, to say the least.

18 So, my preference is 3A with a  
19 strong second for Number 2.

20 THE CHAIR: Thank you so much.

21 Let's turn now to Peter.

1 DR. VAN ALFEN: Thank you, Dr.  
2 Brown.

3 I really am drawn to 1A, in part  
4 because of the really forceful, strong pose  
5 of Dr. Mary Walker here. But I also really  
6 like the fact that she seems to be breaking  
7 the fourth wall, you know, as it were by  
8 placing her hand on the "Dr." I think that  
9 that's a really clever artistic move in that  
10 pose.

11 One of the other things that I do  
12 like about 1, 1A, and 2 is that they also  
13 depict her clearly as a young woman. And I  
14 think that it is important to recognize the  
15 fact that when she was doing this horrible  
16 job as a Civil War surgeon she was doing  
17 this at an age, you know, in her mid 30s  
18 essentially, when she still was quite young.

19 So, these portraits, these  
20 depictions, really do underscore that,  
21 whereas many of the others, she appears much

1 later in life, it seems, and much more  
2 matronly. And I think it is important to  
3 underscore the fact that she was quite young  
4 when she was doing this and was awarded the  
5 medal.

6 I also think it's important that  
7 there be some note of or the inscription  
8 "Medal of Honor" somewhere on the reverse  
9 simply because I don't think many people are  
10 going to understand what that medal is  
11 without that. And many of these reverses do  
12 not have any indication of what that medal  
13 is, so I do think it is important to have  
14 "Medal of Honor" as an inscription somewhere  
15 on the reverse.

16 Some of the concerns that I have  
17 with 3A especially is that I think at  
18 quarter size Dr. Walker standing in front of  
19 the Medal of Honor there is going to look  
20 like an amorphous blob and really is not  
21 going to be particularly eye-catching. And



1 I think that being able to draw a  
2 distinction between her and the medal and  
3 having some negative space in between is  
4 important.

5 So, all said, I am happy to  
6 support Number 2 as the selection just  
7 because it does depict her as a young woman,  
8 does include "Medal of Honor" as an  
9 inscription, and I think that it is an  
10 attractive design, although, again, I really  
11 do like Number 1A quite a bit.

12 So, thank you.

13 THE CHAIR: Let's turn now to  
14 Harcourt.

15 DR. FULLER: Thank you. This is  
16 Harcourt Fuller.

17 I second Peter. I really like 1.  
18 Is it 1? Yes. I'm sorry. 1A, please. I  
19 just like the fact that she has her hand on  
20 the "Dr.", right? I think that it just  
21 reinforces her confidence in terms of what

1 she has done.

2 I'm not a big fan personally of  
3 showing the whole body because I think that,  
4 on that size quarter, I think you'll lose  
5 some of the detail.

6 And so, that brings me to --  
7 let's go to 2, please.

8 What I really love about 2 is  
9 "Medal of Honor" and the date because I  
10 think that the date is very significant  
11 because everybody knows, or should know,  
12 what that date represents. And for a woman  
13 to be getting a Medal of Honor during that  
14 time under those circumstances, I like how  
15 it pops. And so, I will give consideration  
16 for this, keeping mind my previous comments.

17 Thank you.

18 THE CHAIR: Thank you so much.

19 Let's turn now to Dennis Tucker.

20 MR. TUCKER: Thank you, Dr.

21 Brown. This is Dennis Tucker.

1                   And I'd like to greet Mr. DeMass.  
2                   You and I have met, and it's good to hear  
3                   your voice today.

4                   For the benefit of my colleagues  
5                   here, I would mention that I was born in  
6                   Syracuse, New York, and I grew up in  
7                   Phoenix, New York, which is about 20 miles  
8                   south of Oswego. So, this is a nice  
9                   opportunity for me to work on this  
10                  particular coin.

11                  I did not know much about Dr.  
12                  Mary Edwards Walker when I was growing up.  
13                  She's not someone that we learned about in  
14                  school, even though she should have been a  
15                  local hero. I find that interesting.

16                  I like Design 2. I endorse it  
17                  fully. I would address the CFA's concerns  
18                  about the repetition of the concept of the  
19                  Medal of Honor. The Medal of Honor is a  
20                  very visually interesting piece of work.  
21                  And so, we have the architectural blueprint

1 view of it, if you will, which satisfies  
2 that.

3 We have a view of the medal in  
4 life as Dr. Walker wore it. And as Dr.  
5 Brown has mentioned, that's different from  
6 the way that you see it worn today, so  
7 that's a unique aspect of her Medal of  
8 Honor.

9 And then, people learn and absorb  
10 information differently. Some people are  
11 visual; some people need to read things.  
12 For the people who read things and absorb  
13 information that way, we have the words  
14 "Medal of Honor" and the date, as Dr. Fuller  
15 pointed out. "1865" is helpful.

16 So, I don't see that repetition  
17 as being onerous in any way. I think it's  
18 actually a strength of this design.

19 I would point out one other  
20 thing. Sometimes we look at the size of the  
21 planchet and we get worried about what can

1 be done on a coin the size of a quarter.  
2 And I would remind the Committee and anyone  
3 reading these comments in the future of what  
4 the United States Mint has done on a  
5 planchet the size of the \$5 gold  
6 commemorative coin. That's 21.6  
7 millimeters. It's smaller than a quarter  
8 dollar, which is 24.3 millimeters.

9           And if you look at the 2019  
10 American Legion 100th Anniversary \$5 gold  
11 piece, look at the amount of detail that's  
12 shown in the American Legion emblem on that  
13 coin, which is shown in its entirety on a  
14 tiny scale on the small canvas.

15           It is a small coin, but -- and  
16 you will not be able to see microscopic  
17 detail in the Medal of Honor, but I think  
18 that you'll be able to get a feel for it.

19           So, I think 2 is a very strong  
20 design. I like seeing her in a more  
21 youthful look, as Peter pointed out. She

1 was in her early 30s during the Civil War.

2 So, I'm not bothered by the lack  
3 of the term "Surgeon." I think "Dr."  
4 captures that, and anyone interested can  
5 look up more information.

6 And again, kind of addressing the  
7 size of the coin, the fact that it is a  
8 larger bust portrait of her is an advantage.

9 So, I think 2 is very strong, and  
10 I like it. It's going to get my strongest  
11 endorsement.

12 Thank you, Dr. Brown.

13 THE CHAIR: Thank you.

14 Let's turn to Robin Salmon.

15 MS. SALMON: This is Robin  
16 Salmon. Thank you, Mr. Chair.

17 1 and 1A also attracted me. The  
18 hand on the lettering is powerful, and it's  
19 also something different, something unique  
20 in the designs, among the designs that we've  
21 seen so far. I think, though, that the full

1 figure might be lost in the size of the  
2 coin.

3           Number 2 is a lovely portrait.  
4 And initially, I was leaning toward removing  
5 the lettering "Medal of Honor 1865" and  
6 replacing that with "Civil War Surgeon."  
7 But I think the argument that most people  
8 aren't going to recognize the Medal of Honor  
9 swayed me that we do need to keep that  
10 particular lettering and that perhaps "Civil  
11 War Surgeon" isn't as significant in this  
12 overall design. It's -- the word -- or the  
13 significance of "Dr." indicates she was a  
14 physician. And as someone said previously,  
15 her name can be looked up and the rest of  
16 the story can be revealed.

17           I'm putting my vote with Number  
18 2. I think it's a lovely rendition as well  
19 as a significant symbol of who she was and  
20 what she did.

21           Thank you.

1 THE CHAIR: Thank you.

2 Turn to Art Bernstein.

3 MR. BERNSTEIN: This is Art  
4 Bernstein.

5 I wanted to point out Design 4,  
6 which hasn't been talked about. I was  
7 attracted to the background of the Civil War  
8 soldiers' tents. I thought that lent --  
9 showed her role in the war and gave some  
10 historical context to the world in which she  
11 was serving. I wanted to just point that  
12 out.

13 There are a lot of different  
14 preferences in this discussion. My  
15 preference would be with Design 3, not 3A.  
16 And my reasoning is I heard all of the  
17 discussion regarding the outfit that she  
18 designed for herself, and I thought there  
19 was value in showing her full length. 3A  
20 doesn't do that. It looks like she's just  
21 wearing a dress. And so, that led me to go



1 with 3.

2 And I thought that it was also a  
3 good depiction of the Medal of Honor.

4 Thank you.

5 THE CHAIR: Thank you so much.

6 Let's turn now to Mike Moran.

7 MR. MORAN: I did not go to  
8 sleep, Dr. Brown. I am here.

9 I'll make it really short. I  
10 want to speak to one thing on 3A. The  
11 problem with that design is the fact that,  
12 and it's already been noted, the figure runs  
13 into the medal. And by the time you get  
14 that on a quarter, the average person is  
15 going to think that's a deputy sheriff's  
16 badge, to be a bit cute about that. It's a  
17 mistake for a coin that size.

18 Turning to 2A, it will get my  
19 vote. I don't see a thing wrong with the  
20 way the signatures -- the inscriptions are  
21 as is because, very simply, again, it's

1 obviously a medal there, a military medal,  
2 on that coin and easily seen as that. Your  
3 average person in the United States is not  
4 going to get that it's the Congressional  
5 Medal of Honor.

6 The fact that you've got the  
7 "Dr." in front of her name, the date "1865,"  
8 and the "Medal of Honor," that tells the  
9 story. And if anybody's interested in more  
10 details than that, they'll look up the  
11 history. But it will show her heroism in  
12 the closing days of the war.

13 So, that's it. Number 2A for me.

14 THE CHAIR: Thank you so much,  
15 Mike.

16 Let's turn to Sam Gill.

17 MR. GILL: Thank you, Mr.

18 Chairman. This is Sam Gill.

19 My votes are going to go to  
20 Number 2. It tells the whole story. I too  
21 am not troubled by the "Medal of Honor"

1 being inscribed there with "1865." That  
2 clearly implies the Civil War.

3 And even though three  
4 representations of the medal are here,  
5 that's okay. It shows she wore it and it  
6 shows what it actually looked like and then  
7 it tells the story that she won it.

8 And so, with that, I'm satisfied  
9 with Number 2, although I did think 3A was a  
10 very pretty coin.

11 Thank you.

12 THE CHAIR: Thank you so much.  
13 This is Lawrence Brown.

14 And I must confess that, like  
15 many of you, I had some leaning towards --

16 DR. KOTLOWSKI: Dr. Brown, I  
17 didn't go yet.

18 THE CHAIR: Okay.

19 DR. KOTLOWSKI: I'm sorry. No,  
20 did you want to make your comments and have  
21 me go at the end?

1 THE CHAIR: No. Then, let's have  
2 you go.

3 DR. KOTLOWSKI: Okay. Sorry, Dr.  
4 Brown. This is Dean Kotlowski. Apologies  
5 for interrupting like that.

6 THE CHAIR: No, apologies, my  
7 apologies.

8 DR. KOTLOWSKI: And I'm actually  
9 going to -- Dr. Brown, maybe you should have  
10 skipped me because I'm going to maybe do  
11 something I'm not supposed to do here. But  
12 I'm going to use the iPad for something.

13 And I'm not sure if I'm allowed  
14 to do that, but let's go to Number 2. That  
15 is the design that I favor for all of the  
16 reasons everyone simply stated.

17 I also think there's very good  
18 balance here. The medal is not too big, and  
19 she's wearing the medal. And it is the  
20 largest of the portraits, so your eyes are  
21 really drawn to her.

1 I'm going to give some points to  
2 1A, and here is the reason why. I'm going  
3 to show you this. This is the stamp that  
4 was issued.

5 MALE SPEAKER: It went away.

6 FEMALE SPEAKER: Oh, there it is.

7 DR. KOTLOWSKI: Okay. This is  
8 going to happen. So, there's -- I don't  
9 know if people can see that. You see "Medal  
10 of Honor." You see she is youthful, which I  
11 think is very, very important.

12 So, if you wanted to kind of move  
13 the conversation along and put a -- you  
14 know, this is from 40 years ago. It's a  
15 very different representation of her.

16 MR. TUCKER: Could you identify  
17 that for the record?

18 DR. KOTLOWSKI: Yeah. It is the  
19 1982 U.S. Postal Service Dr. Mary Walker,  
20 Army Surgeon, 20 Cent Medal of Honor  
21 Commemorative Stamp.

1           And I was just going to say if  
2           you wanted a slightly different  
3           representation of her that moves the  
4           conversation along to how she engaged in  
5           dress reform, I think 1A would be very  
6           appropriate and very inspiring for the  
7           reasons Peter said.

8           But I still -- you know, this is  
9           a stamp that, you know, stamp collectors are  
10          going to be familiar with. And they can  
11          engage in it and they can find it and they  
12          can discover it and make comparisons.

13          I still think Design 2 is the  
14          strongest design but giving some points to  
15          1A.

16          Thank you, Dr. Brown.

17          THE CHAIR: Thank you so much.

18          And we really appreciate you making the  
19          connection for us.

20          Now, as I was going to say, that  
21          I am leaning between 1A as well as 2. And

1 on the one hand, let me -- they both, in  
2 fact, to me are striking. I prefer perhaps  
3 2 because I can see more of herself there,  
4 so that one is attractive.

5 But the downside of that is that,  
6 for the reader and the message "Civil War  
7 Surgeon," you have to look that up. I don't  
8 know that most of the public would  
9 appreciate that that "Dr." is associated  
10 with a physician, number one, and number  
11 two, as a Civil War surgeon.

12 With respect to Design 3A, if we  
13 can show that quickly? I do appreciate the  
14 fact that this one has the "Civil War  
15 Surgeon," but I'm not so sure that, again,  
16 John Q. Public or Mary Q. Public is going to  
17 realize what that medal is. So, saying  
18 "Medal of Honor" sort of reinforces that.

19 So, for that reason, my vote is  
20 between those two, honestly, because the  
21 message is not so much to me the art,

1 although I appreciate the comments that many  
2 of you have shared about the artistic  
3 rendition. It's the message here to me that  
4 is really important, particularly as we're  
5 talking about a famous American.

6 At this point, I'll entertain any  
7 comments or motions from the members of this  
8 Committee.

9 Harcourt?

10 DR. FULLER: Very quickly, if I  
11 may say so, this is Harcourt Fuller. Her  
12 right arm appears to be, you know --

13 MALE SPEAKER: In which design?

14 DR. FULLER: This design here --  
15 cut off, to me, when I look at this.

16 THE CHAIR: Mr. Menna, do you  
17 want to respond to this or give guidance?

18 MR. MENNA: This is Joe Menna.

19 DR. FULLER: Sorry, Joe. I  
20 know --

21 MR. MENNA: No, Dr. Fuller, it's



1 fine.

2           You know, I have the honor of  
3 being the art director and working closely  
4 with every artist on each design. It was  
5 something that we -- not cut off. The  
6 positioning of the arm is something I worked  
7 with the artist on.

8           I try not -- I don't like to  
9 change their vision. I do my best to help  
10 them realize that. Artist felt strongly --  
11 the artist felt that this is what the artist  
12 wanted probably because he/she/they did not  
13 want to obscure the medal.

14           And so, I think -- I see it as  
15 going behind the back. I mean, what -- you  
16 know, and I -- perhaps the artist did that  
17 to not obscure the medal. That would be  
18 my -- sir.

19           MR. TUCKER: Dr. Brown, this is  
20 Dennis Tucker.

21           Just for the record, which is

1 text only -- this is what I was trying to  
2 tell you -- and will not have the benefit of  
3 visuals, I would mention that that  
4 discussion was about Design 3A. I think  
5 that would be -- that might be confusing if  
6 that's not specified in the written record,  
7 so I just wanted to say that verbally --

8 THE CHAIR: Thank you.

9 MR. TUCKER: -- so people can  
10 read along in the future.

11 THE CHAIR: Thank you.

12 Joe, you have additional  
13 comments?

14 MR. MENNA: Could I make a  
15 technical comment about Number 2?

16 THE CHAIR: Please.

17 MR. MENNA: So, for Design 2,  
18 yes, it's a very, very beautiful portrait.  
19 If we could go back to Design 2? But it's  
20 not the portrait alone that gives the grace  
21 and elegance to this design. I'm not

1 advocating for it.

2 Every single element -- I worked  
3 very, very closely with this artist on this  
4 design. Every element of text's position,  
5 orientation, relationship to the figure, the  
6 negative space, all contributes the story of  
7 Medal of Honor recipient.

8 But the elegance of her portrait  
9 isn't just the beauty of the depiction of  
10 the portrait. Every element of this  
11 composition is a keystone. And if you  
12 were -- in my opinion, any changes to it  
13 would be like pulling a keystone away from a  
14 building and could, I'm not saying would,  
15 but could lessen the impact of the portrait  
16 that you're all feeling. I'm just saying  
17 that's just my observation.

18 THE CHAIR: Thank you so much,  
19 Joe.

20 At this point, unless there's any  
21 additional comments or question, I think

1 that we are at the point that it's time to  
2 score.

3 Each of you, obviously, will have  
4 the scoresheet in front of you. Mike and  
5 Robin, you have received that  
6 electronically.

7 When you are done, please provide  
8 those to Greg.

9 MS. WARREN: Oh, there's -- I'm  
10 sorry. This is Jennifer Warren. Dr. Brown,  
11 George has his hand up. Mr. DeMass.

12 THE CHAIR: Okay.

13 MR. DeMASS: Yes. I'd just like  
14 to say for that Number 2 the family was just  
15 so satisfied with her face and the  
16 determination, the determined look that they  
17 saw in the artist's rendition of her face.  
18 As well, of course, the way she wore the  
19 Medal of Honor as well.

20 One of our favorite pictures of  
21 her was taken by the Metropolitan Magazine

1 in 1892. And she wore her medal all the  
2 time. And in that picture, she's in her  
3 house. She's pulling a neighbor's tooth,  
4 and she has her arm around the neighbor's  
5 neck and hanging on Mary Walker is that  
6 medal, hanging right down as she pulls the  
7 tooth.

8 (Laughter.)

9 MR. DeMASS: But they were --  
10 they just liked the determination in her  
11 face. And she has, quote, unquote, what  
12 they call the Walker ears. They're quite  
13 large size.

14 THE CHAIR: Thank you so much,  
15 Mr. DeMass. We really appreciate that.

16 At this time, we'll continue the  
17 process of the scoring. We're going to take  
18 a 10-minute recess for the scoring.

19 (Brief Recess.)

20 SCORING RESULTS

21 THE CHAIR: Thank you so much.

1 We are back.

2 I recognize Greg Weinman, Counsel  
3 to the CCAC, to provide us the results of  
4 the scoring.

5 MR. WEINMAN: Once again, out of  
6 a possible score of 30, Design Number 1  
7 scored a 5.

8 Design Number 1A scored 14.

9 Design Number 2 scored 30, making  
10 it the high-scoring design.

11 Design Number 3 received 8.

12 3A received 9.

13 4 received 9.

14 4A received 4.

15 5 received 3.

16 5A received 3.

17 6 received 3.

18 6A received 4.

19 6B received 5.

20 6C received 4.

21 Once again, Design Number 2 was

1 the high vote-getter with 30.

2 MS. WARREN: Thank you, Greg.

3 MOTIONS AND VOTE

4 THE CHAIR: Are there any  
5 motions? Yes, Dennis?

6 MR. TUCKER: Dr. Brown, this is  
7 not necessary, I think, given the vote of  
8 30, but I would be honored to make a motion,  
9 since I'm from the area, that the Committee  
10 recommends to the Secretary of the Treasury  
11 Design 2 for this coin.

12 THE CHAIR: Is there a second on  
13 the motion?

14 MS. SALMON: Robin Salmon,  
15 second.

16 THE CHAIR: Let the record show  
17 that Robin Salmon seconded the motion.

18 Any discussion on the motion?

19 (No Response.)

20 THE CHAIR: Hearing none, all  
21 those in favor, "aye"?

1 (Chorus of "aye.")

2 THE CHAIR: Any opposed, "nay"?

3 (No Response.)

4 THE CHAIR: Motion carries.

5 (Motion Carried Unanimously.)

6 THE CHAIR: If all discussion has  
7 concluded, then I would like to thank both  
8 the liaisons, Mr. Worden as well as Mr.  
9 DeMass, for participating in this process in  
10 front of us, in front of the CCAC.

11 As that was the last --

12 MR. DeMASS: Thank you very much.

13 THE CHAIR: Thank you, Mr.

14 DeMass. And thank you so much for your  
15 additional comments because they did add a  
16 flavor that we would not have had without  
17 them.

18 As that was the last order of  
19 business for today's session of this public  
20 meeting, I would like to really, from the  
21 bottom of my heart, thank the members of the



1 CCAC, those in person and those  
2 participating remotely.

3 I certainly want to thank the  
4 Mint staff for their attendance yesterday  
5 and today.

6 The next meeting is expected to  
7 be in April, and there will be a Federal  
8 Register notice that will announce the  
9 meeting at that time.

10 MOTION TO ADJOURN

11 THE CHAIR: At this point, I will  
12 entertain a motion for adjournment.

13 DR. VAN ALFEN: So, moved.

14 MR. BERNSTEIN: Art Bernstein,  
15 second.

16 THE CHAIR: Okay. The record  
17 will show that Peter made the motion and Art  
18 made the second.

19 All those in favor, "aye"?

20 (Chorus of "aye.")

21 THE CHAIR: Opposed, "nay"?

1 (No Response.)

2 (Motion Carried Unanimously.)

3 THE CHAIR: We stand adjourned.

4 Have a pleasant remainder of the afternoon

5 and a safe time between now and the next

6 time we meet.

7 (Applause.)

8 MS. WARREN: This is Jennifer

9 Warren. It's 12:45. Meeting is adjourned.

10 (Meeting adjourned at 12:45 p.m.)

