

Citizens Coinage Advisory Committee
Public Meeting

Moderated by Peter van Alfen
Tuesday, September 16, 2025
11:59 a.m.

Veritext Legal Services
801 9th Street Northwest
Washington, DC 20220-0012

Reported by: Samuel Pachon

JOB NO: 7522280

A P P E A R A N C E S

Members of CCAC

- . Arthur Bernstein, Representing the General Public
- . Dr. Harcourt Fuller, Recommended by the Speaker
of the House
- . Dr. Christopher Capozzola, the member Specially
Qualified in American History
- . Jeanne Stevens-Sollman, the member Specially
Qualified in Sculpture or Medalllic Arts
- . John Saunders, Recommended by the House Minority
Leader
- . Michael Moran, Recommended by the Senate Majority
Leader
- . Donald Scarinci, Recommended by the Senate
Minority Leader
- . Sam Gelberd, the member Specially Qualified in
Numismatics
- . Kellen Hoard, Representing the General Public
- . Annelisa Purdie, Representing the General Public
- . Dr. Peter van Alfen, the member Specially
Qualified as a Numismatic Curator and the
Chairperson of the CCAC.

A P P E A R A N C E S (Cont'd)

US Mint

- . Megan Sullivan, Acting Chief Office Design Management
- . Roger Vasquez, Senior Design Specialist
- . Russell Evans, Design Manager
- . Boneza Hanchock, Design Manager
- . Joseph Menna, Chief Engraver
- . Michael Costello, Manager of Design and Engraving
- . Jennifer Warren, Director of Legislative and Intergovernmental Affairs and Liaison to the CCAC
- . Jim Kennedy, Counsel to the CCAC
- . Apryl Whitaker, Program Counsel for the Forgotten Heroes of the Holocaust Congressional Gold Medal

Liaisons

- . Ezra Friedlander, Founder and CEO of the Friedlander Group and liaison for the Forgotten Heroes of the Holocaust Congressional God Medal

A P P E A R A N C E S (Cont'd)

. Preston Kevin Lewis, Head of Consumer Products
and Retail Strategy for the Americas, Warner
Brothers Discovery and liaison for the 2026 Comic
Art Coins and Medals Program

1 P R O C E E D I N G S

2 MS. WARREN: This is Jennifer Warren
3 from the Mint just making it's clear that this is
4 recorded and will be available online as well as in a
5 transcript, so all comments will be recorded for this
6 meeting.

7 And I will now hand it over to Peter.

8 CHAIRMAN VAN ALFEN: All right. Thank
9 you very much.

10 Good afternoon, barely. We're just
11 seconds into the afternoon here in New York City. I
12 called to order this meeting of the Citizens Coinage
13 Advisory Committee for Tuesday, September 16, 2025.
14 The time is twelve o'clock. It is important to note
15 that this is the last CCAC meeting for the fiscal year
16 2025.

17 I would like to remind all participants
18 and public that these meetings are recorded.

19 CCAC members, liaisons, and Mint staff,
20 please remember to mute your phone or microphone on
21 Microsoft Teams program when not talking and to
22 announce your name when you speak for the transcript

1 as well as for the public listening.