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## 1 CERTIFICATE OF TRANSCRIPTIONIST

2 I, BRENDA STALEY, do hereby  
3 certify that the proceedings were recorded  
4 electronically at the time and place  
5 mentioned on the cover sheet thereof, and,  
6 thereafter, transcribed by me; that said  
7 hearing is a true record of the statements  
8 made; that I am neither counsel for, related  
9 to, nor employed by any of the parties to  
10 this proceeding;

11 And further, that I am not  
12 financially or otherwise interested in the  
13 outcome of this matter.

14 As Witness by my hand and  
15 signature as indicated below.

16  
17  
18   
19

20 BRENDA STALEY  
21

<b>1</b>	<b>100th</b> 197:10	<b>1972</b> 95:2	60:11 62:6,9,9
<b>1</b> 1:4 7:13	<b>103</b> 6:2	111:14	62:9 68:3 77:9
21:10 26:10	<b>11</b> 127:15	<b>1977</b> 17:1	90:8,13,15
27:1 28:2	169:16	94:15 174:9	98:5 99:9
38:11 40:14,18	<b>114th</b> 176:10	<b>1982</b> 205:19	101:17 105:6
41:6 42:21	<b>11870</b> 219:19	<b>1989</b> 94:16	111:16 112:6
43:5 44:3,9,10	<b>11th</b> 173:21	<b>1a</b> 21:10,20	112:19 115:18
45:9,18 47:18	<b>123</b> 6:3	27:1 28:2	123:13 151:15
48:4 49:9	<b>12:45</b> 1:5 218:9	40:14,15,18	160:3,4 169:7
56:16 59:20	218:10	41:7,7 42:7,21	178:8 179:2,9
60:18 61:3	<b>131</b> 6:4	43:5 45:9 48:5	180:3 183:1,2
64:18,19 65:3	<b>14</b> 214:8	49:13 50:1,21	183:13 189:19
67:21 69:12	<b>147</b> 6:7	53:10,13 54:5	189:20,21
70:4,14 76:6	<b>15</b> 5:6	55:10,19 56:3	190:19 191:12
76:17 79:2	<b>155</b> 6:8	56:16,16 62:7	193:6 194:7,8
81:11,16 82:3	<b>168</b> 6:9	62:8 64:18,19	195:16 197:19
82:9,15 84:16	<b>170</b> 6:11	64:20 65:18	198:9 199:3,18
86:6 87:1,7,15	<b>172</b> 6:14	68:1,8,18	202:20 203:9
88:9,14,19	<b>18</b> 68:3	69:13,16 70:4	204:14 206:13
89:2,8 90:6,17	<b>1800s</b> 175:16	70:12,16 84:13	206:21 207:3
91:5 97:18	<b>1832</b> 172:9	84:15 179:12	210:15,17,19
101:16 105:6	<b>1863</b> 173:8	180:1 191:3,12	212:14 214:9
111:16 112:19	<b>1865</b> 173:21	193:11,18	214:21 215:11
123:11 151:9	180:7 196:15	198:17 205:2	<b>20</b> 87:3 195:7
157:9 160:3,11	199:5 202:7	206:5,15,21	205:20
161:4 164:6	203:1	214:8	<b>2002</b> 94:16
165:10 167:18	<b>188</b> 6:15	<b>2</b>	<b>2007</b> 35:5
169:5 179:12	<b>1892</b> 213:1	<b>2</b> 1:3 19:13	<b>2012</b> 17:4
179:19 191:12	<b>19</b> 123:15,16	20:21 22:1,10	<b>2019</b> 197:9
193:17,18	<b>1913</b> 148:9	22:12 28:1	<b>2022</b> 50:11
198:17 214:6	<b>1917</b> 174:3	40:8 42:2,21	<b>2023</b> 1:4 7:14
<b>10</b> 38:16 67:6	<b>1924</b> 149:3	44:5,6 45:19	22:8
87:3 89:18	<b>1938</b> 149:14	47:13,18 49:14	<b>2024</b> 5:5,12,18
123:3 127:15	<b>1948</b> 16:1	50:8 51:13,14	6:6,12 10:8
168:18 213:18	<b>1965</b> 94:15	52:8 53:7,20	14:15,18 15:4
<b>100</b> 28:19	<b>1970s</b> 112:17	54:8 55:16	66:19 73:8,11
	<b>1971</b> 16:13	56:3 57:3,6,12	93:8,12 146:15
			146:18 171:12

<p>171:16 175:6  <b>20th</b> 15:19 17:8  <b>21.6</b> 197:6  <b>213</b> 6:16  <b>215</b> 6:18  <b>217</b> 6:19  <b>21st</b> 176:10  <b>24.3</b> 197:8  <b>25</b> 49:15 68:1,9  111:15 121:6  122:6,11  <b>2a</b> 21:4 22:1,16  22:17 28:2  42:21 47:15  68:4 98:5  111:17 112:6  112:19 115:18  123:14 201:18  202:13</p>	<p>169:11,19  214:6,9 215:1  215:8  <b>30s</b> 191:17  198:1  <b>35</b> 19:20  <b>37</b> 5:8  <b>3a</b> 22:19 47:7  68:6 151:19  152:6 157:21  169:10 178:12  178:20,21  179:10 180:11  180:17 182:15  183:7 189:12  189:16 190:18  192:17 200:15  200:19 201:10  203:9 207:12  210:4 214:12</p>	<p>107:7,12,13,20  111:5 114:1,2  114:20,21  116:3 117:9,11  117:13 120:12  121:12 123:15  124:21 125:5  126:9,12,13,21  127:8 128:14  129:2,8 130:6  131:17 132:14  132:16,18  133:10,11,15  135:13 136:3,4  137:5,8 141:7  141:20 152:15  158:10,14  159:6 169:13  180:20 181:1  200:5 214:13  214:14,18,20</p>	<p>115:4,6 116:10  117:9 121:13  123:12,16  124:15,15,15  124:21 125:15  126:8,10,16,19  127:5,8,20  128:9 129:9  132:14 133:14  135:14 136:6  136:11 137:5,8  139:15 140:8  141:1,7,20  144:3,4,12  158:10 159:6  169:13 181:3  197:5,10 214:7  214:15,19</p>
<b>3</b>			
<p><b>3</b> 22:19 23:7,20  45:19 46:7  47:7 57:3,4,6,7  58:8,11 61:3  62:13 67:21  68:5 70:2 76:8  77:16 90:8,9  105:6 151:19  152:3 157:21  163:14,15  169:9 180:11  180:15 200:15  201:1 214:11  214:15,16,17  <b>30</b> 67:20 68:8  90:6,7,7,18  123:11 169:5</p>	<p><b>3b</b> 151:2,19  152:9 153:17  155:9 156:9  157:4,21 158:1  158:17 159:4,8  160:3 161:3,15  162:12,21  163:6,13,20  164:13 165:7  165:16 167:8  168:3 169:11  169:19</p>	<p><b>40</b> 205:14  <b>4a</b> 180:20  214:14  <b>4s</b> 140:1</p>	<p><b>50</b> 74:14  <b>52nd</b> 173:12  <b>5a</b> 78:6 81:18  90:14 152:19  157:15,18  164:11 169:14  181:3,6 214:16</p>
		<b>5</b>	<p><b>5b</b> 152:19  157:15 169:15</p>
		<p><b>5</b> 78:6 81:18  86:17 90:12  96:18 97:7,7  98:15 99:11  100:8 104:13  105:5,8,16,20  106:5,20 107:4  107:10,13,19  107:21 108:15  110:11,12  114:1,4,4,20</p>	<p><b>5s</b> 139:21  166:13</p>
			<b>6</b>
	<p style="text-align: center;"><b>4</b></p> <p><b>4</b> 78:1 90:10,11  96:18 97:15  98:9 105:6  106:19 107:3,5</p>		<p><b>6</b> 68:5,6 123:13  123:14 153:2  159:16 162:4  163:1 166:19  167:11 169:16  181:9,11  214:17</p>

<b>67</b> 5:9	116:20 143:1	<b>accomplishm...</b>	187:10 196:18
<b>68</b> 5:10	143:11 171:8	117:17	203:6 204:8
<b>6a</b> 153:2,6	193:1 197:16	<b>accomplishm...</b>	<b>add</b> 21:3 22:15
159:17 162:5	197:18	20:3 49:18	25:12 26:21
163:1 164:11	<b>abolitionist</b>	163:17	58:18 65:17
169:17 181:9	172:9	<b>accurate</b> 188:8	101:5 108:14
181:15 214:18	<b>above</b> 26:16,17	<b>accurately</b>	108:20 216:15
<b>6b</b> 181:18	80:3	50:17	<b>added</b> 9:18
214:19	<b>absolute</b> 83:11	<b>achievement</b>	51:16 124:17
<b>6c</b> 181:18	131:4	75:21	154:12,19
214:20	<b>absolutely</b> 25:1	<b>achievements</b>	155:9
<b>7</b>	45:9 53:16	73:1 75:18	<b>adding</b> 108:15
<b>7</b> 5:3 90:9	162:10 185:19	<b>aclu</b> 16:4	<b>addition</b> 46:1
169:9,14	<b>absorb</b> 196:9	<b>act</b> 95:4 107:8	179:4
<b>73</b> 5:13	196:12	120:17,18	<b>additional</b>
<b>746</b> 16:1	<b>abstain</b> 134:10	149:2,6	21:19 23:12,16
<b>8</b>	145:4	<b>acting</b> 173:10	77:12,19 78:4
<b>8</b> 5:4 68:4	<b>abstention</b>	<b>action</b> 85:11	80:20 89:9,13
147:9 169:7,10	145:6	<b>active</b> 107:3	98:11,18
169:15 214:11	<b>abstentions</b>	119:20 120:13	139:14 152:3,6
<b>80</b> 5:14	145:5	128:16	152:9,17 153:4
<b>8th</b> 1:8	<b>absurdity</b> 16:3	<b>activist</b> 15:15	155:21 168:8
<b>9</b>	<b>academic</b>	148:15 152:10	179:19 180:6
<b>9</b> 169:6,17	17:21	152:18 153:5	180:15,18
214:12,13	<b>acceptable</b>	156:11 157:19	181:14,17,20
<b>90</b> 5:15,17	63:3 110:12	159:12 161:14	188:20 210:12
<b>93</b> 5:20	<b>acceptance</b>	162:11	211:21 216:15
<b>9:00</b> 1:5	19:8	<b>activity</b> 95:10	<b>additionally</b>
<b>9:01</b> 7:2,14	<b>accepted</b> 18:13	130:16	37:6 62:19
<b>a</b>	72:1,3 173:9	<b>actual</b> 23:21	80:19 103:17
<b>a.m.</b> 1:5 7:2	<b>accessibility</b>	41:17	<b>address</b> 126:9
<b>able</b> 25:7 27:2	54:13	<b>actually</b> 24:11	195:17
28:12 38:3	<b>accessible</b> 53:8	40:15 56:18	<b>addressing</b>
60:5 61:14	<b>accommodate</b>	71:7 89:5 96:4	198:6
79:19 96:10	80:4,6	96:10 100:13	<b>adds</b> 105:18
103:19 116:11	<b>accomplished</b>	106:19 159:6	<b>adequate</b> 53:8
	20:7 51:9	159:16 179:7	<b>adjourn</b> 6:19
		182:21 187:3,7	217:10

<b>adjourned</b> 218:3,9,10	<b>agenda</b> 5:2 10:5	<b>allow</b> 121:10 143:11 170:18	197:10,12 208:5
<b>adjournment</b> 217:12	<b>ago</b> 104:20 114:19 158:9	<b>allowed</b> 149:9 204:13	<b>americans</b> 38:1 38:21 74:4
<b>adjust</b> 184:7	176:9 205:14	<b>alongside</b> 180:13,21	84:7 160:7
<b>admit</b> 114:9	<b>agree</b> 40:3 52:6 71:16 113:15	181:19	<b>amorphous</b> 192:20
<b>adult</b> 147:12	115:6 116:12	<b>amazed</b> 167:18 167:19	<b>amount</b> 121:18 197:11
<b>advance</b> 48:17	117:10 156:10	<b>amazing</b> 20:6 54:6 59:17	<b>analysis</b> 56:2
<b>advanced</b> 168:2	166:17 186:2	92:19	<b>anchored</b> 21:16
<b>advantage</b> 107:10 198:8	189:20	<b>amend</b> 71:14	<b>andrew</b> 174:2
<b>advisory</b> 1:1 2:2 7:13	<b>agreed</b> 36:6	<b>amendment</b> 71:19 72:4	<b>animate</b> 160:20
<b>advocacy</b> 149:12 153:1	<b>ah</b> 32:15	<b>amendments</b> 95:2	<b>annihilation</b> 147:15
<b>advocate</b> 15:12 127:8 148:15	<b>ahead</b> 34:2 58:21 124:10	<b>america</b> 19:18 22:11 42:5	<b>anniversary</b> 176:10 197:10
148:19 172:14 173:2	177:3	128:20 129:1	<b>announce</b> 217:8
<b>advocated</b> 17:5	<b>air</b> 118:10	<b>american</b> 2:10 5:5,12,18 6:6	<b>answer</b> 34:12 76:4,10
<b>advocates</b> 17:8	<b>al</b> 83:8	6:12 8:17 10:9 10:10 13:14	<b>anticipating</b> 56:6
<b>advocating</b> 119:3 211:1	<b>albums</b> 74:14	14:15,19 15:4 33:5,20 38:20	<b>anybody</b> 136:8 140:1
<b>affairs</b> 2:21 3:14,15 12:15	<b>alfen</b> 2:17 9:8 9:11 24:7,8,13	43:6 50:18 66:19 72:21	<b>anybody's</b> 202:9
13:1,3	25:16 26:7,8 26:18 32:6,7	73:2,8 74:1 84:9 93:8,12	<b>anyway</b> 34:13 158:17 189:17
<b>affected</b> 94:5	32:15 34:6 52:12 68:21,21	94:2 106:10,14 108:2,3 122:8	189:20
<b>affordable</b> 94:19	69:2 78:20,21 79:7 80:7 82:6	146:15,18 148:8,16,17	<b>apart</b> 86:3
<b>affords</b> 121:7	82:12,12 91:6 91:6 100:6,7	149:6 159:21 160:7 167:2	<b>apologies</b> 23:14 58:17 204:4,6
<b>african</b> 73:2	101:6,12 105:13,14	170:20 171:12 171:16 177:13	204:7
<b>afro</b> 74:4 75:2	126:7 134:2,16 134:17 142:4,4		<b>apologize</b> 29:19
<b>afternoon</b> 218:4	153:16,16 154:6 155:2		
<b>age</b> 112:11,12 147:9 191:17	156:6,7 191:1 217:13		

<b>apology</b> 63:18	15:8 24:4	89:8 91:2,3	166:3,4,9,11
<b>appear</b> 138:1	26:19 30:4	99:6,7 114:15	166:15 167:12
<b>appearance</b>	35:7 36:15	114:16 134:3	167:13 191:9
162:19	73:13,19 76:13	137:15 138:19	208:2
<b>appeared</b>	93:20 97:3	143:19 144:9	<b>artistically</b>
186:8	101:2 122:14	161:8 163:3,4	119:10
<b>appears</b> 153:18	146:21 147:4	166:20 200:2,3	<b>artists</b> 35:8,10
191:21 208:12	150:15 155:8	207:21 209:3	36:4 38:9
<b>applause</b> 218:7	171:21 172:6	217:14,17	39:16 86:11
<b>application</b>	177:9 182:16	<b>arthur</b> 2:5 8:6	165:1
36:8	184:6 185:21	<b>article</b> 16:14	<b>arts</b> 2:14 9:2
<b>applied</b> 16:16	188:4 217:7	<b>articulate</b>	99:1 151:5
<b>apply</b> 36:4	<b>aquarium</b>	15:17 89:5	<b>asian</b> 106:10
<b>appreciate</b>	25:18	<b>articulated</b>	106:13 108:2,3
17:11 44:2	<b>architectural</b>	64:2 141:16	<b>aside</b> 30:15
46:19 48:3	195:21	168:1	<b>asked</b> 166:21
54:18 87:20	<b>area</b> 215:9	<b>artisan</b> 60:1	182:18
92:10 175:10	<b>areas</b> 113:11	<b>artist</b> 27:4	<b>asking</b> 183:19
177:10 206:18	<b>arena</b> 117:18	28:10,16,20	<b>aspect</b> 160:8
207:9,13 208:1	<b>aretha</b> 85:20	30:9,16 31:1	196:7
213:15	<b>argue</b> 16:15	31:15 35:9,14	<b>aspects</b> 19:15
<b>appreciated</b>	<b>argued</b> 16:11	41:10 74:1	60:17 159:11
47:7,8 114:21	<b>argument</b>	86:5 154:3,12	<b>aspirations</b>
147:13 178:11	199:7	160:15 162:7	48:18
183:7	<b>arguments</b>	184:8 189:14	<b>assistance</b>
<b>approaches</b>	114:12	209:4,7,10,11	95:11
186:12	<b>arm</b> 32:2	209:11,16	<b>assistant</b>
<b>appropriate</b>	208:12 209:6	211:3	173:11
134:18 135:1	213:4	<b>artist's</b> 30:9	<b>associated</b>
138:2 166:21	<b>arm's</b> 130:3	63:5 79:17	116:2 207:9
178:4 206:6	<b>army</b> 173:10	99:20 154:17	<b>assuming</b>
<b>appropriately</b>	180:16 205:20	184:21 185:1,7	79:17
178:15	<b>art</b> 8:8 23:19	212:17	<b>assurance</b>
<b>appropriaten...</b>	28:3 43:4,5	<b>artistic</b> 31:2	188:10
31:10	45:7 47:3,4,5	55:11 86:18	<b>athlete</b> 118:12
<b>april</b> 3:2 5:7,13	55:13,14,17	99:19 112:4	<b>attend</b> 147:9
5:20 6:7,14	61:19 65:15	119:12 120:4	<b>attendance</b> 2:1
11:8 14:21	86:10 88:16,17	131:3 158:10	3:1 4:1 170:16



<p>217:4  <b>attending</b> 11:5                  73:4 92:15  <b>attention</b> 130:3                  131:2,6,8                  170:18  <b>attract</b> 131:2  <b>attracted</b>                  198:17 200:7  <b>attractive</b>                  156:15 193:10                  207:4  <b>attribute</b> 75:1  <b>audience</b> 82:19                  88:7  <b>audiences</b>                  74:18  <b>aunt</b> 40:6,17                  150:9  <b>author</b> 148:16                  152:10,17                  153:5 156:11                  159:11 161:14                  162:11  <b>autobiography</b>                  21:21  <b>available</b> 80:5                  98:3  <b>avenues</b> 95:13  <b>average</b> 201:14                  202:3  <b>avoid</b> 32:13                  140:4  <b>avoids</b> 121:9  <b>awarded</b> 174:1                  174:10 190:15                  192:4</p>	<p><b>aware</b> 36:4  <b>awareness</b>                  42:12 185:21                  186:15  <b>aye</b> 72:5,6                  91:12,13,15,17                  132:4,5 142:11                  142:12 145:1,2                  215:21 216:1                  217:19,20  <b>azucar</b> 74:17                  74:21 77:4,20                  85:8</p> <p style="text-align: center;"><b>b</b></p> <p><b>b</b> 163:16  <b>back</b> 7:11 10:1                  37:9 38:11                  42:6 59:4,9,19                  67:13,15 89:20                  90:1 101:16                  103:19 106:2                  106:17 123:7                  137:14 168:21                  178:5,16,20                  183:13 190:16                  209:15 210:19                  214:1  <b>background</b>                  15:9 28:6                  34:16 35:12                  40:20 57:10                  61:18 73:20                  77:14 93:21                  110:19 118:6                  147:5 151:17                  152:2 172:7                  177:10 181:2</p>	<p>200:7  <b>backs</b> 49:20  <b>bad</b> 107:20                  189:15 190:17  <b>bader</b> 16:11                  52:2  <b>badge</b> 201:16  <b>balance</b> 43:13                  43:18,21 64:4                  121:8 204:18  <b>balanced</b> 41:19                  57:12,13,15,18  <b>balancing</b> 58:2  <b>ballet</b> 160:7,8  <b>balls</b> 118:10  <b>baltimore</b> 18:4                  25:18  <b>banner</b> 180:7  <b>barriers</b> 15:12  <b>based</b> 116:21                  122:18 135:3  <b>basically</b>                  100:16  <b>basis</b> 95:6                  115:21 141:14                  167:12 168:16  <b>battle</b> 175:20  <b>battlelines</b>                  173:13  <b>beautiful</b> 43:16                  44:11 86:6                  106:11 114:5                  157:16 162:10                  164:7 165:2,2                  210:18  <b>beauty</b> 43:18                  47:21 48:4                  87:20 89:7</p>	<p>115:12 163:1                  211:9  <b>becoming</b>                  94:12  <b>began</b> 7:17                  16:4 74:18                  147:19  <b>belief</b> 19:10                  21:14  <b>believe</b> 27:14                  51:12 75:5                  79:15 127:5                  138:7  <b>believed</b> 19:18                  113:13  <b>belongs</b> 164:8  <b>beneath</b> 114:7  <b>benefit</b> 37:10                  81:3 103:21                  156:2 189:3                  195:4 210:2  <b>benefits</b> 95:8  <b>bernstein</b> 2:5                  8:6,8,8 23:18                  23:19 24:6                  47:4,5 88:17                  88:18 91:3,4                  99:7,8 114:16                  114:17 134:4                  138:21 139:3                  143:17,19,20                  144:9,10 163:3                  163:4,5 200:2                  200:3,4 217:14                  217:14  <b>bertha</b> 176:12  <b>best</b> 31:3 58:8                  62:16 83:2</p>
--	---	---	---

107:20 112:1 128:9 133:14 141:11 159:5 163:19 166:19 167:6 185:5 189:12 209:9 <b>bet</b> 111:17 <b>better</b> 50:4 56:17 57:20 58:3 62:4 64:21 92:21 106:19 108:16 111:5,6 120:6 121:8 126:12 126:17 128:7 128:20 129:1 130:6 133:14 135:16 141:1 161:3 167:11 <b>beyond</b> 64:8 <b>bible</b> 16:9 <b>bienvenido</b> 83:8 <b>big</b> 60:9 194:2 204:18 <b>bigger</b> 184:17 <b>bing</b> 39:6 <b>biologist</b> 25:7 <b>bird</b> 147:6 152:4,7 153:4 157:18 163:15 163:16,18 <b>bishop</b> 48:20 <b>bit</b> 24:14 28:4 31:20 40:15 49:6 54:7 56:4 85:13 87:9,10 101:9 108:16	114:11 115:19 157:17 158:7 158:13 160:5 167:11 193:11 201:16 <b>black</b> 17:1 26:15 34:16,18 35:7,9,16 36:3 60:3,6,7 <b>blah</b> 184:10,10 184:10 <b>blast</b> 112:17 <b>blob</b> 192:20 <b>bloomerized</b> 172:21 180:13 <b>blueprint</b> 195:21 <b>blurb</b> 17:16 <b>board</b> 16:10 <b>boarding</b> 147:9 <b>body</b> 79:13,20 80:3 185:1 194:3 <b>boldly</b> 77:10 <b>boneza</b> 3:9 12:3 24:17 25:2 <b>bonnin</b> 4:8 14:4 148:18 149:17 150:7,8 150:9 170:15 170:21 <b>book</b> 16:2,7 19:5 128:13 151:21 152:20 158:3 <b>books</b> 23:2 47:10 57:10	<b>bookshelf</b> 23:3 57:21 58:4 <b>border</b> 181:16 <b>borer</b> 3:6 11:17 11:19 154:2 <b>born</b> 83:15 94:2 149:4 172:9 195:5 <b>boston</b> 175:16 <b>bothered</b> 198:2 <b>bottom</b> 47:17 78:11 180:7 216:21 <b>bought</b> 50:10 <b>boyhood</b> 175:11 <b>boys</b> 105:3 <b>bracelet</b> 100:14 <b>braided</b> 162:8 167:1,3 <b>brandon</b> 4:14 10:19 <b>breadth</b> 47:11 <b>break</b> 122:9 <b>breaking</b> 191:6 <b>breathe</b> 121:11 <b>brenda</b> 219:2 219:19 <b>brendan</b> 3:14 12:21 <b>brevity</b> 87:20 <b>brief</b> 16:18 67:12 89:19 91:16 120:10 123:5 128:1 164:2 168:19 182:8 213:19	<b>brilliant</b> 53:17 <b>brilliantly</b> 42:1 <b>bring</b> 27:2 30:16 53:3 <b>bringing</b> 86:11 145:14 160:16 170:17 <b>brings</b> 159:6 194:6 <b>broach</b> 24:10 25:4 <b>broadly</b> 35:8 <b>broke</b> 15:11 172:14 <b>brought</b> 84:1 108:7 135:14 <b>brown</b> 2:3 4:7 7:8 9:13,17 14:3 16:10 45:4 48:13 51:1,12 52:13 54:11 55:3 56:11 63:12,14 64:15 69:7 70:8 84:20 86:13 89:4,21 104:17 105:14 106:8 109:2 115:11 120:9 121:16 124:10 124:11 127:11 131:13 134:16 156:7 157:8 158:20 161:21 164:4,18 169:1 170:15 182:4 187:1 188:4 191:2 194:21
--	---	---	--

<p>196:5 198:12 201:8 203:13 203:16 204:4,9 206:16 209:19 212:10 215:6 <b>buck</b> 69:15 135:8 <b>building</b> 98:11 98:17 110:19 211:14 <b>built</b> 32:17 <b>bunker</b> 175:13 175:14,19 <b>business</b> 216:19 <b>bust</b> 198:8 <b>busts</b> 31:13 32:4 33:1 <b>busy</b> 105:7 107:21 111:7 111:18,18 113:15 115:19 128:17</p>	<p>20:17 21:10 23:9 31:4 66:18 73:10,16 78:14 93:11,17 146:17 150:19 151:9 153:7 171:16 172:3 182:1 <b>candidates</b> 43:1 <b>canvas</b> 197:14 <b>capacity</b> 43:3 <b>capitol</b> 98:10 98:17 110:19 114:8 118:5 119:11 <b>capture</b> 81:16 81:17 130:2 <b>captured</b> 78:2 173:14 <b>captures</b> 105:8 129:2 198:4 <b>car</b> 176:16 <b>cardinal</b> 152:8 152:11 <b>care</b> 25:12 50:14 75:9 173:14 185:11 <b>career</b> 76:2 94:6 <b>careful</b> 102:11 <b>carefully</b> 33:6 <b>caribbean</b> 75:3 <b>carried</b> 72:12 92:5 142:18 146:2 216:5 218:2</p>	<p><b>carries</b> 72:10 92:4 142:17 146:1 216:4 <b>carter</b> 174:9 <b>cartouche</b> 28:6 <b>case</b> 16:9 33:17 44:15 120:11 122:8 138:1 <b>cast</b> 33:15 <b>casting</b> 136:8 <b>castle</b> 173:17 <b>catch</b> 34:4 <b>catches</b> 40:13 <b>catching</b> 130:7 192:21 <b>catchphrase</b> 74:17 77:4 <b>caught</b> 27:9 <b>causes</b> 179:21 <b>ccac</b> 2:20 7:7 7:21 9:15 10:15 12:16,19 67:16 90:2 123:8 137:13 169:2 170:8 214:3 216:10 217:1 <b>ccr03</b> 76:9 <b>celebrate</b> 96:11 <b>celebrating</b> 74:2 <b>celia</b> 4:5 5:12 10:11 13:18 73:8,12 75:14 75:17,19 77:1 77:9,17 78:1,7 79:3,18 85:4,5 85:14,18 86:1</p>	<p>86:2 88:3 92:12 93:2,6 <b>celia's</b> 76:2,12 <b>celiz</b> 73:21 <b>cemented</b> 20:7 95:19 <b>cent</b> 205:20 <b>center</b> 178:19 <b>centered</b> 148:10 178:15 <b>central</b> 175:17 <b>cents</b> 49:15 111:15 121:7 122:6,11 <b>century</b> 15:20 17:8 177:3 <b>ceremonial</b> 148:11 <b>certainly</b> 27:9 43:13 53:11,21 83:1 103:3 156:1 217:3 <b>certificate</b> 219:1 <b>certify</b> 219:3 <b>cetera</b> 135:12 <b>cfa</b> 21:2,7 22:14 40:11 44:20 45:21 51:14 54:2 69:15 76:20 77:8 97:9 151:1 152:14 178:10 179:6 180:10 183:3 <b>cfa's</b> 127:6 185:8,20 195:17</p>
<b>c</b>			
<p><b>call</b> 5:3,4 7:3 7:11 8:1,5 13:13 109:7 132:10,13 149:17 213:12 <b>called</b> 11:6 19:5 175:14 <b>calling</b> 37:11 81:4 104:1 156:3 189:4 <b>camp</b> 190:11 <b>candidate</b> 10:8 14:18 15:3</p>			

<b>chair</b> 2:4 7:9 7:11 8:2,10,13 8:16,19 9:1,5,8 9:12,15 10:3 11:2,11,14,17 11:20 12:3,5,9 12:13,18,21 13:5,8,11 14:16 23:11 27:16 31:7 34:7 36:13,19 37:2 39:19 43:8,10 47:2 48:8 51:2 52:10 54:18 56:5 58:13 59:2 61:10 63:11,18 65:4 65:9 66:6,10 66:16 67:15 68:11,19 69:2 70:6 71:9,16 71:18 72:1,3,7 72:9,13,16 73:9 78:16 80:9,15 82:4,7 82:10 83:4 84:17 86:14 87:11,19 88:2 88:15,21 89:3 89:12,16 90:1 90:19 91:1,8 91:11,14,19 92:1,6 93:7,10 99:2 101:13 103:7,12 104:15 105:11 106:1,6 107:15	109:1 110:5 113:2,6 114:14 115:10 117:5 118:17 120:7 121:15 122:13 122:17 123:7 123:18 124:2 125:2,17 126:5 127:9,17 128:10 129:5 129:12 131:10 131:18 132:2,6 132:11,15,19 133:1,5,7,9,12 133:18 134:1,3 134:5,7,9,9,12 134:21 136:15 136:17 138:2 138:14 139:5 139:11,11 140:4,7,14 141:12 142:2,6 142:9,13,17,19 143:4,8,18 144:7,7,15,17 144:21 145:3,5 145:9,20 146:13,16 153:9 155:4,7 155:14,16 156:19 157:6 158:21 161:18 163:2,21 164:3 164:16 165:20 167:15 168:11 168:16,21 169:20 170:2,6 170:12 171:2	171:14,20 182:3,9,11 186:21 188:11 188:16 190:20 193:13 194:18 198:13,16 200:1 201:5 202:14 203:12 203:18 204:1,6 206:17 208:16 210:8,11,16 211:18 212:12 213:14,21 215:4,12,16,20 216:2,4,6,13 217:11,16,21 218:3 <b>chairman</b> 23:10 34:10 37:18 40:2 51:6 69:20 81:10 83:7 87:14 110:8 113:1 122:4 127:18 128:11 139:1,8 143:17 157:1 159:3 161:17 202:18 <b>challenge</b> 30:1 55:4,5,20 115:16 <b>challenged</b> 18:1 <b>challenges</b> 29:21 <b>challenging</b> 29:4,9 62:17	<b>chance</b> 69:16 <b>change</b> 25:7,8 86:8 109:21 130:4 139:16 139:18 140:13 209:9 <b>changes</b> 211:12 <b>character</b> 33:14 <b>characteristic</b> 22:2 <b>checking</b> 154:3 <b>chicago</b> 176:12 176:15 <b>chief</b> 3:2,11 11:8 14:21 27:3 30:7 61:11 73:13 93:14 146:4 171:21 186:2 <b>childcare</b> 94:19 <b>children</b> 108:3 <b>choice</b> 40:8,10 46:15,16 51:15 53:11 69:15,16 76:8 82:2 85:16 99:20 104:14 135:12 137:21 138:9 140:19 144:12 156:9,17 157:3 161:15 189:19 <b>choices</b> 54:15 <b>choose</b> 45:17 117:6 137:8 <b>chorus</b> 72:6 91:13 132:5 142:12 145:2
--	---	--	---

<p>216:1 217:20  <b>chose</b> 44:5  48:16  <b>chosen</b> 76:6  <b>church</b> 17:4  48:17 49:1  <b>churches</b> 49:4  <b>circle</b> 145:12  <b>circulating</b>  44:14 55:12  168:7  <b>circulation</b>  87:3  <b>circumstances</b>  194:14  <b>citizen</b> 83:16  84:10 149:4  <b>citizens</b> 1:1 2:2  7:12 149:8  <b>citizenship</b>  149:2,3,7  <b>city</b> 175:4  <b>civil</b> 15:14,21  16:21 42:13  95:17 172:13  173:5 179:1  180:2,16,19  181:1,14,17  183:9,11  186:10 189:21  190:8 191:16  198:1 199:6,10  200:7 203:2  207:6,11,14  <b>civilian</b> 173:11  <b>clarification</b>  109:2,5,18  125:18 146:4</p>	<p><b>clarified</b> 14:13  <b>clarify</b> 103:6  182:14  <b>classroom</b>  113:18  <b>clause</b> 16:15  <b>clear</b> 34:19  64:10 118:11  137:3 169:18  <b>clearly</b> 40:9  64:21 191:13  203:2  <b>clerical</b> 23:4  <b>clever</b> 31:15,20  191:9  <b>click</b> 9:20 10:1  <b>close</b> 180:3,20  <b>closely</b> 27:4  30:8 177:16  209:3 211:3  <b>closing</b> 202:12  <b>clothing</b> 172:16  172:17,20,21  177:20 178:3  180:13 181:11  <b>clutter</b> 117:21  <b>cluttered</b>  126:14  <b>coach</b> 118:13  <b>coauthor</b> 16:18  <b>codified</b> 35:5  <b>coffee</b> 74:20  <b>coin</b> 4:16 10:21  29:21 30:1  31:19 32:14  34:15 38:4,12  38:13 39:5  41:3 44:14</p>	<p>45:6 49:12  51:10 53:1  55:16 56:18  60:5 62:2 66:5  75:17 79:20  80:5 81:17  83:19 85:7,10  86:19 87:18  99:11,13 108:5  108:12 109:15  113:8 115:8  118:2,7,15  120:20 129:21  130:14 153:19  154:10 158:1  158:18 162:18  165:18 168:7  195:10 197:1,6  197:13,15  198:7 199:2  201:17 202:2  203:10 215:11  <b>coinability</b>  28:13  <b>coinable</b> 30:11  <b>coinage</b> 1:1 2:2  7:12 55:12,14  <b>coining</b> 63:3  <b>coins</b> 33:16  38:16,17,21  39:13 49:20  57:14 61:21  62:11 96:10  102:1 106:14  107:2 108:9  113:17,18  160:6 166:9</p>	<p><b>collaborated</b>  148:7  <b>collaboration</b>  22:7  <b>collar</b> 23:4  <b>colleague</b> 40:4  <b>colleagues</b>  43:11 48:1  52:16 55:6  89:6 115:20  167:17 168:1  195:4  <b>collected</b>  147:21  <b>collectors</b>  109:15 206:9  <b>college</b> 18:2  105:2  <b>collegiate</b>  95:15  <b>color</b> 15:13  16:2 35:2,6  94:13  <b>combat</b> 174:4  <b>combination</b>  178:9 179:7,8  180:10 183:4  <b>combine</b>  182:18  <b>combined</b>  74:15  <b>combines</b>  159:5  <b>come</b> 20:8 49:8  50:5 54:3  56:21 59:4  103:19 121:4  142:21 150:14</p>
---	---	--	---

<p><b>comes</b> 39:4 57:1 61:21 102:10 127:15</p> <p><b>comfortable</b> 60:14 173:1</p> <p><b>coming</b> 105:2 174:19</p> <p><b>comite</b> 83:9</p> <p><b>commemorat...</b> 197:6 205:21</p> <p><b>comment</b> 31:8 36:14,15 51:10 59:7 61:11 69:21 89:15 102:2 108:7 116:21 127:21 128:2 140:12 141:13,14 187:1,3 210:15</p> <p><b>commenting</b> 30:20 31:9</p> <p><b>comments</b> 23:12,16 27:17 34:8 37:5,7,14 43:10 49:5 51:3 56:4,9 58:8,15 64:17 65:18 80:10,18 87:16,17 89:6 89:9,13 92:16 103:16 113:3 115:19 134:20 136:16 155:5 155:19 168:8 168:12,15 188:19 194:16 197:3 203:20 208:1,7 210:13</p>	<p>211:21 216:15</p> <p><b>commission</b> 99:1 151:5</p> <p><b>committee</b> 2:2 7:13 8:4 17:12 27:17 36:21 37:19,21 49:6 58:15 59:5,6 63:13,20 66:13 66:17 68:11 71:8 75:10 78:18 80:11 83:9 89:17 96:3 99:3 100:1 103:8 123:19 129:19 131:14,16 135:5 136:19 139:13,15 143:1 149:19 153:12 155:5 170:3,10 174:17 177:11 182:5 188:13 197:2 208:8 215:9</p> <p><b>committee's</b> 68:8 186:15</p> <p><b>commonly</b> 96:19 97:20</p> <p><b>communal</b> 149:10</p> <p><b>communicati...</b> 3:18 13:6</p> <p><b>communicati...</b> 187:13</p> <p><b>comparisons</b> 206:12</p>	<p><b>compelled</b> 162:4</p> <p><b>compelling</b> 159:18</p> <p><b>compete</b> 160:18</p> <p><b>complete</b> 41:12</p> <p><b>completed</b> 151:12</p> <p><b>completely</b> 48:2 190:5</p> <p><b>compliment</b> 164:21</p> <p><b>composer</b> 152:11,18 153:5 156:11 159:12 161:14 162:11</p> <p><b>composition</b> 178:12 179:9 183:6,15 211:11</p> <p><b>concept</b> 195:18</p> <p><b>conceptualize</b> 60:3</p> <p><b>concern</b> 184:13 186:7</p> <p><b>concerned</b> 103:3</p> <p><b>concerns</b> 60:9 185:8 192:16 195:17</p> <p><b>conclude</b> 107:18 183:17</p> <p><b>concluded</b> 72:18 92:7 216:7</p>	<p><b>concludes</b> 23:9 78:14 153:7 182:1</p> <p><b>concur</b> 51:11 104:12</p> <p><b>confederate</b> 173:15</p> <p><b>confess</b> 115:17 203:14</p> <p><b>confidence</b> 193:21</p> <p><b>confirm</b> 11:4</p> <p><b>confirmed</b> 154:2</p> <p><b>conflicted</b> 52:18 54:10</p> <p><b>confused</b> 114:9</p> <p><b>confusing</b> 210:5</p> <p><b>confusion</b> 36:9 140:4</p> <p><b>congratulate</b> 38:9</p> <p><b>congress</b> 94:14 94:15,17 110:21 111:2,9 111:9,10,13</p> <p><b>congressional</b> 62:13 129:18 130:19 202:4</p> <p><b>congresswo...</b> 129:15</p> <p><b>conjure</b> 42:14</p> <p><b>connection</b> 206:19</p> <p><b>connections</b> 85:2</p>
---	---	---	--

<p><b>consecutive</b> 94:14,16</p> <p><b>consider</b> 69:13 116:1 141:17 170:4,10</p> <p><b>consideration</b> 5:8,14 6:2,8,15 37:1,3 80:14 80:16 103:11 103:14 118:21 136:18 155:15 155:17 177:20 188:15,17 194:15</p> <p><b>considerations</b> 81:7 104:5</p> <p><b>considered</b> 148:8</p> <p><b>cont'd</b> 3:1 4:1 6:1</p> <p><b>contact</b> 157:20</p> <p><b>contain</b> 96:20</p> <p><b>contemplative</b> 160:13</p> <p><b>contemplativ...</b> 23:1</p> <p><b>context</b> 200:10</p> <p><b>continue</b> 73:5 95:20 213:16</p> <p><b>continued</b> 72:20 94:8 149:13 173:2 174:6</p> <p><b>continuing</b> 143:10</p> <p><b>contract</b> 173:10</p>	<p><b>contrarian</b> 111:20</p> <p><b>contrast</b> 166:6</p> <p><b>contributed</b> 51:21</p> <p><b>contributes</b> 211:6</p> <p><b>contributions</b> 18:18 92:11 156:13</p> <p><b>convention</b> 167:5</p> <p><b>conventional</b> 172:12</p> <p><b>conversation</b> 59:10,13 71:11 205:13 206:4</p> <p><b>convey</b> 49:17 50:20 53:6,19 54:7</p> <p><b>conveyed</b> 49:17</p> <p><b>conveys</b> 117:15</p> <p><b>convictions</b> 94:7</p> <p><b>copies</b> 16:5</p> <p><b>copy</b> 61:7</p> <p><b>corporate</b> 3:18 13:6</p> <p><b>correct</b> 26:13 34:20 51:15 79:4 100:12 102:9 132:12</p> <p><b>correction</b> 170:7</p> <p><b>correctly</b> 40:20 79:3</p> <p><b>corsets</b> 172:18</p>	<p><b>costello</b> 3:12 12:10,12 66:15 89:14 168:14</p> <p><b>costumes</b> 74:16</p> <p><b>council</b> 148:17</p> <p><b>counsel</b> 3:17 12:19,19 67:16 70:6,7,8 71:2 90:2 123:8 169:2 214:2 219:8</p> <p><b>counter</b> 130:5</p> <p><b>country</b> 18:14 50:2 83:13,15 83:17,18 84:5 143:10</p> <p><b>counts</b> 61:19</p> <p><b>couple</b> 106:20 110:14 116:18 166:18 186:12</p> <p><b>course</b> 34:18 111:12 124:6 212:18</p> <p><b>court</b> 16:13,19 37:10 81:3 103:21 156:2 189:3</p> <p><b>cover</b> 219:5</p> <p><b>cowritten</b> 16:14</p> <p><b>cradle</b> 22:3</p> <p><b>cramped</b> 121:9</p> <p><b>crazy</b> 45:9</p> <p><b>create</b> 31:15</p> <p><b>created</b> 179:15</p> <p><b>creative</b> 112:4</p> <p><b>creatively</b> 33:7</p>	<p><b>crescent</b> 181:7</p> <p><b>critically</b> 179:2</p> <p><b>cross</b> 21:3 22:15 23:4 46:1 51:16 52:8 102:6</p> <p><b>crossed</b> 173:13</p> <p><b>crosses</b> 102:3 102:15,18</p> <p><b>crossing</b> 128:15,19</p> <p><b>cruz</b> 4:5 5:12 10:11 13:18 73:8,12,21 74:6 75:14,17 77:1,9,17 78:1 78:7 79:4 85:5 85:5 88:3 92:12 93:2</p> <p><b>cry</b> 75:1</p> <p><b>cuba</b> 75:3 85:3</p> <p><b>cuban</b> 73:21 74:3,20</p> <p><b>cultural</b> 74:2</p> <p><b>culture</b> 74:3 147:15,17 151:11</p> <p><b>cultures</b> 151:16</p> <p><b>curator</b> 9:10</p> <p><b>curious</b> 28:2 29:3 124:20</p> <p><b>current</b> 135:14</p> <p><b>cursor</b> 48:11</p> <p><b>customs</b> 172:15</p> <p><b>cut</b> 208:15 209:5</p> <p><b>cute</b> 201:16</p>
---	--	--	---

<p><b>cutting</b> 184:20 189:13 190:8</p>	<p><b>death</b> 110:18 149:14 176:11 176:17</p>	<p>213:9,15 216:9 216:12,14</p>	<p><b>deputy</b> 201:15</p>
<p><b>d</b></p>	<p><b>debate</b> 122:5</p>	<p><b>demonstrated</b> 47:11</p>	<p><b>describe</b> 155:12</p>
<p><b>d</b> 5:1 6:1</p>	<p><b>decades</b> 74:13</p>	<p><b>denied</b> 95:8</p>	<p><b>describes</b> 114:20</p>
<p><b>dakota</b> 147:8</p>	<p><b>decide</b> 141:6</p>	<p><b>denigrate</b> 33:19</p>	<p><b>description</b> 151:6</p>
<p><b>dance</b> 78:3 148:10,11,11</p>	<p><b>decided</b> 115:20</p>	<p><b>dennis</b> 2:15 9:5 27:18 29:1</p>	<p><b>deservedly</b> 64:8</p>
<p><b>dark</b> 21:17</p>	<p><b>decides</b> 138:7</p>	<p>54:21,21 55:3</p>	<p><b>deserves</b> 51:17 51:17 52:4</p>
<p><b>darker</b> 154:16</p>	<p><b>decision</b> 54:15 86:21 118:9 121:20 183:21</p>	<p>56:5 68:12,13</p>	<p><b>design</b> 3:2,4,5 3:7,8,10,13 11:9,12,15,17 11:20 12:5,11 15:1 19:13,17 21:1,4 22:8,16 24:17 28:1,10 31:15 35:11 36:21 44:3,3 44:11,17 45:9 45:17 47:13,15 47:16 53:9,17 54:6 57:3 59:14 60:7 62:5,14 66:13 67:21 68:1,2,3 68:4,5,8,9,18 73:14 76:7,17 76:21 83:1 84:12 85:16 86:6 87:8 89:7 90:6,8,9,10,12 90:14,17,17 91:5 93:12,15 97:7,7 98:9,13 98:19 99:9 105:17 108:1</p>
<p><b>dashes</b> 109:13</p>	<p><b>decisions</b> 117:2</p>	<p>71:16 84:18</p>	
<p><b>date</b> 194:9,10 194:12 196:14 202:7</p>	<p><b>decisive</b> 143:6</p>	<p>106:8 111:5</p>	
<p><b>daughter</b> 13:21 106:10 131:7 135:20</p>	<p><b>decisively</b> 143:2</p>	<p>120:7 124:2,12</p>	
<p><b>day</b> 1:3 7:6,16 7:16 18:9 50:4 143:14</p>	<p><b>declare</b> 26:3</p>	<p>131:11 133:3</p>	
<p><b>days</b> 202:12</p>	<p><b>dedicated</b> 95:17</p>	<p>157:6,8 159:9</p>	
<p><b>dazzling</b> 74:6 77:2</p>	<p><b>defer</b> 110:2 139:4 164:12</p>	<p>160:11 194:19 194:21 209:20 215:5</p>	
<p><b>dc</b> 1:8</p>	<p><b>definitely</b> 154:20</p>	<p><b>depending</b> 130:21</p>	
<p><b>dealing</b> 50:6</p>	<p><b>delaware</b> 128:15,19</p>	<p><b>depict</b> 22:1,20 78:6 151:19 153:2 180:20 181:9 191:13 193:7</p>	
<p><b>dean</b> 2:9 8:16 38:14 39:20 40:2 58:20 65:4,9,10 87:12,14 110:6 110:7 113:16 122:2,4 127:17 128:10,12 131:19 133:5 138:20 139:6,8 159:1,3 204:4</p>	<p><b>deliberations</b> 179:11</p>	<p><b>depicted</b> 85:14</p>	
<p><b>dear</b> 110:9</p>	<p><b>delimiter</b> 145:13,17</p>	<p><b>depiction</b> 114:5 179:14 180:18 201:3 211:9</p>	
	<p><b>delimiters</b> 99:19 109:8,10 115:7 116:13 121:10 124:17 144:2,13</p>	<p><b>depictions</b> 32:1 167:3 191:20</p>	
	<p><b>demass</b> 4:10 14:9 174:14,16 174:18,21 175:1 195:1 212:11,13</p>	<p><b>depicts</b> 77:9 78:1 97:19 98:9 151:9 180:3</p>	
		<p><b>depth</b> 72:19</p>	



108:15,19	204:15 206:13	177:12 178:2	<b>different</b> 28:11
113:8 114:21	206:14 207:12	179:13 180:11	29:5,21 45:10
115:3,4,6	208:13,14	180:20 181:3,9	55:19 56:14
116:3,5,10,16	209:4 210:4,17	181:18 182:2	64:1 96:19
117:13 119:3,6	210:19,21	198:20,20	99:15 102:16
121:13,14	211:4 214:6,8	<b>desire</b> 73:5	109:16 119:6
123:11,13,14	214:9,10,11,21	171:7	119:19 122:11
123:15,16	215:11	<b>desired</b> 186:8	161:6 184:13
126:11,15	<b>designed</b>	<b>desk</b> 23:1	189:16 196:5
127:2 128:18	200:18	<b>despite</b> 45:12	198:19 200:13
129:14,14	<b>designs</b> 10:8	63:7	205:15 206:2
130:6,7 131:17	14:18 15:3	<b>detail</b> 81:20	<b>differently</b>
136:2 141:1	20:17 21:10	100:12 179:15	187:18 196:10
144:12 146:20	22:6,20 23:10	194:5 197:11	<b>difficult</b> 62:20
151:2,3,9,9	27:1,3 31:5	197:17	80:1 183:18,20
152:3,12,15	36:6 38:10	<b>details</b> 38:3	<b>difficulties</b>
153:6 154:1,4	39:11,12 42:9	202:10	30:13
156:9,17	43:16,19 45:14	<b>determination</b>	<b>difficulty</b>
157:10,14	45:20 47:18,19	212:16 213:10	134:13
158:9 159:13	48:4,6 55:8	<b>determined</b>	<b>dignified</b>
162:10,14	60:15 63:6	151:20 174:3	159:13
163:7 164:7	66:18 73:11,16	212:16	<b>diminish</b> 136:3
166:4,10	76:11 78:15,19	<b>devastated</b>	<b>diminishes</b>
167:18 168:4	93:17 106:18	61:2	141:5
169:5,7,9,10	107:1,13 111:4	<b>development</b>	<b>dining</b> 74:20
169:11,13,16	111:21 114:2	93:15	<b>diocese</b> 48:20
169:17 171:16	114:20 115:18	<b>device</b> 31:18	<b>direction</b> 84:6
172:1 178:8,9	117:20 118:9	102:13	159:20 170:8
178:14,17	119:4 126:4	<b>dfasam</b> 2:3	<b>directive</b>
179:2,12,19	135:12 141:4	<b>diagonals</b>	118:15
180:3,8,15	141:11 146:17	130:10,15	<b>directly</b> 15:16
181:1,6,11	150:20 152:19	<b>dialog</b> 131:14	149:1 157:21
183:1,4,15	153:2,8,13	<b>dials</b> 100:21	162:17
184:7,8 188:5	157:2 158:5	<b>diamond</b> 110:1	<b>director</b> 2:20
193:10 195:16	159:15 162:1,9	152:1 153:18	12:14 209:3
196:18 197:20	164:12 165:2	153:19 154:5	<b>discover</b>
199:12 200:5	166:8,12	<b>difference</b>	206:12
200:15 201:11	167:13 172:3	188:2	

<b>discretion</b> 99:20 145:21	<b>doable</b> 28:14	45:13 47:9	176:1,5,12,12
<b>discrimination</b> 16:12 94:4 95:9	<b>doctor</b> 172:20	48:13 51:1,8	176:13,14,15
<b>discuss</b> 96:15	<b>document</b> 36:17	51:11 52:12,12	176:17,19
<b>discussed</b> 127:12	<b>documents</b> 19:1	54:11 55:2	178:4 179:14
<b>discussion</b> 10:7 43:14 71:11 72:17 91:9 92:7 101:20 124:6,14 125:11 126:3 128:8 131:20 138:18 142:7 144:18 170:13 200:14,17 210:4 215:18 216:6	<b>doing</b> 64:11 91:21 136:6 191:15,16 192:4	56:11 58:18,20 59:1 63:14 64:15 65:10,21 66:20 68:21 69:7 78:20 79:7 80:7 82:6 82:12 83:6,11 84:13,15,19,21 86:13 87:13 89:21 91:6 100:6 101:6,12 101:14 102:20 103:5 104:17 105:13,13 106:3,7,14 110:7 120:8 121:16 122:3 124:10,11 125:3,9 126:7 127:11,18 128:11 131:13 133:6,8 134:2 134:16,16 137:16 138:6 139:7 140:6 142:4 153:16 154:6 155:2 156:6,6,21 157:7 158:20 159:2 161:21 164:4,18 171:13,17 172:8 173:4,20 174:9 175:5,13	180:1,4,12,18 180:21 181:4 181:10,12,19 182:10,12 183:16 184:15 185:12,17 186:19 188:4,7 191:1,1,5,8 192:18 193:15 193:20 194:20 195:11 196:4,4 196:14 198:3 198:12 199:13 201:8 202:7 203:16,16,19 204:3,3,8,9 205:7,18,19 206:16 207:9 208:10,14,19 208:21 209:19 212:10 215:6 217:13
<b>disquieted</b> 27:10	<b>dollar</b> 121:7 122:6 197:8		
<b>distinction</b> 187:15 193:2	<b>dolly</b> 85:20		
<b>distinctive</b> 78:13	<b>dominated</b> 74:11		
<b>distinguish</b> 99:14	<b>dot</b> 100:5 110:2		
<b>distinguished</b> 73:21	<b>dots</b> 99:10,13 99:17 108:8,10 108:15,20 109:10,18		
<b>distract</b> 49:11 49:12	<b>double</b> 166:11 166:15 167:12		
<b>distribute</b> 16:4	<b>downside</b> 207:5		
<b>divided</b> 140:21 141:10	<b>dr</b> 4:11 6:12 7:8 8:10,12,16 8:18 9:8,11,12 9:16 10:12 14:6 15:10,11 17:18 21:11 22:2,20 24:7 24:13 25:16 26:7,18 32:6 32:15 34:6,9 34:15,21 35:18 37:15,17 39:8 39:8,20 40:1,4 42:10,15 45:4		
<b>dividends</b> 44:16,17			
			<b>draft</b> 19:13 <b>draw</b> 131:6,8 193:1 <b>drawn</b> 53:12 54:5 61:6 157:9,15 191:3 204:21 <b>dress</b> 77:3 173:2 177:1 200:21 206:5 <b>dressed</b> 181:10