2 Before we begin, I want to introduce
3 members of the Committee, so please respond "present"
4 when I call your name.

5 Arthur Bernstein, representing the
6 general public?

7 MR. BERNSTEIN: Present.

8 CHAIRMAN VAN ALFEN: Thank you.

9 Dr. Harcourt Fuller, recommended by the
10 Speaker of the House?

11 DR. FULLER: Present.

12 CHAIRMAN VAN ALFEN: Thank you.

13 Dr. Christopher Capozzola, the member
14 specially qualified in American history?

15 DR. CAPOZZOLA: Present.

16 CHAIRMAN VAN ALFEN: Thank you.

17 Jeanne Stevens-Sollman, the member
18 specially qualified in sculpture or medallion arts?

19 MS. STEVENS-SOLLMAN: Present.

20 CHAIRMAN VAN ALFEN: Thank you.

21 John Saunders, recommended by the House
22 Minority Leader?

1 MR. SAUNDERS: Present.

2 CHAIRMAN VAN ALFEN: Thank you.

3 Michael Moran, recommended by the
4 Senate Majority Leader?

5 MR. MORAN: Present.

6 CHAIRMAN VAN ALFEN: Donald Scarinci,
7 recommended by the Senate Minority Leader?

8 MR. SCARINCI: Present.

9 CHAIRMAN VAN ALFEN: Thank you.
10 Sam Gelberd, the member specially
11 qualified in numismatics?

12 MR. GELBERD: Present.

13 CHAIRMAN VAN ALFEN: Thank you.

14 Kellen Hoard, representing the general
15 public?

16 MR. HOARD: Present.

17 CHAIRMAN VAN ALFEN: Thank you.

18 Annellisa Purdie, representing the
19 general public?

20 MS. PURDIE: Present.

21 CHAIRMAN VAN ALFEN: Fantastic.

22 And I am Peter van Alfen, the member

1 specially qualified as a numismatic curator and the
2 chairperson of the CCAC. And I believe we do have a
3 quorum with all members present today.

4 The agenda for today's public meeting
5 includes approval of minutes and letters to the
6 secretary from the July 22, 2025, public meeting;
7 approval of modified minutes from the October 15,
8 2024, public meeting; review and discussion of the
9 obverse and reverse candidate designs of the Forgotten
10 Heroes of the Holocaust Congressional Gold Medal; and
11 review and discussion of the 2026 comic art medals and
12 coins that includes Green Lantern, Robin, and
13 Supergirl.

14 Before we begin our proceedings, I ask
15 the Mint liaison to the CCAC, Ms. Jennifer Warren, if
16 we are aware of any members of the press who are
17 remotely watching the public meeting.

18 MS. WARREN: This is Jennifer Warren.
19 Mike Unser, the founder and editor of CoinNews Media
20 Group LLC, is listening.

21 CHAIRMAN VAN ALFEN: All right.

22 Welcome, Mike.

1 For the record, I would also like to
2 confirm that the following Mint staff are in
3 attendance today. So please indicate "present" after
4 I have called your name.

5 Megan Sullivan, acting chief of the
6 Office of Design Management?

7 MS. SULLIVAN: Present.

8 CHAIRMAN VAN ALFEN: Thank you.

9 Roger Vasquez, senior design
10 specialist?

11 MR. VASQUEZ: Present.

12 CHAIRMAN VAN ALFEN: Thank you.

13 Russell Evans, design manager?

14 MR. EVANS: Present.

15 CHAIRMAN VAN ALFEN: Boneza Hanchock,
16 design manager?

17 MS. HANCHOCK: Present.

18 CHAIRMAN VAN ALFEN: Sukrita Baijal,
19 design manager?

20 MS. SULLIVAN: She is not present
21 today.

22 CHAIRMAN VAN ALFEN: Okay.

1 Joseph Menna, chief engraver?

2 MR. MENNA: Present.

3 CHAIRMAN VAN ALFEN: Michael Costello,
4 manager of Design and Engraving?

5 MR. COSTELLO: Present.

6 CHAIRMAN VAN ALFEN: Jennifer Warren,
7 director of Legislative and Intergovernmental Affairs
8 and liaison to the CCAC?

9 MS. WARREN: Present.

10 CHAIRMAN VAN ALFEN: Jim Kennedy,
11 counsel to the CCAC? Mr. Kennedy, are you with us
12 today?

13 MR. KENNEDY: I am. I just can't find
14 my mute button. I'm here.

15 CHAIRMAN VAN ALFEN: Okay. All right.
16 Wonderful. Thank you.

17 Apryl Whitaker, program counsel for the
18 Forgotten Heroes of the Holocaust Congressional Gold
19 Medal? Ms. Whitaker, are you with us today?

20 MS. WARREN: I see her on, so her mic
21 might not be going off.

22 CHAIRMAN VAN ALFEN: Okay. All right.

1 Thank you.

2 And Greg Weinman, program counsel for
3 the Comic Art Coin and Medal Program?

4 MR. KENNEDY: Greg is not present. He
5 may pop in later, but he's not here at the moment.

6 CHAIRMAN VAN ALFEN: All right. Thank
7 you.

8 And finally, I want to note for the
9 record that we will be joined later in the meeting by
10 the liaisons for the various programs we are reviewing
11 today. For the Forgotten Heroes of the Holocaust
12 Congressional Gold Medal, we will be joined by Ezra
13 Friedlander, founder and CEO of the Friedlander Group
14 and liaison for the Congressional Gold Medal. And for
15 the 2026 Comic Art Medals and Coin program, we will be
16 joined by Preston Kevin Lewis, head of consumer
17 products and retail strategy for the Americas, Warner
18 Brothers Discovery.

19 And I thank you both for joining us
20 today, and we look forward to hearing from you on your
21 preferences and thoughts regarding the portfolios.

22 Before we begin, I would like to begin

1 with the Mint and ask if there are any issues that
2 need to be addressed before we start.

3 Hearing none, then our first order of
4 business for this Committee is the review and approval
5 of the CCAC minutes from our public meeting on
6 July 22nd and the letters to the secretary from the
7 meeting. Are there any comments on the documents?

8 All right. Then hearing none, is there
9 a motion to approve the minutes?

10 MR. BERNSTEIN: Arthur Bernstein moves
11 approval.

12 CHAIRMAN VAN ALFEN: All right.
13 Is there a second?

14 MS. STEVENS-SOLLMAN: Jeanne
15 Stevens-Sollman seconds.

16 CHAIRMAN VAN ALFEN: Thank you, Jeanne.
17 All those in favor, please signify by
18 saying "aye."

19 MULTIPLE SPEAKERS: Aye.

20 CHAIRMAN VAN ALFEN: Are there any
21 objections to the motion?

22 All right. Then hearing none, without

1 objection, the minutes are approved.

2 We also have to approve the revised
3 minutes from October 15, 2024. In the meetings, it
4 erroneously did not include Annellisa Purdie as
5 attending; and this was discovered while work has been
6 going on recently on the annual report. So the
7 revised version was sent to all of you from Jennifer
8 Warren, and it simply corrects the attendance for the
9 members. Are there any comments on this document?

10 All right. Hearing none, is there a
11 motion to approve the revised minutes?

12 MR. BERNSTEIN: Arthur Bernstein moves
13 approval.

14 CHAIRMAN VAN ALFEN: Thank you.

15 Is there a second?

16 DR. FULLER: Harcourt Fuller seconds.

17 CHAIRMAN VAN ALFEN: All right. Thank
18 you, Harcourt.

19 All those in favor, please signify by
20 saying "aye."

21 MULTIPLE SPEAKERS: Aye.

22 CHAIRMAN VAN ALFEN: Are there any

1 objections to the motion?

2 All right. And hearing none, without
3 objection, the minutes are then approved.

4 Okay. So now moving on to the first
5 portfolio to be reviewed today. First portfolio for
6 us to consider is the obverse and reverse candidate
7 designs for the Forgotten Heroes of the Holocaust
8 Congressional Gold Medal, which Megan Sullivan, Acting
9 Chief of Design Management, and Russ Evans, Design
10 Manager, will now present.

11 I'll turn it over to you.

12 MS. SULLIVAN: Thank you.

13 "After Adolf Hitler took power in
14 Germany in 1933, foreign press and official briefings
15 reported many of the events that ultimately led to the
16 Holocaust, such as the boycott of Jewish businesses,
17 the opening of the Dachau concentration camp, and book
18 burnings. There was also coverage of the Nuremberg
19 Race Laws beginning in September 1935.

20 "In March 1938, following the
21 annexation of Austria, the Nazi persecution of Jews
22 escalated, and the nationwide pogrom of November 9th

1 and 10th sparked international condemnation. United
2 States President Franklin D. Roosevelt recalled the
3 U.S. Ambassador, the only foreign leader to register
4 their country's official protest in this way.

5 "On September 1, 1939, Nazi Germany
6 began its invasion of Poland, sparking World War II.
7 As the German army conquered territories, Nazi
8 officials began to formulate an anti-Jewish policy
9 that would lead to genocide. In areas occupied by
10 Germany, Nazi officials began to deport Jews to
11 concentration camps, ghettos, and killing centers.
12 This process began a mass exodus of people out of
13 Europe, especially those in the Jewish community.