<p><b>due</b> 39:15  <b>duty</b> 50:17,18  <b>dynamic</b> 77:1  82:16 87:8  119:7,14  120:13 129:21  130:2,7,11  <b>dynamically</b>  129:2  <b>dynamism</b>  88:10 126:15  160:4  <b>dynamo</b> 88:5</p>	<p><b>educate</b> 20:5  38:19  <b>education</b>  16:10 94:6  95:1,4,9 98:12  98:19 107:9  114:7 120:18  121:3 147:13  147:18 148:19  151:12  <b>educational</b>  98:3 117:17  <b>edwards</b> 4:11  6:13 10:12  14:6,8 171:13  171:17,18,20  172:8 179:14  180:2 181:12  184:15 195:12  <b>efficient</b> 121:21  <b>efforts</b> 72:20  143:11 173:5  <b>either</b> 57:16  60:14 113:15  124:16 125:20  136:10 137:21  140:21 141:2  149:17 159:19  190:11  <b>elaborate</b>  74:16 78:3  <b>elbows</b> 129:15  <b>eleanor</b> 22:8  <b>electric</b> 176:16  <b>electrified</b>  74:18  <b>electronically</b>  67:3 123:2</p>	<p>212:6 219:4  <b>elegance</b>  105:19 115:5  117:14 126:19  136:13 210:21  211:8  <b>elegant</b> 52:4  86:3 105:17  114:5,19  126:10  <b>element</b> 22:21  115:2 116:5  211:2,4,10  <b>elements</b>  157:14 159:5  168:4  <b>eligible</b> 174:5  <b>eloquent</b> 54:12  <b>eloquently</b>  52:17  <b>elton</b> 85:20  <b>elvis</b> 85:20  <b>emblem</b> 197:12  <b>emblematic</b>  22:4  <b>embrace</b> 74:4  <b>embraced</b> 52:2  137:1  <b>embraces</b> 26:5  <b>embracing</b>  96:19  <b>eminently</b>  130:1  <b>emotional</b>  83:21  <b>emphasis</b> 50:21  179:18</p>	<p><b>employed</b>  219:9  <b>employment</b>  148:20  <b>empowerment</b>  181:8  <b>enacted</b> 35:5  <b>encircled</b> 97:21  <b>encouragement</b>  65:14  <b>endeared</b> 74:8  <b>endeavors</b>  18:19  <b>endorse</b> 195:16  <b>endorsement</b>  158:19 198:11  <b>endured</b> 94:3  <b>energetic</b> 74:7  88:11  <b>energy</b> 77:15  78:8 117:11  126:15 136:4  <b>engage</b> 82:18  129:20 157:19  206:11  <b>engaged</b> 30:15  206:4  <b>engagement</b>  162:19,20  163:8  <b>engages</b> 157:21  <b>engaging</b> 112:1  156:15 159:13  <b>english</b> 148:1  <b>engraver</b> 3:11  12:9 27:3 30:8  61:12 146:5  186:3</p>
<b>e</b>			
<p><b>e</b> 5:1 6:1 7:1,1  66:1 184:14  <b>eagle</b> 151:13  <b>earlier</b> 87:17  140:19  <b>early</b> 175:16  198:1  <b>ears</b> 213:12  <b>easier</b> 49:2  61:1 100:4  <b>easily</b> 202:2  <b>easy</b> 48:21  53:11  <b>eat</b> 171:9  <b>echo</b> 55:5 85:1  <b>economics</b>  148:20  <b>edge</b> 79:12,20  99:10,13 115:8  <b>editor</b> 10:19,21  <b>editorializing</b>  30:19 62:3  130:9</p>			

<p><b>engraving</b> 3:13 12:11 118:18 <b>enlarged</b> 98:6 180:17 183:8 <b>enslaved</b> 75:2 <b>ensure</b> 27:5 30:9 36:7 <b>ensured</b> 188:6 <b>entertain</b> 208:6 217:12 <b>entire</b> 17:6 150:13 <b>entirety</b> 197:13 <b>entitled</b> 19:11 <b>environmental</b> 94:20 <b>episcopal</b> 17:2 17:3 48:16 49:1 <b>episcopalian</b> 48:19 <b>equal</b> 16:15 18:13,18 19:11 22:6 95:4 98:12 107:8 120:18 121:3 <b>equality</b> 58:2 94:18 95:18 158:12 179:20 <b>equally</b> 124:8 141:4 <b>equity</b> 36:8 95:20 98:18 114:7 117:17 <b>era</b> 172:13,18 181:1 <b>especially</b> 89:8 192:17</p>	<p><b>esq</b> 3:16 5:9,16 6:3,10,17 <b>essential</b> 111:8 <b>essentially</b> 26:15 31:16 32:14,19 100:11 191:18 <b>estate</b> 17:19 62:1,12 75:15 76:5 77:7 <b>estate's</b> 77:21 <b>esteemed</b> 146:4 <b>et</b> 135:12 <b>european</b> 108:9 <b>evaluate</b> 102:8 <b>evaluation</b> 102:16 <b>evans</b> 3:8 11:20 <b>eventually</b> 18:6 34:4 35:3 94:9 148:2 <b>everybody</b> 7:5 56:15 65:5,15 93:3 107:19 117:10 194:11 <b>everyone's</b> 61:18 <b>evidently</b> 62:14 <b>evolved</b> 32:19 32:20 <b>exactly</b> 20:6 46:17 <b>example</b> 102:12 186:11 <b>excellent</b> 41:6 104:13 106:21 159:15 164:12</p>	<p><b>exchange</b> 173:19 <b>excited</b> 86:7 96:9 150:13 <b>excluded</b> 95:7 <b>excuse</b> 9:16 14:7 45:4 189:20 <b>executing</b> 30:13 <b>executor</b> 17:18 75:14 <b>exercise</b> 138:2 <b>exhilarating</b> 77:14 <b>exists</b> 32:9 33:21 <b>expected</b> 217:6 <b>experiences</b> 147:20 <b>experimental...</b> 56:15 <b>explanatory</b> 118:14 <b>exposed</b> 16:3 <b>express</b> 35:15 52:16 84:4 96:6 <b>expressing</b> 166:7 <b>expression</b> 54:12 151:20 152:16 <b>exquisite</b> 164:21 <b>extended</b> 82:17 <b>extent</b> 16:3 43:4 44:16</p>	<p>129:8 <b>extremely</b> 20:12,12 117:1 168:6 <b>exuberant</b> 77:19 <b>eye</b> 27:9 40:14 130:7 157:9,20 162:19,19 163:8 192:21 <b>eyeglass</b> 21:12 <b>eyes</b> 19:10 53:14 78:11 204:20</p>
			<b>f</b>
			<p><b>face</b> 21:12 27:11 28:5 41:9 59:20 60:20 135:17 212:15,17 213:11 <b>facilitate</b> 28:12 <b>facp</b> 2:3 <b>facsimile</b> 23:21 <b>fact</b> 24:4 26:2 27:10 36:20 43:17 45:12 46:8 57:7 59:21 70:1 113:11 137:18 140:18 146:21 171:3,4,7 187:4 188:21 189:12 191:6 191:15 192:3 193:19 198:7 201:11 202:6</p>

207:2,14 <b>factors</b> 108:8 <b>facts</b> 43:12 <b>failed</b> 134:15 <b>fails</b> 134:14 <b>fair</b> 25:16 <b>fairly</b> 140:20 189:17 <b>fake</b> 57:17 <b>familiar</b> 61:17 135:18 206:10 <b>families</b> 94:20 105:1 <b>family</b> 18:4 19:13,21 20:11 20:21 21:7 22:13 27:14 39:15 40:10 44:5,21 45:21 46:19 51:13 52:7 53:21 59:18 60:13 76:5 95:21 96:17 97:8,12 98:14,20 101:5 129:20 130:8 131:1,6 149:15 150:5,21 151:3 152:13 157:11 159:10 163:14 164:13 168:2 177:17 178:7 180:9 185:7 186:5 188:1 212:14 <b>family's</b> 31:11 42:3 54:14 96:6 127:5	155:10 156:8 156:16 157:3 162:13 182:15 182:20 184:9 <b>famous</b> 13:14 170:20 208:5 <b>fan</b> 126:20 194:2 <b>fans</b> 74:9 <b>fantastic</b> 44:3 44:11 53:16 73:2 92:11 170:17 <b>far</b> 52:17 182:21 198:21 <b>farm</b> 172:17 <b>fashioned</b> 150:4 <b>father</b> 175:15 <b>favor</b> 72:5 87:7 87:15 91:12 119:5 127:4 132:3,20 142:10 145:1 204:15 215:21 217:19 <b>favorite</b> 57:5 58:12 184:9 212:20 <b>feather</b> 151:14 <b>feature</b> 98:5 152:19 179:13 180:12 181:19 <b>featured</b> 21:19 <b>features</b> 22:9 22:10,17 23:7 77:16 151:15 180:1,17	<b>featuring</b> 98:2 <b>february</b> 176:9 <b>federal</b> 20:4 95:10 217:7 <b>feedback</b> 10:2 131:15 <b>feel</b> 49:10 54:9 66:7 88:9 124:21 142:20 143:1 197:18 <b>feeling</b> 184:6 211:16 <b>feet</b> 119:20 <b>fell</b> 59:19 <b>felt</b> 26:2 27:15 44:9 59:20 60:10,11 107:9 140:2 147:13 160:17 163:9 178:1,14 179:1 179:6 183:10 209:10,11 <b>female</b> 12:1 62:8 102:6,7 102:19,21 187:17 205:6 <b>field</b> 26:12,15 35:10,17 36:1 56:20 154:11 <b>fields</b> 75:4 <b>fifth</b> 171:14 <b>fight</b> 95:20 <b>fighting</b> 22:5 <b>figure</b> 181:4,10 199:1 201:12 211:5 <b>figured</b> 41:12	<b>filled</b> 98:7 <b>final</b> 7:15 34:7 58:7 182:17 183:18 <b>finally</b> 13:12 49:8 78:6 98:15 173:7,9 181:18 185:13 <b>financial</b> 95:10 <b>financially</b> 18:1 219:12 <b>find</b> 47:14 52:20 53:7 54:4 81:14 121:1 126:10 126:13 156:14 163:6 195:15 206:11 <b>fine</b> 45:20 99:1 105:4 108:17 109:21 110:10 110:12 151:5 167:8 209:1 <b>fires</b> 104:10 <b>first</b> 14:17 17:1 20:17 38:8 45:7 47:19 48:15 49:9 51:7 56:8 59:8 63:6 86:19 94:12 97:6,7 98:19 113:8 117:20 119:12 127:19 148:8 150:2 151:8 161:12 164:20 173:9 185:14
--	--	---	---

<p><b>five</b> 37:5,14 74:13 80:19 103:17 110:10 125:14 155:19 188:19</p> <p><b>fix</b> 100:4</p> <p><b>flashing</b> 77:1 77:18</p> <p><b>flavor</b> 216:16</p> <p><b>flight</b> 157:18</p> <p><b>flipped</b> 48:2</p> <p><b>floor</b> 1:8</p> <p><b>focus</b> 111:16</p> <p><b>focuses</b> 117:15</p> <p><b>folks</b> 96:12</p> <p><b>follow</b> 35:1</p> <p><b>following</b> 10:6 10:10 11:4 59:3 136:19</p> <p><b>force</b> 52:4</p> <p><b>forced</b> 75:3</p> <p><b>forceful</b> 191:4</p> <p><b>foreground</b> 110:20</p> <p><b>forgive</b> 132:7,8</p> <p><b>forgiveness</b> 38:6</p> <p><b>form</b> 30:10 62:5 151:14 176:6 190:17</p> <p><b>formal</b> 98:21 130:13</p> <p><b>formally</b> 109:9</p> <p><b>former</b> 24:3 75:14 176:6</p> <p><b>forms</b> 84:2 153:1</p>	<p><b>fort</b> 176:7</p> <p><b>forth</b> 59:19</p> <p><b>fortified</b> 19:9</p> <p><b>fortunate</b> 165:6</p> <p><b>forward</b> 30:16 31:2 96:14 117:2 171:11</p> <p><b>fought</b> 15:14 17:5 18:8 94:18</p> <p><b>found</b> 19:7 33:7 81:19 135:15 163:11 172:17,20 189:19</p> <p><b>foundation</b> 17:20 19:12 20:1</p> <p><b>foundations</b> 15:18</p> <p><b>founded</b> 148:17</p> <p><b>founder</b> 10:21 17:19</p> <p><b>four</b> 86:19 125:14 173:16</p> <p><b>fourth</b> 146:16 191:7</p> <p><b>framed</b> 21:12</p> <p><b>frankly</b> 28:18 36:10 183:17</p> <p><b>fray</b> 56:20</p> <p><b>free</b> 142:20 143:1</p> <p><b>freethinker</b> 172:10</p>	<p><b>friend</b> 176:11</p> <p><b>friendly</b> 71:18 72:4 103:15</p> <p><b>friends</b> 176:14</p> <p><b>friendship</b> 22:7</p> <p><b>front</b> 16:12 64:3 66:21 98:10 115:13 122:21 152:16 153:3 192:18 202:7 212:4 216:10,10</p> <p><b>frosted</b> 50:11 50:12 87:5 154:15</p> <p><b>frosting</b> 154:20</p> <p><b>fruition</b> 150:14</p> <p><b>full</b> 28:18 79:14 178:3 179:13 181:4 181:10 198:21 200:19</p> <p><b>fuller</b> 2:6 8:10 8:12 32:2 34:9 34:10,15,21 35:18 37:16,17 39:8 40:4 59:1 79:13 83:6,11 84:13,15,21 101:14,15 102:20 103:5 106:3,4,14 125:3,4,9 133:8 137:16 137:17 138:6 156:21 182:12 182:13 183:16 185:12,17</p>	<p>186:19 193:15 193:16 196:14 208:10,11,14 208:19,21</p> <p><b>fully</b> 36:17 185:7,15 195:17</p> <p><b>fun</b> 81:15,15,15 111:21 190:11</p> <p><b>fundamental</b> 31:18</p> <p><b>further</b> 27:16 59:10 71:11 103:7,13,18 118:19 122:19 142:6 170:9,13 170:13 219:11</p> <p><b>future</b> 19:2,4 112:18 128:20 129:1 145:15 197:3 210:10</p>
			<b>g</b>
			<p><b>g</b> 7:1</p> <p><b>gallery</b> 110:16 161:8</p> <p><b>gauge</b> 71:6</p> <p><b>gay</b> 26:3</p> <p><b>gender</b> 16:12 25:8 94:18 95:18 172:15</p> <p><b>genderless</b> 25:9</p> <p><b>general</b> 2:4,5,8 8:7,14 9:13 42:11 43:20</p> <p><b>generation</b> 94:1</p>

<b>generations</b> 74:10	194:15 205:1 208:17	<b>going</b> 7:7 17:15 17:15 23:14,15	204:10,12 205:1,2,8
<b>generic</b> 41:15	<b>given</b> 32:10	33:3,4 34:17	206:1,10,20
<b>genius</b> 41:10	64:2 71:6	34:17 36:2	207:16 209:15
<b>george</b> 4:10	154:12 215:7	38:5,6,17,18	213:17
14:9 128:15	<b>gives</b> 17:21	39:12 41:2	<b>gold</b> 62:13
129:3 174:13	111:7,10 158:7	42:13,17 43:9	129:18 130:19
175:1 212:11	161:10 210:20	44:12,14,19	197:5,10
<b>gertrude</b> 147:7	<b>giving</b> 115:15	46:17,18 47:5	<b>good</b> 7:4,9,10
<b>gesturing</b>	119:13 160:2	50:8,12,13,20	12:6 13:11
77:10	206:14	51:7,11 56:6	33:11 50:7,8
<b>getter</b> 169:12	<b>glamorous</b>	56:14 58:5	58:10 65:16
169:18 215:1	77:17	63:13,19,20,21	69:16 75:13
<b>getting</b> 41:5,14	<b>go</b> 29:10 38:11	64:5,6,19	88:10 92:6
41:17,18 69:16	41:7 42:6	66:11 67:9	104:13 111:3
76:2 163:19	52:19 58:3,5	70:18 79:21	114:2 129:17
194:13	58:21 60:18,19	86:20 87:2,4	160:15 164:13
<b>gifted</b> 148:6	67:9 86:19	100:11,18,20	165:14 195:2
<b>gill</b> 2:8 8:13,15	97:6,10 101:16	100:20 104:7	201:3 204:17
51:4,5 81:8,9	105:20 118:13	105:2 107:17	<b>google</b> 39:5
81:10 104:16	124:9 126:6	108:17,19	121:2
104:17,18	127:10 136:14	111:17 112:9	<b>government</b>
133:10 164:17	137:14 159:19	115:5 116:17	3:14 13:1 20:4
164:18,19	161:7 162:12	117:2 128:5	92:19 148:12
202:16,17,18	168:3 171:6,10	131:1 132:13	174:3
<b>ginsberg</b> 16:11	178:16,20	134:9,13 136:9	<b>grab</b> 88:7
16:17 52:2	183:13 189:1	138:19 139:1	<b>grabbed</b> 113:9
<b>ginsberg's</b>	190:13,14	142:19 144:3	<b>grabs</b> 45:11
16:17	194:7 200:21	160:19 161:11	<b>grace</b> 19:9
<b>girls</b> 105:1,1	201:7 202:19	161:13 164:12	210:20
<b>give</b> 17:15	203:17,21	167:7,9 168:3	<b>gracias</b> 83:10
43:10 61:17	204:2,14	171:6,10 176:7	<b>granddaughter</b>
67:4 116:20	210:19	183:19 189:11	14:3
118:19 126:8	<b>goals</b> 48:18	189:16,17	<b>grandmother</b>
147:16 149:7	<b>god</b> 19:8,9	192:10,19,21	150:1,10
151:6 163:15	<b>god's</b> 19:10	198:10 199:8	<b>grandson</b> 14:4
166:4,11,14	<b>goes</b> 46:12	201:15 202:4	<b>granted</b> 36:11
167:7,9 184:16	79:12 88:13	202:19 204:9	149:3

<p><b>gratitude</b> 96:6 96:7</p> <p><b>gravitas</b> 130:18</p> <p><b>great</b> 14:3,4,4,8 14:8,8 17:17 38:1,10 40:6 40:17 43:2,4,5 43:6 75:16 84:3 92:20 93:3 143:13 150:1,10,10,12 175:9,9,9,20 176:11</p> <p><b>greet</b> 195:1</p> <p><b>greg</b> 3:16 5:9 5:16 6:3,10,17 12:18 31:7 67:5,16 71:2 90:2,20 101:18 119:2 123:8 125:5,18 169:1 169:21 212:8 214:2 215:2</p> <p><b>grew</b> 195:6</p> <p><b>group</b> 4:16 11:1 60:11 167:14</p> <p><b>grouping</b> 163:15</p> <p><b>grow</b> 31:6</p> <p><b>growing</b> 172:16 195:12</p> <p><b>grown</b> 176:2</p> <p><b>guess</b> 34:21 126:18 133:20</p> <p><b>guidance</b> 28:17 118:20 208:17</p>	<p><b>guide</b> 56:4</p> <p><b>guideline</b> 60:8</p> <p><b>gum</b> 49:16</p> <p><b>guys</b> 109:16 129:6</p> <p><b>gwendolyn</b> 4:6 13:21</p> <hr/> <p style="text-align: center;"><b>h</b></p> <hr/> <p><b>h</b> 2:8</p> <p><b>hair</b> 157:17 162:5,8 167:1 167:2,3</p> <p><b>half</b> 108:3 177:3</p> <p><b>hall</b> 4:14 10:19</p> <p><b>hancock</b> 3:9 12:3,4 24:17 25:1,2</p> <p><b>hand</b> 7:7 32:3 63:16 69:8 77:11 82:18 96:10 116:6 118:2 127:19 128:13 179:17 191:8 193:19 198:18 207:1 212:11 219:14</p> <p><b>hands</b> 22:3</p> <p><b>handwriting</b> 46:14 181:13</p> <p><b>handwritten</b> 23:8</p> <p><b>hanging</b> 187:11 213:5,6</p> <p><b>happen</b> 9:14 59:11 205:8</p>	<p><b>happened</b> 144:1</p> <p><b>happy</b> 76:4,10 82:21 96:17 104:14 105:15 110:13 126:9 133:11 136:10 137:20 138:9 140:21 141:1 143:4 150:14 156:8,16 157:3 158:1 193:5</p> <p><b>harcourt</b> 2:6 8:10 34:10 37:15 58:20 83:5 101:13,14 106:2,3 125:2 125:3 133:7 137:14,16 156:20 182:10 182:11,13 193:14,16 208:9,11</p> <p><b>hard</b> 41:2 51:20 60:2 86:20 99:14</p> <p><b>hawaii</b> 94:3,10 94:10</p> <p><b>hbcus</b> 16:5</p> <p><b>head</b> 31:14 32:5 33:1 85:10 184:21 185:18 189:13</p> <p><b>headed</b> 32:14</p> <p><b>health</b> 148:20</p> <p><b>hear</b> 56:2,8,9 58:7 59:4,8 65:16 85:8,9</p>	<p>111:17 124:13 124:14,20 195:2</p> <p><b>heard</b> 38:2 58:14 59:15 85:9 116:21 131:14 153:14 163:7 166:18 190:10 200:16</p> <p><b>hearing</b> 14:16 48:1 66:10,17 72:9 80:15 91:11 96:14 103:12 115:19 122:19 132:2 142:9 144:21 188:16 215:20 219:7</p> <p><b>heart</b> 47:18 216:21</p> <p><b>hearts</b> 72:19</p> <p><b>height</b> 80:4,5 154:21 155:1</p> <p><b>held</b> 1:7 173:16</p> <p><b>hello</b> 106:9</p> <p><b>help</b> 106:16 209:9</p> <p><b>helped</b> 15:17 74:3 148:3</p> <p><b>helpful</b> 135:6 196:15</p> <p><b>helping</b> 92:10</p> <p><b>helps</b> 63:1 136:7</p> <p><b>heritage</b> 74:5 148:4</p> <p><b>hero</b> 195:15</p>
---	--	--	--



<b>heroism</b> 202:11	<b>holding</b> 57:12	<b>honored</b> 38:3	<b>house</b> 2:7,11
<b>hi</b> 75:12 149:20	57:18 58:4	75:5 76:3	8:11 94:11
150:8	77:11 151:21	83:18 118:3	120:3 213:3
<b>hidden</b> 27:11	162:18 180:4	150:3 175:5	<b>hq</b> 1:8
<b>high</b> 68:2,9	<b>holly</b> 4:7 14:3	183:11 215:8	<b>huge</b> 31:2 52:3
90:16 95:15	149:21 150:9	<b>honoree</b> 163:10	<b>human</b> 16:5
169:12,18	170:14	<b>honorees</b> 33:8	18:7,8 19:2,4
214:10 215:1	<b>home</b> 147:7	<b>honoring</b> 10:9	19:11
<b>higher</b> 79:21	175:11	14:19 15:4	<b>humanitarian</b>
<b>highest</b> 41:1	<b>honestly</b>	54:14 66:19	93:2
75:18 125:15	207:20	73:11 75:17	<b>humanity</b>
<b>highlighting</b>	<b>honor</b> 9:14	93:6,13 146:18	50:14
20:18	26:2 33:4,7	171:17	<b>humans</b> 19:10
<b>highlights</b> 87:5	75:16 83:12	<b>honors</b> 161:1	<b>humble</b> 39:9
<b>hill</b> 175:14,14	96:8 108:4	185:7	<b>humility</b> 65:14
175:14,18,19	120:17 150:12	<b>hoosen</b> 176:12	<b>husband</b>
176:7	174:1,11 176:4	176:13,18	148:18
<b>hint</b> 118:6	177:7 178:16	<b>hoosen's</b>	<b>i</b>
<b>hinted</b> 117:8	178:17 179:3	176:16	<b>icon</b> 74:2
<b>historian</b> 14:9	179:16 180:5,6	<b>hope</b> 19:1	<b>iconography</b>
174:14 175:2	180:14 181:1,5	21:13,15,18	112:15
<b>historians</b>	181:15,20,21	22:18 26:11,16	<b>icons</b> 98:7
177:15	183:8,14	39:2 40:21	<b>idea</b> 32:13
<b>historical</b>	184:13,16,17	41:12,16,21	111:10 144:2
200:10	185:5 186:8	45:15 50:1,3	<b>identified</b>
<b>historically</b>	187:5,8,17,21	60:12,19 64:20	20:19 76:18
188:9	190:1 192:8,14	65:20	178:8 180:8
<b>history</b> 2:10	192:19 193:8	<b>hoped</b> 135:7	182:21
8:17 20:8	194:9,13	175:19	<b>identify</b> 205:16
27:13 51:20	195:19,19	<b>hopeful</b> 152:16	<b>identifying</b>
177:13,15	196:8,14	<b>hopefully</b> 53:2	150:20
202:11	197:17 199:5,8	<b>hopes</b> 19:3	<b>identity</b> 149:10
<b>hmm</b> 34:6	201:3 202:5,8	<b>horizon</b> 65:19	<b>image</b> 39:4
123:21	202:21 205:10	<b>horrible</b> 190:3	41:3 53:15
<b>hold</b> 37:8 57:15	205:20 207:18	190:7 191:15	64:20 96:17
57:15	209:2 211:7	<b>horrid</b> 190:12	98:6,17 110:17
<b>holder</b> 118:7	212:19	<b>host</b> 20:1	129:21

<p><b>imagery</b> 46:10 116:1</p> <p><b>images</b> 33:8 50:17 110:15 112:14</p> <p><b>impact</b> 19:4 149:13 211:15</p> <p><b>implies</b> 203:2</p> <p><b>imply</b> 118:12</p> <p><b>importance</b> 64:11</p> <p><b>important</b> 15:18 17:7 18:20 19:15 27:7 41:16 43:21 46:9 62:2 75:21 108:10 111:9 113:21 115:2 117:2 118:5 120:15 137:1 143:13 156:12 162:20 165:5 177:19,21 179:2 183:12 187:19 191:14 192:2,6,13 193:4 205:11 208:4</p> <p><b>impossible</b> 57:17</p> <p><b>impressed</b> 112:20</p> <p><b>impression</b> 41:5</p> <p><b>improvement</b> 190:2</p>	<p><b>inanimate</b> 160:18</p> <p><b>inch</b> 62:13 164:8</p> <p><b>include</b> 13:15 46:3 124:18 157:11 193:8</p> <p><b>includes</b> 10:6 78:4 152:3,6,9 153:6 179:19 180:15 181:1,6 181:12,15</p> <p><b>including</b> 96:13 148:19 172:11,18 178:18</p> <p><b>inclusion</b> 46:13 96:7 100:9 106:16 155:12 156:10 158:15</p> <p><b>inclusive</b> 60:17</p> <p><b>income</b> 94:19</p> <p><b>incorrect</b> 25:3</p> <p><b>incuse</b> 26:13 79:3,9 85:15 154:8,10</p> <p><b>incused</b> 35:19 35:19 36:3 40:20 181:16</p> <p><b>indian</b> 148:9 148:16 149:2</p> <p><b>indians</b> 148:18 149:4,7 160:8</p> <p><b>indicate</b> 11:6 108:11 109:21</p> <p><b>indicated</b> 219:15</p>	<p><b>indicates</b> 36:20 199:13</p> <p><b>indication</b> 192:12</p> <p><b>indigenous</b> 147:15</p> <p><b>individual</b> 113:20</p> <p><b>individually</b> 88:7</p> <p><b>individuals</b> 33:4</p> <p><b>inducing</b> 35:6</p> <p><b>ineloquently</b> 25:10</p> <p><b>infantry</b> 173:12</p> <p><b>infectious</b> 77:18</p> <p><b>influence</b> 185:9</p> <p><b>influential</b> 16:16</p> <p><b>inform</b> 118:1</p> <p><b>information</b> 15:9 43:12 60:4 121:2 129:7 172:7 196:10,13 198:5</p> <p><b>initial</b> 135:12</p> <p><b>initially</b> 32:20 60:16 115:17 199:4</p> <p><b>innovative</b> 53:16 55:11 157:13 160:12 167:16</p>	<p><b>innovators</b> 33:21</p> <p><b>inscribed</b> 77:4 203:1</p> <p><b>inscription</b> 21:19 22:17 46:13 77:12,19 78:4 98:11,18 116:3 152:4,7 178:21 179:4 179:17,20 180:1,6,19 181:12,17,20 183:9 184:14 192:7,14 193:9</p> <p><b>inscriptions</b> 121:11 152:10 152:17 153:4 155:12 156:10 180:16 181:14 201:20</p> <p><b>inside</b> 145:19</p> <p><b>inspiration</b> 95:19</p> <p><b>inspired</b> 110:11 154:5</p> <p><b>inspiring</b> 206:6</p> <p><b>instance</b> 52:3</p> <p><b>instantly</b> 49:21 113:9</p> <p><b>institute</b> 177:14</p> <p><b>integral</b> 16:21 102:12</p> <p><b>intellectual</b> 15:17 51:9,21</p> <p><b>intended</b> 86:4</p>
--	---	--	--

<p><b>intent</b> 35:15 79:17 130:8,21 154:17 185:8 <b>interest</b> 71:6 129:19,20 <b>interested</b> 36:20 51:13,14 59:14 198:4 202:9 219:12 <b>interesting</b> 81:20 111:15 161:9 195:15 195:20 <b>interests</b> 152:1 <b>intergovernm...</b> 2:21 3:15 12:15 13:2 <b>interior</b> 98:1 <b>interject</b> 25:3 <b>internally</b> 36:6 109:6 <b>international</b> 74:1 <b>interpret</b> 35:8 <b>interpretation</b> 151:16 <b>interpreted</b> 102:3 <b>interrupting</b> 204:5 <b>intersection</b> 63:7 <b>intrigued</b> 120:20 <b>introduce</b> 15:2 73:15 93:16 172:2</p>	<p><b>invaluable</b> 58:16 <b>invitation</b> 117:3 <b>invite</b> 24:20 82:19 <b>involved</b> 15:16 46:21 113:13 <b>ipad</b> 204:12 <b>island</b> 94:3 <b>issued</b> 110:18 205:4 <b>issues</b> 14:12,13 148:19 <b>it'll</b> 100:19 <b>item</b> 5:2 14:17 73:9 93:10 146:16 171:7 171:14 <b>items</b> 116:15 <b>ix</b> 95:1,5,12 97:20 98:10 107:6,8 111:13 115:1 120:16 121:4 124:19 128:21</p>	<p><b>job</b> 28:11 160:16 190:7 191:16 <b>joe</b> 12:7 26:9 27:19 29:18 30:18 34:11 36:14 40:19 61:13 66:11 78:21,21 79:5 79:10 89:12 99:18 100:15 101:7,18 109:4 115:14 119:1 129:6,10 131:15 145:10 154:9 168:12 184:1,3,7 186:11 189:12 208:18,19 210:12 211:19 <b>joe's</b> 110:3 <b>john</b> 2:11 56:12 86:15 107:16 115:6 127:19 128:2,3 133:12 141:18 144:17 165:21 189:7,9 207:16 <b>john's</b> 145:8 <b>johnson</b> 110:15 174:2 <b>join</b> 73:5 <b>joined</b> 13:13,17 13:18,21 14:7 <b>joining</b> 14:5 92:9 <b>joseph</b> 3:11</p>	<p><b>journey</b> 48:21 60:12 <b>joyful</b> 82:16 <b>joys</b> 37:21 <b>jr</b> 42:15,16,21 <b>judgment</b> 58:7 184:4 <b>jump</b> 56:19 <b>justice</b> 15:19 17:7 18:8 22:4 22:5 23:3 175:21 <b>juxtaposition</b> 151:10</p>
	<b>j</b>		<b>k</b>
	<p><b>j</b> 2:9 <b>japanese</b> 94:2 <b>jennifer</b> 2:20 9:17 10:3,14 10:17 12:13 63:15 67:8 69:7 212:10 218:8 <b>jimmy</b> 174:9</p>		<p><b>karen</b> 4:3 13:17 <b>keep</b> 37:5,13 80:18 103:16 120:10 155:19 188:19 199:9 <b>keeping</b> 71:1 194:16 <b>kept</b> 16:7 <b>keys</b> 78:10 <b>keystone</b> 211:11,13 <b>kind</b> 28:5 29:13 34:2 56:19 57:2 107:18 108:20 120:4 135:21 139:11,13 145:12 158:7,8 158:13 166:17 179:8 185:1 189:14 198:6</p>

<p>205:12  <b>king</b> 42:15,16                  42:20  <b>knew</b> 18:15,19                  93:3 176:1,1  <b>know</b> 28:16,20                  29:11,14,18                  30:21 33:12,13                  34:12,16 36:12                  37:20 53:1,5,7                  53:21 54:2,3,8                  54:9,10,11,12                  54:14 55:21                  58:1,6 60:4                  61:6 65:16                  80:21 82:19                  83:19 85:18,21                  86:1,4 92:21                  99:21 100:16                  100:21 101:9                  102:20 104:21                  109:9,11 112:9                  118:4,13,14                  127:7 128:18                  135:10 136:7,9                  139:10,20                  146:8 160:5                  161:1,9,9                  162:5 166:20                  167:4 184:1                  191:7,17                  194:11 195:11                  205:9,14 206:8                  206:9 207:8                  208:12,20                  209:2,16  <b>knowing</b> 93:4</p>	<p><b>known</b> 72:21                  97:20 147:6                  148:8 187:14  <b>knows</b> 194:11  <b>kotlowski</b> 2:9                  8:16,18 39:21                  40:1,2 58:18                  58:20 65:10,11                  87:13,14 110:7                  110:8 122:3,4                  127:18 128:11                  128:12 133:6                  139:7,8 140:6                  159:2,3 203:16                  203:19 204:3,4                  204:8 205:7,18</p> <p style="text-align: center;"><b>I</b></p> <p><b>label</b> 43:4  <b>lack</b> 166:9                  198:2  <b>lady</b> 92:20                  165:8  <b>lake</b> 175:18  <b>landmark</b> 16:9                  95:1 97:19  <b>language</b> 107:7                  120:16 124:19  <b>large</b> 178:15                  213:13  <b>larger</b> 32:21                  42:8 112:6                  198:8  <b>largest</b> 204:20  <b>late</b> 75:17  <b>latin</b> 85:3,17                  148:2</p>	<p><b>latino</b> 74:4  <b>latinos</b> 75:2  <b>laughter</b> 25:15                  39:7 61:4                  84:14 88:20                  91:18 104:9                  124:1 134:11                  135:9 138:5                  139:2 143:3,7                  146:9,12                  158:16 185:3                  213:8  <b>law</b> 16:5 32:4                  57:8 116:6  <b>lawrence</b> 2:3                  9:12 63:11                  70:7 89:4                  104:7 109:1                  115:11 169:1                  182:4 186:21                  203:13  <b>laws</b> 16:2  <b>lawyer</b> 15:15                  34:3  <b>laypeople</b>                  59:21  <b>lead</b> 106:16  <b>leader</b> 2:11,13                  8:20  <b>leading</b> 128:20                  128:21  <b>lean</b> 114:3                  117:19 158:6  <b>leaning</b> 48:5                  199:4 203:15                  206:21  <b>leap</b> 31:2</p>	<p><b>learn</b> 196:9  <b>learned</b> 147:21                  195:13  <b>learning</b> 38:1  <b>leave</b> 96:16                  97:1 141:21                  145:20  <b>leaves</b> 57:2                  110:3  <b>led</b> 149:1                  200:21  <b>left</b> 17:16 77:10                  78:11 82:18                  147:7 180:5                  184:17  <b>legacy</b> 20:2                  75:21 76:12                  95:19  <b>legal</b> 3:17                  12:19 78:17                  80:11 99:4                  102:17 103:8                  153:11 155:6                  182:6 188:12  <b>legend</b> 108:8  <b>legends</b> 108:20  <b>legion</b> 197:10                  197:12  <b>legislating</b>                  119:14  <b>legislation</b>                  31:13 32:18,18                  33:3 34:4                  97:20 98:10                  118:8  <b>legislative</b> 2:20                  3:15 12:14                  13:2</p>
---	--	--	---

<b>legislature</b> 94:10	<b>life</b> 17:6 18:9 19:7,16 26:5	<b>listening</b> 7:19 52:15 139:9	207:7 208:15 212:16
<b>length</b> 62:18 130:4 179:13 181:4,10 200:19	46:12 60:17 94:4 147:11 148:14 160:9 173:3 174:7 176:2,20 192:1 196:4	<b>literally</b> 146:5 <b>literals</b> 130:12 <b>literary</b> 152:1 <b>little</b> 24:14 28:4 40:15 41:2,9 47:16 61:18 85:13 87:9,9 99:14 100:12 101:9 103:20 105:7 107:3,4,21 114:3 122:10 126:13 128:17 136:11 156:1 160:5 167:11	<b>looked</b> 102:18 106:17 158:9 199:15 203:6 <b>looking</b> 57:8 76:15 151:2 162:17 163:10 <b>looks</b> 46:5 50:7 107:5 120:5 200:20 <b>lose</b> 194:4 <b>lost</b> 199:1 <b>lot</b> 43:15 49:13 50:21 83:2 85:3,4,4 108:9 111:7 113:7 130:14,15,16 130:17 159:14 160:4,10 161:12 187:8 200:13
<b>lent</b> 200:8	<b>life's</b> 22:5 <b>lifelong</b> 18:19 48:18 95:17 179:21	<b>live</b> 88:4 177:1 <b>lived</b> 18:3 175:13 <b>living</b> 175:11 <b>llc</b> 4:14,16 10:20 11:1	<b>love</b> 19:18 43:2 59:19 82:8,14 83:13 84:1 85:5,11 116:3 124:14 136:3,4 145:16 157:16 163:1 167:16 170:3 194:8
<b>lessen</b> 211:15	<b>light</b> 137:18 171:3	<b>local</b> 195:15 <b>logical</b> 145:13 <b>long</b> 149:13 <b>look</b> 28:3 33:16 38:18 39:5 44:6 49:14 50:9 60:5 65:19 85:7,10 87:2 96:14 99:11 102:18 120:21 129:17 154:16 165:14 192:19 196:20 197:9,11,21 198:5 202:10	<b>lovely</b> 46:3 104:21 158:18 199:3,18 <b>low</b> 94:19 <b>luther</b> 42:15,16 42:20 <b>lyndon</b> 110:15
<b>letter</b> 154:21 155:1	<b>liked</b> 57:20 58:3 81:18 111:4 159:8,16 160:3,11 165:13 167:8 176:14 213:10		
<b>lettering</b> 63:7 114:7 121:8 124:16 198:18 199:5,10	<b>likely</b> 130:2 137:1 154:14 177:2		
<b>letters</b> 26:11 60:21	<b>likeness</b> 62:17 88:10 155:11 186:6		
<b>letting</b> 170:21	<b>likewise</b> 172:19		
<b>level</b> 26:16,17	<b>liking</b> 96:18		
<b>levels</b> 95:15	<b>limbs</b> 190:8		
<b>lexington</b> 48:20	<b>limits</b> 149:5		
<b>liaison</b> 2:20 4:3 4:5,6 10:15 12:15 21:8 22:13 24:19 27:15 54:1 75:6 76:19 97:8 98:14,20 138:8 174:12	<b>line</b> 9:20 21:17 65:20 100:11 119:2 153:18		
<b>liaison's</b> 20:21 28:1	<b>lines</b> 56:19 78:10,13		
<b>liaisons</b> 4:2,9 4:11 13:14 20:11 151:4 152:13 159:10 216:8	<b>listed</b> 16:17 <b>listened</b> 49:5 85:3		
<b>liberally</b> 36:5			
<b>libraries</b> 16:5			

<b>m</b>	121:10,17	11:15,18,21	<b>mean</b> 29:12
<b>m</b> 7:1	122:19 125:18	12:5,10 24:17	52:3 53:15
<b>ma'am</b> 97:17	126:3,3 127:21	75:14 154:2	57:16,21 58:11
117:5	132:12 137:11	188:6	81:14 100:21
<b>machine</b> 49:16	139:1 140:18	<b>march</b> 1:4 7:13	108:16 109:21
<b>made</b> 49:6 76:1	141:19 143:21	<b>maria</b> 160:6	112:5 117:8
83:19 99:14	154:16 162:3	<b>marine</b> 25:6	125:8,13
108:11,12	165:17 171:10	<b>mark</b> 4:8 14:4	146:10 166:12
122:7 140:18	183:20 184:8	150:9 170:15	167:2 184:10
160:14 163:11	184:17 187:12	<b>marked</b> 176:10	190:5,6,8,12
179:6 183:3	187:14 201:9	<b>marks</b> 109:20	209:15
189:15 217:17	203:20 206:12	<b>marshall</b> 16:6	<b>meaning</b> 35:9
217:18 219:8	210:14 215:8	<b>martin</b> 42:15	147:6
<b>magazine</b>	<b>makes</b> 39:4	42:16,20	<b>meaningless</b>
212:21	55:19 61:1	<b>mary</b> 4:11 6:12	189:18
<b>magnificent</b>	66:4 83:12,14	10:12 14:6	<b>means</b> 29:8
87:4	116:7,10 131:9	171:13,17,18	35:9,17 39:3
<b>main</b> 33:14,18	161:15	171:20 172:8	<b>meant</b> 23:20
33:19	<b>making</b> 68:2	175:6,13 176:1	84:16 102:6,14
<b>mainstream</b>	102:2 118:9	176:5,8,11,13	<b>medal</b> 62:13
49:3	121:21 138:18	176:14 179:14	129:18 130:19
<b>maintain</b> 64:12	140:17 145:13	180:2 181:12	164:8 165:15
140:9 171:5	169:12 175:7	184:15 191:5	174:1,2,6,8,11
<b>major</b> 111:12	184:4 206:18	195:12 205:19	178:16,17
<b>majority</b> 2:13	214:9	207:16 213:5	179:3,16 180:5
8:20	<b>male</b> 62:7	<b>mary's</b> 176:20	180:6,13,21
<b>make</b> 28:14	74:11 109:12	<b>maryland</b> 18:4	181:5,15,19,20
29:11,11,14	123:20,21	<b>materials</b>	183:8,13
34:5 36:16	145:4,16	154:4	184:12,16,17
39:1 46:18	146:10 187:9	<b>matronly</b> 192:2	186:7 187:5,8
54:15 64:3,9	205:5 208:13	<b>matter</b> 219:13	187:9,11,17,20
65:1,18 70:18	<b>man</b> 110:20	<b>matters</b> 80:12	188:8 190:1,4
70:18,21 71:15	<b>management</b>	103:9 155:6	192:5,8,10,12
71:19 72:20	3:2 11:9 15:1	<b>maui</b> 94:3	192:14,19
83:19 107:1	73:14 146:21	<b>maximum</b>	193:2,8 194:9
108:16 116:19	172:1	70:13	194:13 195:19
117:2 120:11	<b>manager</b> 3:5,7	<b>md</b> 2:3	195:19 196:3,7
	3:8,10,13		196:14 197:17

199:5,8 201:3 201:13 202:1,1 202:5,8,21 203:4 204:18 204:19 205:9 205:20 207:17 207:18 209:13 209:17 211:7 212:19 213:1,6 <b>medallic</b> 2:14 9:2 <b>meddling</b> 108:18 <b>media</b> 4:16 10:20 11:1 <b>medical</b> 173:20 <b>meet</b> 218:6 <b>meeting</b> 1:1 7:12,16 75:16 170:16 187:8 216:20 217:6,9 218:9,10 <b>meetings</b> 47:21 <b>meets</b> 185:8 <b>megan</b> 3:3 11:11 <b>member</b> 63:12 94:17 111:9,10 139:14 <b>members</b> 2:2 4:13 7:20 8:3 10:15 23:13,17 37:4,7 58:15 59:5,6 63:20 66:7 80:10,18 80:20 89:10 123:19 125:15 136:19 139:12	153:12 155:5 155:18 163:13 168:9 171:4 182:5 188:1,13 208:7 216:21 <b>membership</b> 127:14 <b>memories</b> 42:14 <b>men's</b> 172:20 <b>menna</b> 3:11 12:7,8 26:14 28:9 29:6,8,17 29:19 30:18 33:10 34:14,20 35:4,19,21 36:9,15,18 61:13,13 62:9 66:14 79:1,5,5 79:10,10 89:15 99:18,18 100:15,15 101:7 109:4,4 109:14 119:1,1 129:10,10,13 131:15 145:7 145:10,11,18 146:8 154:9,9 168:15 184:3,3 185:4,15 208:16,18,18 208:21 210:14 210:17 <b>mention</b> 115:1 157:12 165:17 166:2 195:5 210:3	<b>mentioned</b> 85:15 189:13 196:5 219:5 <b>merging</b> 183:6 <b>merit</b> 166:3,4,9 166:11,15 167:13 <b>merited</b> 49:19 <b>mess</b> 50:13 <b>message</b> 41:15 42:4,8 43:18 44:6,8,9 50:19 53:19 54:7 66:3 111:3 168:5 207:6,21 208:3 <b>messaging</b> 55:13,18 110:21 <b>messaging</b> 167:10 <b>met</b> 195:2 <b>metals</b> 57:14 <b>metropolitan</b> 212:21 <b>mic</b> 9:19 <b>michael</b> 3:12 12:10 <b>microphone</b> 9:20 48:11 77:11 <b>microphones</b> 7:20 <b>microscopic</b> 197:16 <b>mid</b> 78:7 191:17 <b>middle</b> 137:19	<b>midst</b> 78:2 176:3 <b>mike</b> 2:12 3:18 4:15 8:19 10:21 13:5 27:20 29:11 48:9,14 63:15 64:6,14,16 66:11 67:2 69:7 70:9 88:21 89:1,12 91:14 104:5 115:14 122:21 127:10 129:6 132:7 134:7 164:1,3,5 168:11 201:6 202:15 212:4 <b>mike's</b> 28:13 <b>miles</b> 175:13 195:7 <b>military</b> 173:7 202:1 <b>millimeters</b> 62:18 197:7,8 <b>mind</b> 46:18 71:2 106:17 117:15 124:9 146:11 178:6 194:16 <b>mindedness</b> 65:13 <b>minimize</b> 64:11 <b>mink</b> 4:6,6 5:19 13:20 14:1 93:9,13 94:1,8 95:4,16 96:1,2,4 97:15
---	--	---	--

97:19 98:6,9 98:16 104:19 106:9 108:4 111:1 113:12 116:20 117:3,7 120:14 127:1 128:21 129:15 131:7,8 134:19 135:2,7,10 137:20 139:9 142:19,20 143:5,15 158:9 159:5 <b>mink's</b> 129:15 <b>minorities</b> 18:9 <b>minority</b> 2:11 <b>mint</b> 2:19 11:4 14:12 20:3 27:1 33:6,13 87:6 92:18 108:11 131:4 145:21 186:13 197:4 217:4 <b>mint's</b> 15:1 20:10 33:12 73:14 86:10 93:15 172:1 <b>minted</b> 35:3 <b>mints</b> 33:12 108:12 <b>minus</b> 60:6 <b>minute</b> 123:3 213:18 <b>minutes</b> 37:6 37:14 52:15 54:16 67:6 80:19 89:18 103:17 155:20	158:9 168:18 188:19 <b>missed</b> 13:8 <b>missionaries</b> 147:10 <b>missionary</b> 151:11 <b>mistake</b> 201:17 <b>mistaken</b> 127:7 <b>mm</b> 34:6 <b>models</b> 143:6 <b>moment</b> 53:2 82:20 92:8 114:19 <b>moments</b> 96:15 <b>monday</b> 176:9 <b>months</b> 173:17 <b>moon</b> 181:7 <b>moran</b> 2:12 8:19,21 48:9 48:10,14 63:15 64:15,16 65:5 65:8 69:7,9 70:5,17 88:21 89:1,1 91:17 91:20 104:5,7 104:10 127:10 127:11 134:8 164:1,4,5 201:6,7 <b>morning</b> 7:4,9 7:10 75:13 <b>mother</b> 96:7 106:11 131:9 147:21 <b>motif</b> 158:11 <b>motion</b> 6:19 68:16,20 70:18	70:21 71:7,9 71:12,15 72:10 72:12 78:2 91:9 92:3,5 125:12,21 126:3 130:15 131:19,20 132:3,16 134:13,14,15 138:13,16,18 139:1,14 140:18 141:17 141:20 142:3,7 142:10,17,18 144:6,19 146:1 146:2 157:17 170:7 215:8,13 215:17,18 216:4,5 217:10 217:12,17 218:2 <b>motions</b> 5:10 5:17 6:4,11,18 23:13 65:1 68:10,12 72:14 89:10 90:21 91:2 123:18 131:12 168:9 170:1,2,9 208:7 215:3,5 <b>move</b> 20:16 21:5 36:6 76:15 78:3,10 91:4 97:4,12 125:5 131:16 144:11 150:19 151:6 191:9 205:12	<b>moved</b> 18:5 124:17 139:16 217:13 <b>movement</b> 42:13 <b>movements</b> 15:19 <b>moves</b> 206:3 <b>moving</b> 22:19 27:21 84:6 112:15 139:3 146:13 157:17 180:11 <b>mph</b> 2:3 <b>muchas</b> 83:10 <b>multiple</b> 108:12 118:10 178:18 <b>murray</b> 4:3 5:5 10:11 13:16 14:15,20 15:5 15:10,11,16 16:1,15,16 17:1,18,20 18:3,7,15 19:12,21 22:2 22:21 23:3 39:8 42:10 47:9 48:16 50:1 51:8 52:21 66:1,20 129:14 <b>murray's</b> 16:8 19:21 21:11,13 23:7 45:13 <b>museum</b> 27:13 177:15
--	--	---	---