14 "During the war, members of the Jewish
15 community used every means at their disposal to flee
16 Nazi persecution. Thousands tried to flee on trains
17 or boats to escape from Europe. Diplomats stationed
18 in Europe during World War II sometimes had unique
19 opportunities to rescue vulnerable people. As
20 representatives of their countries' governments, they
21 had various tools available, including the power to
22 issue or approve the papers/shoes needed to enter

1 other countries.

2 "One of the most powerful tools the
3 diplomats had was the issuing of passports and travel
4 visas. This process alone is responsible for saving
5 hundreds of thousands of Jewish families in Europe.
6 This was not the only tool used. Many of the
7 diplomats were great communicators for Jews trying to
8 travel underground. They were able to set up
9 safehouses and getaways to hide Jews, especially
10 Jewish children, from Nazi authorities. In the most
11 dangerous of times, several of these diplomats
12 confronted the Nazis directly on behalf of Jews and
13 personally put themselves in harm's way.

14 "This was an incredibly dangerous
15 process. If the Nazis discovered the actions of these
16 diplomats, they would be expelled, as a few of them
17 were. Diplomats also had to worry about their careers
18 and livelihoods. Many of them had strict orders from
19 their home countries not to aid the Jewish population
20 in any way, yet they used their official status to
21 help find ways to help Jews and other victims escape.

22 "As written in the authorizing Act,

1 this Congressional Gold Medal will help remind
2 humanity that when the diplomats were faced with
3 terrible crises, they went beyond the fold, including
4 risking their careers and the lives of themselves and
5 their families, to engage in this humanitarian
6 mission. The diplomats of today and future
7 generations can look towards these heroes and be
8 inspired by their lives of heroism and sacrifice."

9 Just "A note on the translations:
10 Several designs in this portfolio contain a passage
11 from the Talmud, either in the original Hebrew or
12 translated into English. When translated from the
13 original Hebrew, the translation often appears as
14 'whoever saves one life, saves the world entire.' The
15 Mint consulted with scholars from the United States
16 Holocaust Memorial Museum on the most accurate
17 translation of the passage. Their recommendation was
18 'He who/whoever saves one life/soul, it is as if he
19 saves an entire world.' However, they did not find
20 any of the other translations to be inaccurate or
21 inappropriate. While many of the artists adhere to
22 their recommendation, others consulted different

1 sources."

2 Joining us today is Mr. Ezra
3 Friedlander. He's the CEO of the Friedlander Group,
4 and he co-chairs the Forgotten Heroes of the Holocaust
5 Congressional Gold Medal Committee. Mr. Friedlander
6 has also served as the liaison for several
7 Congressional Gold Medals, including Raoul Wallenberg
8 and Anwar Sadat.

9 Mr. Friedlander, I think I saw you join
10 us. Welcome. And would you like to say a few words?

11 MR. FRIEDLANDER: Thank you very, very
12 much. I'm actually right outside the House Office
13 Building, which I think is very appropriate for this
14 conversation. Thank you so much for inviting me to
15 participate.

16 This Congressional Gold Medal was
17 particularly meaningful to me, as my own grandfather
18 was saved by one of the diplomats -- two of the
19 diplomats actually listed. One is Raoul Wallenberg.
20 The other is Carl Lutz, who both -- Carl Lutz, I
21 believe, was the originator of the Schutzhäuser,
22 which -- the protective houses; and Raoul Wallenberg

1 perfected it. He took it to the next level. So to
2 me, this is very meaningful.

3 I believe on this call, we have Art
4 Reidel, our co-chair of the Forgotten Heroes of the
5 Holocaust. I believe he's on this call -- at least I
6 hope he is. Abe Foxman, the chairman, I don't think
7 could make it. But before I go further, I would like
8 to acknowledge their outstanding leadership. Without
9 them, we could not -- we wouldn't be here where we are
10 today. So kudos to them, to Art and to Abe, and thank
11 you.

12 So yes, this Congressional Gold Medal
13 legislation reminds the world. And to me, why was
14 this so important? Is that in order to qualify for a
15 Congressional Gold Medal, you're required to secure
16 two-thirds of both the House and the Senate.

17 And most of the diplomats, the vast
18 majority of those diplomats, are forgotten in the
19 sense that no one really remembers who they were, who
20 they are. I believe Sugihara, the diplomat from
21 Japan, actually said that, "Does anyone remember what
22 I did?" So that's why we coined -- we titled the

1 legislation "Forgotten Heroes of the Holocaust."