<p><b>music</b> 74:11 77:15 84:2 85:4,9,17,17 152:21 <b>musical</b> 74:15 78:12 <b>musician</b> 148:7 <b>mute</b> 7:19 9:19 75:11 164:3 <b>muting</b> 35:15</p>	<p><b>nature</b> 57:9 79:11 117:16 117:16 158:2 <b>nay</b> 132:21 133:1 142:14 142:15 145:3 216:2 217:21 <b>nays</b> 142:16 <b>near</b> 173:17 175:16,18 <b>nears</b> 55:15 <b>necessarily</b> 79:21 113:14 167:4 <b>necessary</b> 147:16 170:6 215:7 <b>neck</b> 187:11 213:5 <b>necklace</b> 21:3 22:15 23:5 46:2 <b>need</b> 14:13 66:8 69:17 137:6,10 170:13 196:11 199:9 <b>needs</b> 55:17 79:13 116:13 124:15 158:19 <b>negative</b> 105:18 116:9 193:3 211:6 <b>negligence</b> 36:10 <b>neighbor's</b> 213:3,4</p>	<p><b>neither</b> 118:1 219:8 <b>nephew</b> 14:8 175:9 <b>never</b> 18:16 28:3 38:12 39:14 63:4 88:3 146:11 <b>nevertheless</b> 179:10 <b>new</b> 14:10 95:12 112:17 172:9 174:15 175:17 195:6,7 <b>news</b> 4:16 10:21 <b>nice</b> 42:2 53:8 57:4 106:9 107:1 117:12 195:8 <b>niece</b> 17:17 <b>nixon</b> 111:14 <b>nod</b> 22:6 <b>non</b> 149:4 <b>nonprofit</b> 17:21 <b>norms</b> 172:12 <b>notably</b> 94:21 149:6 <b>note</b> 13:12 30:7 97:12 111:15 192:7 <b>noted</b> 76:17 77:20 149:15 177:19 183:13 201:12 <b>notes</b> 78:12</p>	<p><b>notice</b> 137:4 217:8 <b>noticed</b> 99:9 <b>noting</b> 31:12 <b>november</b> 173:21 <b>number</b> 19:13 40:8 41:6 42:2 44:3,9,10 51:13,14 52:7 53:7,9,20 60:11 67:21 68:1,3 69:12 69:13 76:6,8 79:16,18 81:11 81:16 82:3,9 82:15 86:6,17 87:1,7,15 88:9 88:13,19 89:2 89:8 90:6,8,9 90:10,12,17 96:18,18 97:15 100:8 104:12 105:5,8,15,20 106:5,19,20 107:3,4,5,7,10 107:11,19,20 107:21 110:11 110:12 111:5 114:1,1,2,4 117:11,13 120:12 121:12 121:13 123:11 123:13,15,16 126:9,21 128:14 129:2 130:6 135:13 135:14 136:3,4</p>
<p><b>n</b></p>			
<p><b>n</b> 5:1 6:1 7:1 <b>naacp</b> 16:8 <b>name</b> 8:5 11:7 23:7 37:12 75:13 78:12 81:5 82:11 85:14 86:1 104:2 126:21 149:20 150:8 152:5 156:4 189:5,10 199:15 202:7 <b>named</b> 175:6 175:18 176:7 <b>naming</b> 31:1 <b>nation</b> 60:12 <b>nation's</b> 86:7 <b>national</b> 84:8 110:16 148:17 177:14 <b>native</b> 147:10 147:17 148:1,4 151:11 159:21 160:7 165:12 167:2</p>			

136:6,11 139:15,21 140:1,8 144:3 144:4 157:9 158:14 159:8 159:16,17 160:11 164:6 165:10 169:5,7 169:9,10,11,13 171:4 186:7 190:19 193:6 193:11 199:3 199:17 202:13 202:20 203:9 204:14 207:10 207:10 210:15 212:14 214:6,8 214:9,11,21 <b>numismatic</b> 9:9 <b>numismatics</b> 2:16,17 9:6	<b>obverse</b> 15:3 33:14 34:1 <b>obviously</b> 40:9 119:7 125:14 202:1 212:3 <b>occasions</b> 59:12 <b>odm</b> 28:14 <b>offer</b> 63:13,21 122:14 129:7 135:5 136:18 141:15 143:2 168:13 182:7 <b>offers</b> 56:10 <b>office</b> 3:2,15,18 11:8 13:1,5 15:1 16:8 73:14 92:18 93:15 118:19 120:2 135:19 146:20 172:1 <b>officially</b> 174:8 <b>ogle</b> 4:7 14:3 149:17,20 170:15 <b>oh</b> 71:20 97:10 110:9,9 139:18 145:10 161:8 205:6 212:9 <b>ohio</b> 173:12 <b>okay</b> 23:15 35:18 67:13 70:5 87:8 89:16,20 101:6 122:9 125:2 126:5 133:2,5 133:15 134:1 140:6,11 142:6	145:6 146:14 154:6 158:15 174:21 203:5 203:18 204:3 205:7 212:12 217:16 <b>old</b> 25:17 <b>older</b> 33:16 <b>omer</b> 4:4 13:19 75:6,13 <b>once</b> 67:18 68:7 83:12 90:5,16 123:10 169:4 173:19 178:18 214:5 214:21 <b>one's</b> 62:4 147:17 <b>onerous</b> 196:17 <b>ones</b> 113:9 <b>online</b> 121:1 <b>ontario</b> 175:18 <b>ooh</b> 123:17 <b>ooo</b> 4:18 6:21 <b>open</b> 65:13 100:3 110:4 <b>opened</b> 95:12 95:13 <b>opening</b> 7:8 112:3 <b>opera</b> 148:9,10 <b>opine</b> 38:4 <b>opinion</b> 31:3 34:3 39:9 61:19 133:14 143:2 211:12 <b>opinions</b> 65:15 127:13	<b>opportunities</b> 94:6 98:3,8 112:3 <b>opportunity</b> 20:5,10 44:15 52:20 81:1 93:4 95:4,14 98:12 107:8 115:15 116:20 120:18 121:3 187:7 195:9 <b>opposed</b> 132:6 142:13 145:3 147:14 162:8 167:1 179:4 216:2 217:21 <b>opposition</b> 72:7 <b>option</b> 53:10 73:7 76:6,7,7 <b>options</b> 115:13 <b>order</b> 5:3 7:3 7:11 27:4 30:9 47:6 124:4 132:12 147:17 149:8 156:12 216:18 <b>organization</b> 17:21 <b>organizations</b> 16:6 <b>orientation</b> 211:5 <b>origin</b> 84:8 <b>original</b> 30:14 <b>origins</b> 96:21 <b>oswego</b> 14:10 174:15 175:2,3 175:4 195:8
<b>o</b>			
<b>o</b> 41:8 49:10 <b>object</b> 160:19 <b>obscure</b> 209:13 209:17 <b>obscured</b> 45:14 59:20 <b>observation</b> 63:8 211:17 <b>observations</b> 186:16 <b>observing</b> 25:19 <b>obsessed</b> 20:2 25:13			

<b>outcome</b> 219:13 <b>outfit</b> 200:17 <b>outlawed</b> 148:12 <b>outlier</b> 58:9 <b>outspoken</b> 148:15 <b>outstanding</b> 38:21 153:9 164:7 169:20 <b>ovals</b> 49:10 <b>overall</b> 199:12 <b>overlaid</b> 77:13 <b>overtalking</b> 33:11 <b>overview</b> 17:14 <b>own</b> 29:20 30:1 46:9 74:4 162:2	85:5 86:9 92:9 92:17 <b>parents</b> 172:10 <b>park</b> 29:5 <b>part</b> 26:5 31:18 51:19 80:5 95:5 117:11,21 136:13 166:2 171:1 173:19 175:9 177:21 178:9 180:9 183:4 191:3 <b>partially</b> 27:11 <b>participants</b> 7:10 65:7 123:17 142:15 <b>participate</b> 170:18 <b>participating</b> 7:21 216:9 217:2 <b>participation</b> 95:7 <b>particular</b> 31:1 33:13 45:6 63:4 108:4 113:8 136:2 161:2 162:14 166:10 183:8 195:10 199:10 <b>particularly</b> 33:16 53:10,13 54:5,13 56:16 66:5 108:9 112:10 116:5 127:2 187:21 192:21 208:4	<b>parties</b> 219:9 <b>passage</b> 149:2 <b>passed</b> 18:6 135:8 <b>passing</b> 75:19 111:13 <b>passions</b> 153:1 <b>past</b> 49:17 139:17 <b>patronizing</b> 29:13 109:7 <b>patsy</b> 4:6 5:18 10:11 13:20 93:8,13 94:1 95:3,16 98:16 104:19 111:1 113:12 126:21 128:21 158:8 159:5 <b>pattern</b> 152:1 154:5 <b>pauli</b> 4:3 5:5 10:11 13:16 14:15,19 15:4 15:10,11 17:18 17:20 19:12,21 21:11 22:2,20 39:8 42:10 48:16 50:1 51:8 52:21 65:21 66:20 129:13 <b>pause</b> 91:16 116:17 164:2 182:8 <b>pauses</b> 116:14 <b>paying</b> 36:11	<b>peace</b> 94:21 <b>pedantic</b> 109:7 <b>peeking</b> 60:21 <b>people</b> 15:13 39:3,10,12 42:17 70:3,14 70:15 85:18 86:1 124:20 126:8 127:20 128:1 135:18 139:18 141:6 161:12 166:18 175:3 176:1,21 187:20 192:9 196:9,10,11,12 199:7 205:9 210:9 <b>people's</b> 70:2 130:3 <b>percent</b> 28:20 <b>perfect</b> 90:17 <b>perfection</b> 55:8 55:15 <b>perfectly</b> 53:8 105:9 110:13 <b>perform</b> 81:13 88:3 <b>performance</b> 78:7 <b>performed</b> 74:12 <b>performer</b> 74:6 <b>performing</b> 77:2 <b>period</b> 112:11 <b>permitted</b> 173:6
<b>p</b>			
<b>p</b> 49:11 176:6 <b>p.m.</b> 1:5 218:10 <b>page</b> 5:2 16:1 <b>painting</b> 120:2 161:5 <b>paintings</b> 161:5 <b>pam</b> 3:6 11:17 154:2 <b>paperwork</b> 18:21 121:5 <b>parallel</b> 66:3 129:3 <b>pardillo</b> 4:4 13:19 75:6,9 75:12,13 76:14 77:20 83:8,10			

<p><b>persevere</b> 94:8</p> <p><b>person</b> 43:3 45:6 69:11 70:1 95:5 111:8 118:1 161:2 162:18 165:6 201:14 202:3 217:1</p> <p><b>persona</b> 92:20 93:1 117:12</p> <p><b>personal</b> 19:8 85:2 147:20</p> <p><b>personally</b> 18:12 20:10 194:2</p> <p><b>personnel</b> 87:6</p> <p><b>perspective</b> 61:20 119:13 129:8</p> <p><b>persuaded</b> 111:19 116:9</p> <p><b>peter</b> 2:17 9:8 24:7 26:7 32:6 52:11 68:21 69:2 78:20 82:5,10,12 85:15 91:6 100:6 105:12 105:14 126:6 128:6 134:1,17 142:4 153:15 153:16 156:5,7 190:21 193:17 197:21 206:7 217:17</p> <p><b>ph.d.</b> 2:6,9,17</p> <p><b>phenomenal</b> 73:1</p>	<p><b>philosophy</b> 99:16</p> <p><b>phoenix</b> 195:7</p> <p><b>photographic</b> 188:7</p> <p><b>phrase</b> 162:11</p> <p><b>phrases</b> 99:15</p> <p><b>physical</b> 135:17 160:18</p> <p><b>physician</b> 199:14 207:10</p> <p><b>piano</b> 78:10</p> <p><b>pick</b> 38:17 39:17 61:2</p> <p><b>picking</b> 120:20</p> <p><b>picture</b> 57:1 61:5,8 213:2</p> <p><b>pictures</b> 25:20 212:20</p> <p><b>piece</b> 55:14 195:20 197:11</p> <p><b>pin</b> 23:5 25:20</p> <p><b>pittsburgh</b> 18:5</p> <p><b>place</b> 20:7 175:20 219:4</p> <p><b>placing</b> 191:8</p> <p><b>plaintiff</b> 16:13</p> <p><b>planchet</b> 196:21 197:5</p> <p><b>planets</b> 112:13</p> <p><b>planted</b> 119:16</p> <p><b>play</b> 105:3</p> <p><b>played</b> 111:12</p> <p><b>plays</b> 151:17 160:20</p> <p><b>pleasant</b> 218:4</p>	<p><b>please</b> 8:4 11:5 25:2 37:5,8 41:8 47:6 67:4 67:7 80:18,20 103:18 124:9 129:12 132:7,7 140:14 143:18 144:7 155:19 178:5 188:21 193:18 194:7 210:16 212:7</p> <p><b>pleasure</b> 61:14</p> <p><b>pluribus</b> 66:2 184:15</p> <p><b>plus</b> 19:20 59:21</p> <p><b>pocket</b> 86:8</p> <p><b>poem</b> 21:17,18</p> <p><b>poet</b> 15:15</p> <p><b>point</b> 20:19 21:4 23:14 25:12 35:7 43:11 109:17 122:7 124:3 125:17 134:19 140:3 145:8 146:3 154:13 160:1 196:19 200:5,11 208:6 211:20 212:1 217:11</p> <p><b>pointed</b> 196:15 197:21</p> <p><b>points</b> 67:20 68:8 69:17 125:1 126:8 128:8 169:8 205:1 206:14</p>	<p><b>policies</b> 35:5</p> <p><b>policy</b> 118:8</p> <p><b>polished</b> 35:10 35:17 36:1</p> <p><b>poll</b> 127:14</p> <p><b>poor</b> 18:10</p> <p><b>pop</b> 79:18</p> <p><b>pops</b> 194:15</p> <p><b>portfolio</b> 21:5 27:6 86:12 97:13 151:7 164:21 178:2 179:11 186:17</p> <p><b>portfolios</b> 79:16</p> <p><b>portrait</b> 26:17 31:16 34:1 41:1,4,19 45:13 46:3,5,7 49:11,12 50:7 50:8 51:17 52:5 53:14 62:3 63:2,6 77:1,13,16 82:16 85:12 98:16 101:5 110:16,16 112:6 113:20 113:21 120:1 130:20 156:15 159:18 160:16 160:17 161:1 178:11 179:9 180:4 183:2,6 189:15 198:8 199:3 210:18 210:20 211:8 211:10,15</p>
--	--	---	--

<p><b>portraits</b> 21:11 31:14 32:5 33:2 107:12 191:19 204:20</p> <p><b>portray</b> 33:8 50:17 52:20 156:12 181:3</p> <p><b>portrayal</b> 101:21 105:17</p> <p><b>portrayed</b> 45:8 82:20 102:11 162:7 187:10 187:18</p> <p><b>portrays</b> 88:9 98:15 152:15</p> <p><b>pose</b> 81:2 99:5 135:17 191:4 191:10</p> <p><b>position</b> 135:18 136:9 140:10 211:4</p> <p><b>positioning</b> 209:6</p> <p><b>positive</b> 116:7</p> <p><b>possible</b> 21:15 37:13 53:7 67:19 68:7 81:17 90:6 100:13 123:11 169:5 214:6</p> <p><b>possibly</b> 101:18 137:2 154:18 154:19</p> <p><b>postal</b> 205:19</p> <p><b>posterity</b> 148:5</p> <p><b>posthumously</b> 95:3</p>	<p><b>power</b> 53:13</p> <p><b>powerful</b> 44:8 46:4 53:6,15 53:20 65:19 66:4,5 74:7 78:9 198:18</p> <p><b>powerfully</b> 54:8</p> <p><b>powerhouse</b> 81:12</p> <p><b>practical</b> 172:21</p> <p><b>practice</b> 173:8</p> <p><b>predominantly</b> 24:18</p> <p><b>preface</b> 102:1</p> <p><b>prefer</b> 40:15 46:1 47:14 124:15 126:16 163:13 207:2</p> <p><b>preference</b> 22:13 28:1 42:3 76:18 77:7,21 97:7 97:11,16 98:13 98:20 107:11 127:6,6 140:17 151:3 152:13 155:10 162:13 166:7 167:8 177:18 178:8 180:9 182:16 182:21 186:5 190:18 200:15</p> <p><b>preferences</b> 20:18 31:11 54:1 76:16 97:5 150:21</p>	<p>166:19 200:14</p> <p><b>preferred</b> 21:1 156:9 178:11</p> <p><b>prefers</b> 157:12</p> <p><b>premature</b> 55:21</p> <p><b>premiering</b> 148:9</p> <p><b>prepared</b> 96:5</p> <p><b>prepares</b> 23:1</p> <p><b>prerogative</b> 108:18 124:8</p> <p><b>presence</b> 74:8 119:18</p> <p><b>present</b> 8:4,9 8:12,15,18,21 9:4,7,11 11:6 11:10,13,16,19 12:4,8,12,17 12:20 13:4,7 15:2 67:17 73:15 90:3 93:16 114:11 123:9 129:16 169:2 172:2 178:2</p> <p><b>presented</b> 186:17</p> <p><b>presents</b> 28:10</p> <p><b>preserve</b> 148:4 149:9</p> <p><b>president</b> 33:19 120:3 174:1,9</p> <p><b>presidential</b> 46:5 130:19</p> <p><b>press</b> 4:13 10:16</p>	<p><b>pressure</b> 139:21</p> <p><b>pretty</b> 17:13 190:7,9,12 203:10</p> <p><b>previous</b> 178:17 194:16</p> <p><b>previously</b> 199:14</p> <p><b>priest</b> 15:16 17:3</p> <p><b>primary</b> 31:18 76:6,18 77:6</p> <p><b>principal</b> 96:20</p> <p><b>prior</b> 138:18</p> <p><b>priority</b> 108:18</p> <p><b>prison</b> 173:17</p> <p><b>prisoner</b> 173:16,19 190:11</p> <p><b>privilege</b> 9:14 43:9 51:10</p> <p><b>probably</b> 42:18 125:16 128:7 137:9 166:3,13 209:12</p> <p><b>problem</b> 36:19 164:9 201:11</p> <p><b>proceed</b> 34:8</p> <p><b>proceeding</b> 219:10</p> <p><b>proceedings</b> 10:13 219:3</p> <p><b>process</b> 20:12 35:13 96:14 147:1 150:13 171:1 175:10 189:2 213:17</p>
--	--	--	--

<p>216:9  <b>proclaim</b> 19:19                  22:11 42:5  <b>profession</b>                  158:3  <b>profile</b> 151:12                  159:19  <b>program</b> 10:9                  15:2 24:18                  31:6 32:20,21                  33:4 72:14,17                  73:15,20 75:6                  78:19 92:7                  93:16 95:9                  130:9 153:13                  170:14,17                  172:2 174:13  <b>programs</b>                  32:13 33:18  <b>progress</b> 19:2,4  <b>prohibited</b>                  147:11  <b>prohibition</b>                  31:13,21 32:9                  32:12 33:1,21  <b>prohibits</b> 32:4  <b>prominent</b>                  10:10 33:5                  41:4  <b>promise</b> 37:8  <b>promote</b> 48:17  <b>proof</b> 87:5,10  <b>proper</b> 127:3  <b>property</b> 52:1                  149:11  <b>protection</b>                  16:15 94:21</p>	<p><b>protestant</b> 49:3  <b>proud</b> 48:15                  83:14 84:9                  150:4  <b>provide</b> 44:16                  212:7 214:3  <b>provision</b> 32:4                  32:17  <b>public</b> 2:4,5,8                  7:16,18 8:7,14                  9:13 38:20                  42:11 43:20                  44:13 50:18                  72:21 118:8                  207:8,16,16                  216:19  <b>published</b>                  148:2  <b>publishing</b>                  4:14 10:20  <b>puerto</b> 85:2  <b>pull</b> 40:7                  158:13  <b>pulled</b> 41:20                  190:16  <b>pulling</b> 211:13                  213:3  <b>pulls</b> 213:6  <b>purpose</b> 38:13  <b>purposes</b> 60:7                  60:8  <b>pursue</b> 98:8  <b>pursuit</b> 95:18  <b>pushed</b> 47:20  <b>put</b> 49:15                  50:20 121:9                  164:14 184:13                  205:13</p>	<p><b>putting</b> 100:5                  104:10 139:10                  139:21 184:21                  189:14,21                  199:17</p> <hr/> <p style="text-align: center;"><b>q</b></p> <hr/> <p><b>qualified</b> 2:10                  2:14,16,17                  8:17 9:2,6,9  <b>qualities</b> 93:4  <b>quality</b> 31:9                  50:13 131:3                  155:11  <b>quarter</b> 5:5,12                  5:18 6:6,12                  14:15,19 15:4                  22:8 32:12,20                  50:5,7,9 62:15                  66:19 73:8,11                  73:16 81:21                  93:8,12,21                  96:8 100:10                  105:7 111:19                  121:7 122:6                  126:11,17                  128:16,17                  129:4,9 146:15                  146:18 147:5                  150:3 164:9                  165:4 167:7                  171:12,17                  172:8 175:6                  192:18 194:4                  197:1,7 201:14  <b>quarters</b> 10:9                  49:15 50:11,19                  122:8 166:14</p>	<p><b>queen</b> 74:12                  77:12 78:5  <b>queer</b> 26:4  <b>question</b> 23:19                  24:9 26:10                  27:19 34:11                  35:1 43:16                  44:5,7,12 53:5                  53:18 70:7,8                  78:21 99:8                  100:7 101:17                  131:5 153:17                  154:7 172:11                  182:9 187:2                  211:21  <b>questioned</b>                  147:16  <b>questions</b>                  27:17 37:7                  76:3,11 78:18                  80:10,20 99:4                  103:8,18,20                  153:12 155:4                  155:21 182:6                  188:13,21                  189:1  <b>quick</b> 69:10  <b>quickly</b> 207:13                  208:10  <b>quietness</b>                  126:18  <b>quite</b> 92:1 96:8                  104:14 138:14                  162:6 183:17                  191:18 192:3                  193:11 213:12  <b>quorum</b> 10:4                  64:13 171:5</p>
---	--	--	---

<p><b>quotation</b> 41:17,20 42:7 47:13</p> <p><b>quote</b> 16:9 18:10 22:10 41:12 46:4 95:5 180:12 213:11</p>	<p><b>readable</b> 62:19 63:5 130:1,1</p> <p><b>reader</b> 207:6</p> <p><b>reading</b> 26:11 79:2 116:15 197:3</p> <p><b>ready</b> 112:17</p> <p><b>reaffirms</b> 83:13 84:5</p> <p><b>real</b> 48:4,4 55:5 59:13 62:1,12 95:14</p> <p><b>realistic</b> 137:11</p> <p><b>reality</b> 69:14 69:18</p> <p><b>realize</b> 28:12 207:17 209:10</p> <p><b>realized</b> 44:17</p> <p><b>really</b> 17:10 30:8,15 41:21 43:21 45:5,15 53:15 72:18 82:8,14,15 92:10 104:12 105:4 118:1 124:21 129:17 137:6 140:20 142:20 150:3 150:14 154:13 159:8 162:4 164:7 167:18 167:18 175:10 177:9 178:14 183:12 186:3 186:14 191:3,4 191:5,9,20 192:20 193:10 193:17 194:8</p>	<p>201:9 204:21 206:18 208:4 213:15 216:20</p> <p><b>reason</b> 32:9 79:8 99:16 138:16 205:2 207:19</p> <p><b>reasoning</b> 200:16</p> <p><b>reasons</b> 45:21 96:19 106:20 113:10 117:19 160:10 162:3 167:21 168:2 178:12 204:16 206:7</p> <p><b>receive</b> 70:13 147:18 174:5</p> <p><b>received</b> 18:17 67:21 68:1,3 83:17 90:7,8,9 90:10,12,14 123:12,13,14 123:15,16 169:6,7,9,10 169:11,13,14 169:15,16,17 187:5 188:1 212:5 214:11 214:12,13,14 214:15,16,17 214:18,19,20</p> <p><b>receiving</b> 68:4 68:5,6 95:10 176:5</p> <p><b>recent</b> 51:19</p> <p><b>recess</b> 67:6,9 67:11,12 89:18</p>	<p>89:19,21 123:3 123:5 168:18 168:19 213:18 213:19</p> <p><b>recipient</b> 211:7</p> <p><b>recognition</b> 18:17 53:3 96:11</p> <p><b>recognize</b> 31:7 64:5,7,12 67:16 84:7 90:2 92:11,19 120:7 123:8 138:17 165:10 169:1 188:2 191:14 199:8 214:2</p> <p><b>recognized</b> 49:19 165:7</p> <p><b>recognizes</b> 144:8</p> <p><b>recognizing</b> 91:2 99:6</p> <p><b>recommend</b> 56:20 68:17,17 91:5 124:4,7 131:16 137:9 141:20 144:13</p> <p><b>recommenda...</b> 2:11,13 21:2 22:14 71:1,4,8 76:19 77:8 97:9 98:21 125:10 136:20 137:3,12 144:1 151:4 152:14 178:10 183:5 184:5 185:20</p>
<p><b>r</b></p>			
<p><b>r</b> 2:14</p> <p><b>race</b> 16:2</p> <p><b>racial</b> 94:18 95:18</p> <p><b>radiating</b> 78:12</p> <p><b>raise</b> 79:19 103:4</p> <p><b>raised</b> 26:12,16 40:21 43:12 60:3 63:16 69:8 80:3 94:2 154:11,20 172:10</p> <p><b>rallying</b> 75:1</p> <p><b>rather</b> 102:6 121:7 137:12 139:10 140:13</p> <p><b>raymond</b> 148:18</p> <p><b>rays</b> 163:18</p> <p><b>reach</b> 55:8 88:6</p> <p><b>reaches</b> 45:11 45:15</p> <p><b>read</b> 62:20 100:18,19,19 100:20 196:11 196:12 210:10</p>			

186:4 <b>recommenda...</b> 151:1 186:16 <b>recommended</b> 2:7 8:11,20 21:7 180:10 <b>recommends</b> 215:10 <b>reconnecting</b> 148:3 <b>reconsider</b> 140:9 <b>record</b> 11:3 13:12 36:14,16 68:16 72:11 82:11 109:5 145:7 146:7 188:5 205:17 209:21 210:6 215:16 217:16 219:7 <b>recorded</b> 7:6 74:13 219:3 <b>rectangle</b> 100:17 <b>rectilinear</b> 119:16 <b>red</b> 128:13 147:6 152:4,7 153:4 163:15 163:16,17 <b>reed</b> 16:13,14 <b>reference</b> 76:11 145:15 <b>referenced</b> 46:10 <b>references</b> 179:5 188:7	<b>referred</b> 16:8 <b>reflected</b> 25:21 129:9 <b>reflecting</b> 187:4 <b>reflection</b> 137:12 <b>reflective</b> 182:17 <b>reform</b> 173:2 206:5 <b>reforms</b> 21:14 175:21 <b>refused</b> 174:5 <b>regard</b> 20:20 36:8 47:18 118:16 144:2 <b>regarded</b> 17:6 <b>regarding</b> 66:13 80:11 103:8 155:6 200:17 <b>regardless</b> 84:7 <b>regiment</b> 173:12 <b>register</b> 217:8 <b>regularly</b> 24:11 <b>reinforces</b> 193:21 207:18 <b>reintroduce</b> 8:3 <b>rejected</b> 47:19 <b>related</b> 219:8 <b>relationship</b> 211:5 <b>relative</b> 143:9 143:12	<b>released</b> 173:18,19 <b>relentless</b> 173:4 <b>relief</b> 28:18 79:4,8,12,20 80:3,4 154:8 154:18 <b>religion</b> 46:11 102:2 148:20 <b>religious</b> 101:21 102:8 102:10 <b>remainder</b> 143:13 174:7 218:4 <b>remained</b> 148:15 <b>remains</b> 174:10 <b>remarkable</b> 28:6 157:10 <b>remarked</b> 27:14 <b>marking</b> 30:5 <b>remarks</b> 40:6 183:17 <b>remember</b> 50:6 64:7 81:12 101:19,20 104:19 <b>remembered</b> 189:10 <b>remembrance</b> 75:2 <b>remind</b> 7:18 37:4 80:17 121:17,20	155:18,20 176:20 188:18 197:2 <b>reminded</b> 160:5 <b>reminder</b> 7:5 9:19 103:15 <b>reminds</b> 110:14 128:14 <b>reminiscent</b> 78:10 <b>remote</b> 2:12,14 3:5,18 4:3,4,6 4:7,8,10,11 <b>remotely</b> 7:21 10:16 217:2 <b>removing</b> 199:4 <b>renamed</b> 95:3 120:17 <b>rendition</b> 199:18 208:3 212:17 <b>repeat</b> 82:11 120:12 <b>repeated</b> 183:14 <b>repetition</b> 195:18 196:16 <b>replacing</b> 199:6 <b>report</b> 5:6,13 5:20 6:7,14 15:6 73:17 93:18 147:2 172:4 <b>reporter</b> 37:11 81:4 104:1
--	---	---	--



<p>156:3 189:4  <b>reporting</b>                  141:3  <b>represent</b>                  30:17 52:21                  138:15  <b>representation</b>                  24:2 53:2                  106:15 119:11                  135:16 161:2                  161:13 186:9                  188:9 205:15                  206:3  <b>representations</b>                  161:6 203:4  <b>representative</b>                  2:4,5,8 95:21                  178:4  <b>representatives</b>                  94:12 149:16  <b>represented</b>                  19:15 24:15                  27:6 117:13                  154:8,14  <b>representing</b>                  8:6,14 9:13                  23:6 98:1,7                  152:21 179:20  <b>represents</b> 70:2                  77:14 151:21                  194:12  <b>request</b> 21:3                  22:15 74:19                  101:4 139:4                  173:8  <b>requested</b> 21:8                  109:19</p>	<p><b>require</b> 149:6  <b>required</b>                  122:10  <b>requires</b> 68:15  <b>rescinded</b>                  174:2  <b>reservation</b>                  147:8  <b>reserving</b> 58:6  <b>resides</b> 180:7  <b>resonate</b> 44:13  <b>respect</b> 39:15                  44:19 53:21                  72:14 207:12  <b>respected</b>                  186:5  <b>respond</b> 8:4                  208:17  <b>response</b> 13:10                  14:14 66:9                  72:8,15 80:13                  89:11 91:10                  103:10 132:1                  142:8 144:20                  168:10 170:5                  170:11 188:14                  215:19 216:3                  218:1  <b>rest</b> 26:13 53:4                  54:14 199:15  <b>restaurant</b>                  74:21  <b>restored</b> 174:8  <b>restrictive</b>                  172:19  <b>results</b> 5:9,15                  6:3,9,16 67:14                  67:17 90:3,4</p>	<p>123:6,9 168:20                  169:3 213:20                  214:3  <b>resume</b> 10:13  <b>return</b> 174:6  <b>returned</b>                  173:20  <b>revealed</b>                  199:16  <b>revealing</b>                  184:19  <b>reverence</b>                  177:5  <b>reverend</b> 15:10                  15:11 17:18                  18:3,7,15                  19:21 21:11                  22:1,20 42:10                  42:15,20 45:13                  47:9 48:16                  65:21 66:20  <b>reverently</b> 22:3  <b>reverse</b> 10:8                  14:18 15:3                  20:21 21:10,20                  22:10,12 23:7                  23:20 26:10                  33:15 47:6                  66:18 73:10,16                  77:9,16 78:1                  79:2 93:11,17                  97:18,19 98:15                  99:11 126:12                  144:14 146:17                  151:15 156:17                  171:15 172:3                  192:8,15</p>	<p><b>reverses</b> 22:1                  22:19 33:20                  78:6 98:5                  151:19 192:11  <b>review</b> 10:7                  14:17 36:7                  73:10 93:11                  146:17 171:15  <b>reviewers</b>                  178:1  <b>reviewing</b>                  135:11  <b>revised</b> 136:2  <b>revisions</b>                  135:13  <b>revisited</b> 185:6  <b>revote</b> 70:10                  125:11,12,21                  125:21 126:1                  139:13  <b>rhythm</b> 77:15                  122:1 171:11  <b>ribbon</b> 187:10  <b>richard</b> 111:14  <b>richmond</b>                  173:18  <b>rico</b> 85:2  <b>ride</b> 176:15  <b>ridicule</b> 177:4  <b>right</b> 20:16                  21:9 26:11,18                  32:15 34:18,19                  35:17 38:15,15                  38:18,18 42:5                  50:3 58:2                  76:21 77:5,11                  80:7 84:4,6                  85:19 92:2</p>
---	--	---	---

97:14 101:12 103:5 104:11 120:2 137:19 138:3 143:6 146:13 148:21 155:2 162:2 163:10 174:19 179:16 181:6 193:20 208:12 213:6 <b>rights</b> 15:13,14 15:20,21 16:6 16:21 18:8,18 19:2,5,11 22:6 42:13 148:16 149:10 172:14 <b>ring</b> 97:21 101:8,10 <b>risk</b> 30:19 33:10 <b>road</b> 175:14,19 <b>robin</b> 2:14 9:1 45:2,3 47:8 67:7 69:4 87:21 88:2 113:4,5 114:19 123:1 132:7 134:5 161:19 161:20 163:7 198:14,15 212:5 215:14 215:17 <b>robust</b> 59:13 <b>roger</b> 3:5 11:14 <b>role</b> 47:11 111:13 141:5 143:5 183:10 200:9	<b>roles</b> 170:17 <b>roll</b> 5:4 8:1 132:10,13 <b>room</b> 61:16 <b>roosevelt</b> 22:8 <b>rooted</b> 21:15 <b>ross</b> 4:3 13:17 17:9,13 24:20 25:2,11,13,17 37:20 40:4 56:2,9 58:14 59:4,9,11,17 61:5,14 65:12 72:20 <b>ross's</b> 38:5 54:1 <b>rough</b> 190:9 <b>round</b> 112:15 112:16 <b>rules</b> 122:9 <b>rumba</b> 77:3 <b>run</b> 147:9 <b>runs</b> 201:12 <b>russ</b> 12:1 <b>russell</b> 3:8 11:20 <b>ruth</b> 16:11 52:2	<b>sacred</b> 148:11 <b>safe</b> 218:5 <b>sainted</b> 17:3 <b>salmon</b> 2:14 9:1,4 45:2,3,4 69:4,4 88:1,2 113:5,6 134:6 161:20,21 198:14,15,16 215:14,14,17 <b>salsa</b> 74:11,12 77:13 78:3,5 84:2 85:4,17 <b>sam</b> 8:13 51:4 81:8,10 104:16 104:18 133:9 133:13 164:17 164:19 202:16 202:18 <b>samuel</b> 2:8 <b>sanitary</b> 173:1 <b>sarcastically</b> 101:1 <b>satisfied</b> 203:8 212:15 <b>satisfies</b> 196:1 <b>saunders</b> 2:11 56:8,11,12 71:13,14 86:15 86:16 107:16 107:17 109:20 128:3,3 133:13 133:20 140:11 140:12,15 141:19 144:16 144:17 165:21 166:1 189:8,9 189:9	<b>saved</b> 18:21 <b>saw</b> 24:15 39:10 47:19 88:3 212:17 <b>saying</b> 31:3 64:10 85:19 96:16 130:6 132:4 137:7 141:9 142:11 142:14 167:10 182:16 184:11 185:11,12 207:17 211:14 211:16 <b>says</b> 114:8 <b>scale</b> 57:13,13 57:15,19 62:1 62:15,21 63:9 100:10 126:17 130:1 178:15 197:14 <b>scales</b> 22:4,9 23:3 46:11 62:10,10,20 <b>scattered</b> 47:10 <b>schedule</b> 171:5 <b>scholarships</b> 18:1 <b>school</b> 95:15 118:13 147:9 195:14 <b>score</b> 66:18,21 67:19 71:6 89:17 90:6,10 90:12,15,18 123:11 125:15 168:18 169:5 212:2 214:6
	<b>s</b> s 2:3 <b>sa</b> 4:9 6:6 10:12 14:2 146:15,19 147:6,12 148:6 148:14 149:21 150:10 151:20 152:15,20 153:3 161:6 <b>sa's</b> 151:10,16 152:5		

<p><b>scored</b> 214:7,8 214:9</p> <p><b>scoresheet</b> 212:4</p> <p><b>scoresheets</b> 122:21</p> <p><b>scoring</b> 5:9,15 6:3,9,16 67:14 67:17 68:2,9 71:3,3 90:3,4 90:16 123:6,9 168:17,20 169:3 213:17 213:18,20 214:4,10</p> <p><b>screen</b> 29:14 63:17</p> <p><b>script</b> 23:8</p> <p><b>sculpt</b> 29:4,6,9</p> <p><b>sculpted</b> 62:16 78:8 154:15</p> <p><b>sculptor</b> 62:16</p> <p><b>sculpture</b> 2:14 9:3</p> <p><b>sea</b> 38:17</p> <p><b>seahorse</b> 23:5 24:10 62:19</p> <p><b>seahorses</b> 25:6 25:14,20</p> <p><b>seated</b> 98:16</p> <p><b>seats</b> 94:9</p> <p><b>second</b> 7:6,15 68:19 69:1,3,5 71:10 73:9 76:8 91:7 131:18 142:2,5 144:15,17 166:2 171:8</p>	<p>189:19 190:19 193:17 215:12 215:15 217:15 217:18</p> <p><b>secondarily</b> 160:2</p> <p><b>secondary</b> 77:21 97:11,16 98:13</p> <p><b>seconded</b> 215:17</p> <p><b>seconding</b> 128:8</p> <p><b>seconds</b> 116:18</p> <p><b>secretary</b> 68:18 131:17 137:7 144:3,12 215:10</p> <p><b>see</b> 21:4 28:5 29:3,13 30:6 30:21 35:10 39:2 40:9 41:2 41:9 42:12 48:4 49:21 50:13,14 54:2 54:16 55:12 56:3,17 60:20 63:16 65:20,21 66:1 79:15 83:14 85:16 86:7 87:6 88:4 100:13,21 101:8,9,19 102:3 106:10 106:13 116:11 117:12 119:7 120:1 121:5 128:21 130:3,4</p>	<p>131:19 150:14 154:13 157:20 158:3,4 161:4 161:13 167:2 183:1 184:5 185:13 187:20 187:20 196:6 196:16 197:16 201:19 205:9,9 205:10 207:3 209:14</p> <p><b>seeing</b> 31:5 38:16 47:8 66:10 72:16 81:13 168:11 170:12 183:18 188:17 197:20</p> <p><b>seem</b> 136:21</p> <p><b>seemed</b> 27:11</p> <p><b>seemingly</b> 74:19</p> <p><b>seems</b> 82:18 119:15 139:20 154:17 162:15 191:6 192:1</p> <p><b>seen</b> 18:13 22:12,16,16 28:4 30:10 38:12 39:14 40:7,18,18 41:3 44:4 51:18 166:5,8 177:12 178:18 198:21 202:2</p> <p><b>segregation</b> 16:4</p> <p><b>selected</b> 19:13</p>	<p><b>selection</b> 193:6</p> <p><b>self</b> 118:14</p> <p><b>semantic</b> 145:14,14</p> <p><b>senate</b> 2:13 8:20 94:11</p> <p><b>send</b> 67:2,8 123:2 187:13</p> <p><b>senior</b> 3:4,5,14 3:17 10:19 11:12,14 12:18 12:21 48:19</p> <p><b>sense</b> 34:5 42:21 112:1,2 131:9 134:12 157:17 163:9</p> <p><b>sentiment</b> 21:16 129:3</p> <p><b>sentiments</b> 54:19 55:6</p> <p><b>separate</b> 108:21 144:6</p> <p><b>separating</b> 99:10</p> <p><b>sequence</b> 135:11</p> <p><b>series</b> 96:8</p> <p><b>servant</b> 95:17</p> <p><b>serve</b> 94:13 173:5,7</p> <p><b>served</b> 94:14 174:4</p> <p><b>service</b> 173:20 205:19</p> <p><b>serving</b> 9:15 37:21 200:11</p> <p><b>session</b> 10:5 11:5 216:19</p>
--	---	--	--

<p><b>set</b> 30:15 50:11 86:2 161:5</p> <p><b>settled</b> 175:17</p> <p><b>seven</b> 94:16</p> <p><b>several</b> 27:8 52:15</p> <p><b>sex</b> 95:7</p> <p><b>sexist</b> 190:6</p> <p><b>sexually</b> 26:1</p> <p><b>shape</b> 21:12 62:4 151:13 153:19 181:6</p> <p><b>shaped</b> 94:5 153:18</p> <p><b>share</b> 27:8 63:2 66:12 81:1 132:8 176:19 177:12,18 178:7,13 179:10 185:20 187:6</p> <p><b>shared</b> 48:3 59:15 208:2</p> <p><b>sharing</b> 54:20 92:15</p> <p><b>sheet</b> 219:5</p> <p><b>sheets</b> 67:1</p> <p><b>sheriff's</b> 201:15</p> <p><b>shifting</b> 69:13</p> <p><b>shine</b> 165:3</p> <p><b>short</b> 162:3 201:9</p> <p><b>shoulders</b> 31:14 32:5 33:1</p> <p><b>shouting</b> 85:8</p> <p><b>show</b> 20:20 33:18,20 188:7</p>	<p>202:11 205:3 207:13 215:16 217:17</p> <p><b>showed</b> 19:17 110:18 200:9</p> <p><b>showing</b> 32:2 194:3 200:19</p> <p><b>shown</b> 34:15 35:2 197:12,13</p> <p><b>shows</b> 57:7,7 57:21 165:11 165:12,12 203:5,6</p> <p><b>side</b> 47:21 184:18</p> <p><b>sides</b> 137:5</p> <p><b>siding</b> 52:7</p> <p><b>sign</b> 107:6</p> <p><b>signature</b> 23:20 24:1,4,5 74:16 77:3 219:15,19</p> <p><b>signatures</b> 201:20</p> <p><b>signed</b> 10:16 111:14</p> <p><b>significance</b> 89:7 108:13 153:20 156:13 199:13</p> <p><b>significant</b> 21:14 194:10 199:11,19</p> <p><b>signifiers</b> 96:21</p> <p><b>signify</b> 132:3 142:11,14</p> <p><b>similar</b> 42:20 158:5,8,10</p>	<p><b>similarly</b> 22:9 27:15</p> <p><b>simmons</b> 147:7</p> <p><b>simple</b> 47:16 69:14 74:19 105:16 107:21 126:11</p> <p><b>simplicity</b> 117:14 126:19 136:13</p> <p><b>simply</b> 30:13 70:15 126:16 139:12 192:9 201:21 204:16</p> <p><b>singer</b> 88:6 92:21 93:1</p> <p><b>singing</b> 77:10 77:18</p> <p><b>single</b> 211:2</p> <p><b>sioux</b> 147:8</p> <p><b>sir</b> 34:14 66:15 67:10 75:11 82:3 89:14 105:10 122:16 165:19 168:14 174:20 209:18</p> <p><b>sit</b> 52:18</p> <p><b>sitting</b> 22:21 46:8 52:14</p> <p><b>six</b> 94:14</p> <p><b>size</b> 100:10 105:7 126:11 192:18 194:4 196:20 197:1,5 198:7 199:1 201:17 213:13</p> <p><b>sketch</b> 50:15</p>	<p><b>skills</b> 74:15</p> <p><b>skipped</b> 204:10</p> <p><b>sleep</b> 201:8</p> <p><b>sleeve</b> 80:1</p> <p><b>slightly</b> 27:10 36:4 206:2</p> <p><b>slogan</b> 19:18</p> <p><b>small</b> 107:9 110:1 189:16 197:14,15</p> <p><b>smaller</b> 197:7</p> <p><b>smile</b> 22:3 77:2 77:19</p> <p><b>smiling</b> 112:5 136:5</p> <p><b>smithsonian</b> 27:12 177:13</p> <p><b>social</b> 10:20 15:19 17:7 175:21,21</p> <p><b>societal</b> 21:14</p> <p><b>society</b> 18:11 47:12</p> <p><b>solar</b> 112:14</p> <p><b>soldiers</b> 173:14 174:4 200:8</p> <p><b>solve</b> 185:6,10</p> <p><b>somebody</b> 42:18 126:2</p> <p><b>somewhat</b> 45:14 160:14 187:1</p> <p><b>son</b> 25:18</p> <p><b>song</b> 19:6 21:18 22:18 41:13</p> <p><b>soon</b> 46:18</p>
---	---	---	---

<b>sophisticated</b> 41:18	<b>speaking</b> 25:10 37:12 47:4	105:3	206:9
<b>sorry</b> 36:18 48:12 63:14 69:6 75:12,12 82:10 84:15 182:11 185:18 193:18 203:19 204:3 208:19 212:10	81:6 104:3 119:10 120:4 128:12 138:8 156:4 189:6	<b>spreading</b> 20:2	<b>stance</b> 137:10
<b>sort</b> 112:13 117:8 118:4,10 135:7 153:20 160:1 207:18	<b>specialist</b> 3:4 3:14 11:12 13:1	<b>spy</b> 173:15	<b>stand</b> 170:7 176:20 218:3
<b>soul</b> 106:12	<b>specialty</b> 2:14 2:16,17	<b>stack</b> 28:18	<b>standalone</b> 55:14
<b>sound</b> 109:6	<b>specific</b> 42:4,7 101:4 107:7 115:1 120:16 124:19 143:21	<b>stacks</b> 16:7	<b>standards</b> 63:3 131:4
<b>sounds</b> 92:3	<b>specifically</b> 2:10 8:17 9:2,6 9:9 15:20 109:18 111:11 155:10	<b>staff</b> 2:19 11:4 13:9 86:10 217:4	<b>standing</b> 192:18
<b>source</b> 154:4	<b>specified</b> 210:6	<b>stafford</b> 3:2 5:7 5:13,20 6:7,14 11:8,10 14:21 15:7,8 20:14 24:3,5,12,16 25:11 26:6,19 26:20 30:3,4 35:20 36:2,16 73:13,18,19 76:13 93:14,19 93:20 97:2,3 97:17 101:2,3 101:10 122:16 146:21 147:3,4 150:6,15,16 154:1 155:7,8 171:21 172:5,6 174:20 177:8,9 182:20 185:19 186:1,20 188:3 188:4	<b>standpoint</b> 81:19 102:17 116:11
<b>south</b> 147:8 195:8	<b>spectrum</b> 115:12	<b>stands</b> 179:17	<b>stars</b> 109:13
<b>space</b> 105:18 112:11,12 184:16 193:3 211:6	<b>spelled</b> 158:4	<b>start</b> 20:17 55:8 122:20 133:2 151:8 179:12	<b>starting</b> 21:9 30:21 97:18 104:6 150:20
<b>spaces</b> 116:9	<b>spells</b> 158:8	<b>state</b> 37:12 81:5 94:11 104:2 135:15 156:4 189:5	<b>stated</b> 87:16 160:10 204:16
<b>spanish</b> 74:17	<b>spent</b> 25:19	<b>statement</b> 96:5	<b>statements</b> 219:7
<b>speak</b> 10:1 24:19 125:16 145:9 175:2 201:10	<b>spirit</b> 186:3	<b>states</b> 16:2 17:2 83:16 94:13 95:5,6 131:4 149:5 197:4 202:3	<b>statesperson</b> 119:17,18
<b>speaker</b> 2:7 8:11 12:1 62:7 62:8 109:12 123:20,21 145:4,16 146:10 205:5,6 208:13	<b>spirituality</b> 16:20	<b>stage</b> 74:7 78:3 134:20 178:19	
	<b>split</b> 64:18 65:2 137:19	<b>stakeholder</b> 46:20	
	<b>spoke</b> 60:11,15 136:1	<b>stakeholders</b> 27:8,12 39:16	
	<b>spoken</b> 38:14	<b>staley</b> 219:2,19	
	<b>sponsor's</b> 64:17	<b>stamp</b> 110:17 205:3,21 206:9	
	<b>sports</b> 32:19 95:14 98:2		

<p><b>static</b> 107:4 130:17 136:12 <b>stating</b> 40:19 <b>statute</b> 31:17 32:1 33:9 <b>staunch</b> 15:12 <b>stayed</b> 33:2 <b>step</b> 171:8 <b>stepped</b> 12:2 <b>stifle</b> 63:4 <b>stimulating</b> 160:14 <b>stoic</b> 119:8 <b>stood</b> 114:6 <b>stop</b> 35:7 119:2 158:15 159:4 <b>stories</b> 148:1 <b>story</b> 63:2 111:8 113:19 119:14,20 121:19 143:12 165:5,8,16 168:5 170:19 176:2 199:16 202:9,20 203:7 211:6 <b>straight</b> 78:9 161:1 167:1 <b>straightforwa...</b> 46:2 <b>strength</b> 196:18 <b>striking</b> 112:7 135:15 163:6 163:11 165:18 207:2 <b>strong</b> 43:1 46:7 55:7,7</p>	<p>105:16 120:11 121:14 176:14 190:19 191:4 197:19 198:9 <b>stronger</b> 121:13 125:1 136:20 <b>strongest</b> 19:16 47:14 198:10 206:14 <b>strongly</b> 209:10 <b>struck</b> 56:18 <b>struggle</b> 18:18 <b>students</b> 18:2 <b>study</b> 95:13 <b>stuff</b> 35:6 100:4 <b>stunning</b> 167:20 <b>style</b> 74:8 77:3 177:20 181:11 <b>stylistically</b> 41:18 <b>stylized</b> 24:1 152:2,16 153:3 <b>subject</b> 45:8 <b>subjected</b> 95:8 <b>subsequently</b> 94:5 <b>subtle</b> 43:19 44:18 <b>succeed</b> 74:10 94:9 <b>succeeding</b> 129:14 <b>sudden</b> 136:1</p>	<p><b>sufficient</b> 121:18 <b>sugar</b> 74:17,19 <b>sugarcane</b> 75:4 <b>suggest</b> 56:7 59:3 99:21 108:19 137:21 140:5,8 171:6 <b>suggested</b> 183:5 <b>suggesting</b> 70:9 137:5 <b>suggestions</b> 100:3 <b>sullivan</b> 3:3 11:11,13 <b>summary</b> 76:1 <b>sun</b> 148:10,11 151:14,17 152:2,17 153:3 159:21 163:18 <b>superstar</b> 74:2 <b>support</b> 83:1 88:13 89:5 92:14 94:19 105:15 138:10 146:20 156:8 156:16 157:3 160:3 162:21 163:20 193:6 <b>supported</b> 113:13 <b>supporting</b> 33:15 48:5 57:9 <b>supportive</b> 20:13</p>	<p><b>supposed</b> 118:11 204:11 <b>supreme</b> 16:13 16:18 <b>sure</b> 24:16 29:11 36:16 46:17 52:17 56:21 64:3,9 104:21 116:19 121:18,21 122:19 125:19 132:12 137:11 160:19 171:10 187:12,18 204:13 207:15 <b>surgeon</b> 172:13 173:5,8,10,11 179:1 180:2,17 180:19 181:14 181:17 183:9 183:11 186:10 190:1,7 191:16 198:3 199:6,11 205:20 207:7 207:11,15 <b>surgeon's</b> 179:15 181:5 <b>surgical</b> 180:4 <b>surrounded</b> 78:7 98:6 <b>surroundings</b> 46:9 47:9 <b>suspect</b> 27:21 59:6 86:5 <b>suspected</b> 173:15 <b>swayed</b> 199:9</p>
--	---	---	--

<b>swirl</b> 77:14	<b>take</b> 20:9 43:9	103:9 153:11	<b>text</b> 80:3
<b>switch</b> 140:2	47:6 53:14	154:7 155:6	178:18 181:16
<b>symbol</b> 22:4	59:9 67:6	163:9 182:6	210:1
23:5 26:4	70:10 92:8	188:12 210:15	<b>text's</b> 211:4
102:7,8,19	108:17 123:3	<b>technically</b>	<b>texture</b> 154:15
151:14,17	136:9 137:5,10	80:2	154:15,19
181:7 199:19	137:20 147:1	<b>television</b> 88:4	<b>thank</b> 10:2,3
<b>symbolic</b> 21:13	156:1 184:12	88:8	11:2 15:7 17:9
119:13 153:20	185:11 186:13	<b>tell</b> 28:7 49:7	20:3,10,13,14
<b>symbolically</b>	213:17	50:12 85:6	20:15 23:11
119:9	<b>takemoto</b> 4:6	115:14 143:11	24:6 26:6 34:9
<b>symbolism</b>	5:18 10:11	165:5,7,16	35:18 37:17
19:14 24:10,14	13:20 93:8,13	168:4 170:8	39:18,19 40:1
46:12 55:13,18	94:1 95:16	210:2	43:7,8 45:1,4
62:2 63:1	111:1 113:12	<b>telling</b> 121:19	47:1,2 48:7,8
113:11,18	127:1	170:19	48:13 51:1,2,5
159:21	<b>taken</b> 212:21	<b>tells</b> 113:19	52:9,10,12
<b>symbolize</b> 78:8	<b>talk</b> 28:4 61:14	168:5 202:8,20	54:17,19 55:2
<b>symbolized</b>	85:13 100:1	203:7	56:11 58:13
25:5	120:19	<b>tend</b> 102:10	61:9,10 63:10
<b>symbolizes</b>	<b>talked</b> 200:6	130:11	64:15 65:8,12
36:3	<b>talking</b> 27:1	<b>tents</b> 181:2	66:6,16 67:10
<b>symbols</b> 97:21	58:1 85:19	200:8	72:18,19 73:3
98:2,6 101:21	130:12,13	<b>term</b> 109:14	73:3,18 75:8
102:10,21	208:5	198:3	76:14 78:16
<b>syracuse</b> 195:6	<b>tallchief</b> 160:6	<b>terminology</b>	80:7 81:9 82:3
<b>system</b> 112:14	<b>tally</b> 67:5	109:3 110:3	82:4,6 83:3,4,6
<b>t</b>	<b>taper</b> 79:13	<b>terms</b> 40:17	84:11,19,21
<b>t</b> 7:1 95:3	<b>taste</b> 82:1	62:12 94:14,16	86:9,10,13,14
148:18	<b>tate</b> 3:14 12:21	108:1 131:1	87:11,13,19
<b>table</b> 38:16	13:4	166:19 193:21	88:1,14,15
70:21 71:7,10	<b>teacher</b> 113:17	<b>terrific</b> 87:18	89:3,16 90:19
119:17 129:16	<b>team</b> 28:13	<b>territorial</b>	91:8,19 92:9
131:21 132:17	31:6	94:10 149:5	92:13,14,17,18
142:7,10	<b>technical</b> 23:18	<b>test</b> 38:15	93:5,7,19
<b>tabletop</b> 38:15	26:9 63:8	40:13	96:12 97:2
40:13	78:17 80:12	<b>testament</b>	99:2 101:6
	99:4,8 100:7	21:17	103:6 104:15

104:17 105:10	201:4,5 202:14	50:16 51:15,16	190:16 191:8
105:11,13,20	202:17 203:11	52:4 54:6 56:5	191:14 192:2,6
106:1,7 107:14	203:12 206:16	57:1 58:5,8,10	192:9,13,17
107:15 110:5,8	206:17 210:8	58:16 60:13	193:1,9,20
112:21 113:2,6	210:11 211:18	62:1 65:18	194:3,4,10
114:13,14	213:14,21	66:3 68:15	196:17 197:17
115:9,10,15	215:2 216:7,12	71:20 75:18	197:19 198:3,9
118:17 120:8	216:13,14,21	76:1 81:16	198:21 199:7
121:15 122:3	217:3	82:15 83:1	199:18 201:15
122:12,13,17	<b>thankful</b>	86:3,18 87:17	203:9 204:17
126:5 127:9,11	146:19	101:17 102:5	205:11 206:5
129:5 131:10	<b>thanks</b> 170:21	104:13 105:6,8	206:13 209:14
136:15 138:12	<b>thereof</b> 219:5	105:16,18	210:4 211:21
139:5,7 141:12	<b>thing</b> 42:2	106:20 107:20	215:7
142:20 143:8	57:11 59:18	108:15 110:11	<b>thinking</b> 48:2
143:10,15,16	105:4 108:6	110:12,21	112:8 128:6
147:3 150:5,6	120:4 145:8,14	111:2,6,7	167:16
150:17 153:9	167:10 185:2	112:2,6 113:15	<b>thinks</b> 45:6
155:2,14 156:6	189:15 190:3	114:3,10 116:4	<b>third</b> 93:10
156:18,19,21	190:12 196:20	117:8 119:9	94:1
157:5,7 158:20	201:10,19	121:12 122:7,9	<b>thomas</b> 4:11
158:21 159:2	<b>things</b> 42:19	125:12 126:11	14:8
161:16,18,21	43:4 47:8 58:2	126:16 127:12	<b>thought</b> 58:1
163:1,2,21	73:6 82:17	127:13,19	81:19 86:17,20
164:4,15,16,18	91:21 107:18	129:2 130:5	110:9 115:1,18
165:19,20	108:13 158:4	132:11 133:13	118:4 158:14
167:15 169:20	191:11 196:11	134:21 140:15	159:17 160:4
170:14 171:2	196:12	141:2,8,17	160:11 164:6
172:5 174:21	<b>think</b> 10:4 27:7	157:10,13,16	166:18 200:8
175:7 177:6,8	29:9 30:4,20	158:6 159:4	200:18 201:2
182:3 186:19	31:5 32:16	160:21 161:7	<b>thoughtful</b>
186:20 188:4	33:11 34:3,12	161:10 162:18	51:3 113:3
188:11 190:20	34:16 35:13	163:7,19	160:12
191:1 193:12	38:7 39:9	164:20 165:4,4	<b>thoughts</b> 42:14
193:15 194:17	40:12,15,18	176:21 183:17	56:2 59:15
194:18,20	41:10,14 42:11	185:5,13	<b>three</b> 18:4 55:7
198:12,13,16	42:17 43:5,11	187:19 189:12	86:16 125:14
199:21 200:1	45:14 47:10,15	189:21 190:3	142:16 159:11



164:8 166:14 167:7,9 183:14 203:3 <b>thrilled</b> 27:2 <b>throat</b> 19:6 21:18 22:18 41:13 <b>throw</b> 44:20 138:10 <b>thunder</b> 173:17 <b>thurgood</b> 16:6 <b>tiebreaker</b> 138:3 <b>tiebreaker's</b> 138:11 <b>tight</b> 171:4 <b>time</b> 7:14 23:17 25:19,21 30:12 32:16 43:15 56:1 63:10 64:2,8 89:10 93:6 104:5 114:10 137:9 140:5 142:21 148:13 168:9 172:15 173:6 176:16,17 177:3 187:6 189:10 194:14 201:13 212:1 213:2,16 217:9 218:5,6 219:4 <b>times</b> 57:14 166:6 178:18 183:14 186:7 <b>tiny</b> 197:14 <b>tirelessly</b> 15:14 17:6	<b>title</b> 21:20 95:1 95:5,12 97:20 98:10 107:6,8 111:13 115:1 116:6 120:16 121:4 124:19 128:21 <b>today</b> 11:5 14:17 17:10 48:1 50:4 59:16 73:4,9 84:9 92:15 93:10 96:1 146:16 150:18 166:5 171:15 175:2,12 176:19 195:3 196:6 217:5 <b>today's</b> 10:5 216:19 <b>together</b> 41:21 159:7 160:17 <b>told</b> 56:12 119:6 135:11 <b>tom</b> 175:8 <b>tomorrow</b> 50:3 <b>tone</b> 154:12 <b>took</b> 25:17 <b>tool</b> 71:3,5 <b>toolkit</b> 180:5 <b>tooth</b> 213:3,7 <b>torn</b> 45:5 49:7 113:7 115:12 117:9 147:13 <b>torso</b> 32:2 <b>total</b> 90:7 <b>touch</b> 86:4 87:2	<b>tough</b> 46:15,16 <b>toward</b> 40:8 114:3 199:4 <b>towards</b> 28:1 48:5 78:11 117:20 158:6 203:15 <b>town</b> 14:10 174:14 175:1,3 <b>traditional</b> 162:6 172:16 172:20 <b>traditions</b> 147:17 148:5 <b>transcribed</b> 146:6 219:6 <b>transcriptionist</b> 219:1 <b>translated</b> 148:1 <b>translation</b> 152:4 <b>transparency</b> 28:19 <b>treasury</b> 68:18 131:17 215:10 <b>tremendous</b> 53:1 <b>tremendously</b> 165:1 <b>triangles</b> 151:14 <b>tribal</b> 149:7,9 149:10 <b>tribally</b> 154:5 <b>troops</b> 173:15 <b>troubled</b> 202:21	<b>true</b> 51:9 219:7 <b>truly</b> 159:15 <b>truth</b> 135:10 <b>try</b> 37:5,13 63:4 80:18 155:19 188:19 209:8 <b>trying</b> 38:19 49:16 65:6 109:6 185:9 210:1 <b>tucker</b> 2:15 9:5 9:7 27:18,19 29:1,2,7,15 30:4 55:1,2,3 68:13,14 71:20 72:2 84:18,19 106:6,7,8 120:8 124:11 124:12 131:13 133:4 157:7,8 158:17 194:19 194:20,21 205:16 209:19 209:20 210:9 215:6 <b>turn</b> 39:20 45:2 47:3 48:9 51:4 52:11 54:21 82:5 83:5 84:17 86:15 87:12,21 88:16 105:12 106:2 107:16 110:6 113:4 114:15 118:18 138:8 159:1 161:19 163:3 164:1,17
---	---	---	--

<p>165:21 190:21                  193:13 194:19                  198:14 200:2                  201:6 202:16  <b>turning</b> 135:2                  156:20 201:18  <b>two</b> 7:16 15:18                  25:17 32:14                  47:20 55:7,8                  56:17 63:6                  65:2 79:18                  113:8 117:20                  119:4,6,19                  124:4 125:14                  141:11 147:14                  151:10,16                  152:21 163:14                  175:12 207:11                  207:20  <b>typeface</b> 127:3  <b>types</b> 33:17  <b>typical</b> 181:11  <b>typically</b> 35:16  <b>typography</b>                  127:1</p>	<p><b>unanimous</b>                  70:19 71:15,19                  140:17,19  <b>unanimously</b>                  72:10,12 91:4                  92:5 216:5                  218:2  <b>unbound</b> 162:5  <b>under</b> 95:9                  194:14  <b>underscore</b>                  191:20 192:3  <b>understand</b>                  29:15 45:20                  48:21 54:11                  60:6 65:6 92:2                  103:19 136:10                  136:12 138:7                  188:21 192:10  <b>understandable</b>                  185:16  <b>understructure</b>                  130:14  <b>undertake</b>                  189:1  <b>undervalued</b>                  18:16  <b>uneasy</b> 160:15  <b>unequivocal</b>                  137:3  <b>unfortunately</b>                  33:2  <b>unhealthy</b>                  172:19  <b>uniform</b>                  179:15 181:5  <b>uniformly</b>                  36:10</p>	<p><b>unique</b> 29:20                  55:10 61:7                  74:8 113:16                  196:7 198:19  <b>uniqueness</b>                  26:1  <b>united</b> 17:2                  83:15 94:13                  95:6 131:4                  149:5 197:4                  202:3  <b>unquote</b> 18:10                  180:12 213:11  <b>unser</b> 4:15                  10:21  <b>unum</b> 66:2                  184:15  <b>unusual</b> 30:6                  45:7  <b>use</b> 41:11 50:3                  99:19 109:16                  110:1 114:18                  121:6 145:18                  157:13 163:8                  163:15 179:9                  204:12  <b>used</b> 16:14                  57:13 71:5                  99:17,17                  109:14 114:19                  115:7 144:13  <b>uses</b> 107:7                  120:16 179:3  <b>using</b> 35:6                  113:17 145:16  <b>utah</b> 148:9  <b>utmost</b> 131:3</p>	<p><b>v</b>  <b>v</b> 16:10,14  <b>valuable</b> 116:4                  117:1 118:21                  168:6  <b>value</b> 48:4                  200:19  <b>valued</b> 18:13  <b>values</b> 147:20  <b>van</b> 2:17 9:8,11                  24:7,7,13                  25:16 26:7,7                  26:18 32:6,6                  32:15 34:6                  52:12 68:21,21                  69:2 78:20,20                  79:7 80:7 82:6                  82:12,12 91:6                  91:6 100:6,6                  101:6,12                  105:13,14                  126:7 134:2,16                  134:17 142:4,4                  153:16,16                  154:6 155:2                  156:6,7 176:12                  176:12,16,18                  191:1 217:13  <b>variety</b> 98:2                  162:2  <b>vasquez</b> 3:5                  11:14,16  <b>vehicle</b> 48:17  <b>verbally</b> 210:7  <b>version</b> 182:18                  183:18</p>
<p><b>u</b></p>			
<p><b>u.s.</b> 2:19 92:18                  92:19 94:11                  98:21 106:14                  148:12 149:3,8                  151:5 173:10                  180:16 205:19  <b>ultimately</b>                  94:11  <b>unacceptable</b>                  18:11</p>			

<b>versions</b> 119:20 180:21	131:2 160:13 195:20	170:7 202:19	111:20 114:18
<b>versus</b> 56:3 64:18	<b>visuals</b> 210:3	<b>voting</b> 122:20 166:2	116:19 121:16 121:17,20
<b>viable</b> 114:12	<b>vivacious</b> 77:17	<b>w</b>	122:14 124:5
<b>vibrancy</b> 85:11	<b>voice</b> 74:7 78:9 195:3	<b>wait</b> 87:5	125:18 129:7
<b>vibrant</b> 124:18	<b>voices</b> 35:16 96:13	<b>walk</b> 29:5	131:6,7,8
<b>videos</b> 19:1	<b>volunteer</b> 173:12	<b>walked</b> 20:11	132:9 135:4
<b>view</b> 64:17 136:11,12 196:1,3	<b>vote</b> 5:10,17 6:4,11,18 23:15 44:20 64:19,20 65:2 68:10 69:12,14 70:15 71:21 90:21 116:18 123:4 131:12 132:10,13,16 136:8 138:11 139:16,19 140:2,13 148:21 166:3 168:3 169:12 169:18 170:1 185:9,14 199:17 201:19 207:19 215:1,3 215:7	<b>walker</b> 4:11 6:13 10:12 14:6 171:13,19 171:20 172:8 173:4,13,20 174:10 175:6 176:5,8,11 178:5 179:14 180:2,4,12,18 180:21 181:4 181:10,13,19 184:15 188:7 191:5 192:18 195:12 196:4 205:19 213:5 213:12	138:15 139:18 140:9 150:2 160:1 165:10 165:17 175:7 187:6 201:10 203:20 208:17 209:13 217:3
<b>viewed</b> 23:6 25:5		<b>walkers</b> 175:15	<b>wanted</b> 18:12 18:14 40:6 58:18 60:16 61:7 103:1,6 127:21 140:2 144:4 150:5 157:12 182:14 184:2 187:12 200:5,11 205:12 206:2 209:12 210:7
<b>viewer</b> 118:6 157:21 158:7		<b>wall</b> 191:7	<b>wants</b> 46:19
<b>viewer's</b> 78:11		<b>want</b> 8:3 9:21 13:12 34:18 38:21 39:5 44:15 47:17 50:19 56:9 59:7 64:3,12 65:17 66:12 69:15 82:11 85:1,13 87:10 89:5 92:17 93:5 101:20 110:1 111:16	<b>war</b> 172:13 173:6,16 179:1 180:2,16,19 181:1,14,17 183:9,11 186:10 189:21 190:8,11 191:16 198:1 199:6,11 200:7 200:9 202:12 203:2 207:6,11 207:14
<b>views</b> 52:16			
<b>violate</b> 31:17 32:3			
<b>violating</b> 33:9			
<b>violin</b> 151:13 151:18 152:20 153:6 159:20 160:16 165:13			
<b>violinist</b> 148:7			
<b>virginia</b> 173:18 176:7			
<b>visibility</b> 62:12			
<b>visible</b> 62:14			
<b>vision</b> 27:5 30:10 60:1 63:5 209:9			
<b>visit</b> 176:15			
<b>visual</b> 131:6 179:5 196:11			
<b>visualize</b> 60:5			
<b>visually</b> 79:16 130:10,16			
	<b>voted</b> 69:12 70:3,4,14 124:15,21 127:20 128:1 139:15 140:8		
	<b>votes</b> 64:18 67:21 70:3,4 70:13 125:5 164:14 169:19		

<b>warden</b> 48:19	188:8 196:6,13	132:9,14,18,21	174:10 187:5
<b>warrant</b> 43:13	196:17 201:20	133:16 138:13	190:5 191:13
<b>warren</b> 2:20	212:18	142:16 143:16	193:7 194:12
7:4 9:16,17	<b>ways</b> 33:7 45:7	144:5 146:3	<b>women</b> 5:5,12
10:14,17,18	55:11 119:6	169:2,4 171:18	5:18 6:6,12
12:13,17 63:14	161:11	182:10 214:2,5	10:9,10 13:14
63:15 67:7,13	<b>we've</b> 28:3	<b>welcome</b> 37:19	14:15,19 15:13
69:6 89:20	43:15 122:5	83:9 186:15	16:16 18:9
212:9,10 215:2	127:12 166:5,8	<b>wendy</b> 13:21	33:5 49:18
218:8,9	198:20	96:1	73:8,11 74:10
<b>warrior</b> 18:8	<b>wear</b> 24:11	<b>went</b> 29:10	93:8,12 94:20
<b>washed</b> 81:21	174:6	59:18 189:21	95:13 98:1,4,7
<b>washington</b> 1:8	<b>wearer</b> 102:12	190:6 205:5	98:8 106:14
33:19 104:20	<b>wearing</b> 23:4	<b>western</b> 147:18	112:3,16 122:8
128:15 129:4	172:15 188:8	165:13	146:15,18
<b>wasted</b> 65:2	200:21 204:19	<b>whichever</b>	171:12,16
<b>watch</b> 81:15	<b>wears</b> 87:9,9	127:14	173:6
100:9,14,18	<b>weary</b> 19:6	<b>white</b> 3:18 13:5	<b>women's</b> 15:20
101:4	21:18 22:18	13:7 35:12	27:13 172:14
<b>watching</b> 88:8	41:13	120:3 147:10	172:16,17
<b>waves</b> 78:8	<b>wedding</b> 101:8	<b>whitman</b> 4:14	177:13,14
<b>way</b> 25:8,9	101:10	10:20	181:7
29:13,19 30:1	<b>wednesday</b> 1:4	<b>willing</b> 143:2	<b>won</b> 203:7
31:9,20 32:1	7:13	<b>winners</b> 187:9	<b>wonderful</b>
35:14 41:8,11	<b>week</b> 176:9	187:17	55:10 85:12
41:19 52:19	<b>weigh</b> 57:14	<b>winning</b> 94:9	86:11 88:5
53:6,19,20	<b>weight</b> 158:14	<b>wish</b> 28:20	157:2 162:2
58:2,11 62:4	<b>weinman</b> 3:16	144:11	<b>wondering</b>
70:12 83:18	5:9,16 6:3,10	<b>witness</b> 59:12	35:1 144:1
93:6 96:13	6:17 12:18,20	219:14	<b>word</b> 21:13
108:17 110:3	31:8 32:11,16	<b>witnessed</b>	39:2 41:11,21
112:4 119:16	67:10,16,18	135:3	45:15 114:18
126:20,21	69:20 70:11,20	<b>woman</b> 17:1	127:3 145:17
131:5 139:16	71:2 84:12	51:17 66:19	163:15 199:12
147:10 159:16	90:2,5 102:5	73:2 81:11	<b>worden</b> 4:11
162:7 179:8	103:2 109:17	84:1 94:12	175:8 216:8
185:5,6 186:1	123:8,10 124:3	104:21 111:2	<b>wording</b> 99:10
186:9 187:9	125:7,10 126:2	114:5 173:10	115:7 157:11

<p>158:13  <b>words</b> 17:12                  70:12 75:10                  84:4 96:3                  99:12 112:1                  121:2,6 149:18                  163:8 174:17                  176:18 196:13  <b>wore</b> 25:4,20                  196:4 203:5                  212:18 213:1  <b>work</b> 16:8,17                  16:21 18:16                  22:5 46:11                  52:1 53:3                  55:14 57:7                  75:3 96:21                  117:16 124:16                  126:12,17                  149:1 155:13                  177:15 184:8,9                  186:9 195:9,20  <b>worked</b> 24:18                  27:4 30:8                  51:20 135:19                  174:13 209:6                  211:2  <b>working</b> 35:14                  57:8 154:2                  172:17 209:3  <b>world</b> 20:5                  33:12 38:20                  74:11,12                  165:12,13                  200:10  <b>worlds</b> 147:14                  151:10 163:19                  165:11</p>	<p><b>worldwide</b>                  74:9,18  <b>worn</b> 196:6  <b>worried</b> 196:21  <b>worry</b> 87:1  <b>worth</b> 31:12  <b>wounded</b>                  173:14  <b>wow</b> 86:20                  123:20  <b>wrist</b> 100:10  <b>wristband</b>                  100:17  <b>write</b> 23:2  <b>writer</b> 158:2  <b>writing</b> 147:19                  148:3 149:12                  152:21  <b>writings</b> 19:1  <b>written</b> 210:6  <b>wrong</b> 58:11                  141:3,9 201:19  <b>wrote</b> 16:1                  19:5 40:5                  176:18</p> <p style="text-align: center;"><b>x</b></p> <p><b>x</b> 5:1 6:1</p> <p style="text-align: center;"><b>y</b></p> <p><b>yankton</b> 147:8  <b>yay</b> 132:21                  133:1  <b>yeah</b> 29:7,16                  29:17 36:9                  70:11 72:2                  82:13 117:7                  119:21 140:6                  150:8,12</p>	<p>205:18  <b>year</b> 25:17                  176:6,6  <b>years</b> 18:5                  19:20 20:8                  36:12 87:3                  104:20 205:14  <b>yesterday</b> 7:17                  50:10 67:19                  106:15 217:4  <b>yield</b> 56:1  <b>york</b> 14:10                  172:9 174:15                  175:17 195:6,7  <b>young</b> 105:1                  191:13,18                  192:3 193:7  <b>younger</b>                  176:13  <b>youthful</b>                  197:21 205:10  <b>youtube</b> 81:13</p> <p style="text-align: center;"><b>z</b></p> <p><b>zitkala</b> 4:9 6:6                  10:12 14:2                  146:15,19                  147:6,12 148:6                  148:14 149:21                  150:10 151:10                  151:16,20                  152:5,15,20                  153:3 161:6</p>
---	---	---