2 Yes, maybe Raoul Wallenberg is not
3 forgotten. He's an international, historical
4 personality. But the vast majority were forgotten.
5 And hopefully with this legislation, they are not
6 forgotten and we remind the world. And if you read
7 the legislation, we want to inspire the next
8 generation of diplomats to do the right thing when
9 faced with a humanitarian challenge.

10 So for all those reasons, this project
11 was particularly meaningful to us and to me
12 personally. And yes, I'm willing to answer all
13 questions about the design, which, I guess, we'll get
14 into a little bit later.

15 But thank you for your service for
16 everyone that's in this call, for giving so much of
17 your time to this. We're very grateful. Thank you.

18 MS. SULLIVAN: Thank you so much.

19 Just to note before we begin the design
20 review, the Mint is presenting these designs as
21 pairings, as designed by the artists. However, once
22 again, the Committee is free to mix and match the

1 designs in your final recommendation. They are just
2 presented as artist pairings.

3 So moving on to the designs, we have
4 Pair 1. Obverse Design 1 "depicts a diplomat standing
5 in opposition to two German soldiers with rifles. His
6 left hand is raised, telling the soldiers to halt,
7 while his right hand extends off frame. His left hand
8 appears larger than it would be in true perspective to
9 symbolize the work of the diplomats to slow and impede
10 the persecution of the Jewish community. Inscriptions
11 include 'Forgotten Heroes of the Holocaust' and 'Those
12 who took a stand in the face of great danger.'"

13 The reverse design "features the same
14 scene, now seen from the other side. The angle
15 reveals that the diplomat's hand was secretly holding
16 paperwork, acting as a bridge for Holocaust victims to
17 escape. Inscriptions include 'Virtue,' 'Altruism,'
18 'Bravery,' 'Courage,' 'Mettle,' 'Resolve,'
19 'Self-Sacrifice,'" and the continuation of the phrase
20 from the beginning, "...so that others may live"; "Act
21 of Congress 2024"; and "Passport."

22 Moving on to Pair 2, "Obverse Design 2

1 portrays victims of the Holocaust boarding a train to
2 a concentration camp. The figures would be sculpted
3 in negative relief to reflect the catastrophic loss of
4 life during the Holocaust and the profound void left
5 in families, communities, and humanity at large.

6 'Forgotten Heroes of the Holocaust' appears across the
7 top of the design."

8 "Reverse Design 2 presents the same
9 group of figures in positive relief escaping to
10 freedom. The design also features the exit visas and
11 passports provided by the Forgotten Heroes of the
12 Holocaust. The inscriptions include 'The Gift of
13 Life' and 'Act of Congress 2024.'"

14 Pair 3, "In Obverse Design 3, the hands
15 of diplomats reach through barbed wire to hold up
16 documentation. This bridge of visas and passports
17 creates a precarious path to freedom for the victims
18 of the Holocaust. The inscription 'The Diplomats'
19 appears at the top of the composition with a fountain
20 pen representing the importance of paperwork in the
21 Heroes' assistance to the victims. Inscriptions
22 include 'Forgotten Heroes of the Holocaust' and 'Act

1 of Congress 2024.' "

2 "In the reverse design, the Hebrew
3 passage from the Talmud inscribed at the bottom
4 translates to 'He who saves one life/soul, it is as if
5 he saves an entire world.' The composition offers a
6 visual analogy of the passage; a single sprout gives
7 life to others, and so life grows and multiplies. The
8 image suggests a menorah, referencing a distinctive
9 symbol of Jewish culture. The inscription 'The Gift
10 of Life' completes the design."

11 Pair 4, Obverse Design 4 "shows a
12 soldier confronting a victim of the Holocaust, who is
13 holding up the documents that will protect him. Every
14 step of assisting victims of the Holocaust involved
15 danger for both the diplomats and the victims. Sixty
16 stars surround the image, representing the sixty
17 honorees of the Congressional Gold Medal. The design
18 includes the inscriptions 'Forgotten Heroes of the
19 Holocaust' and 'Act of Congress 2024.' "

20 The "reverse design represents the
21 realization of the Heroes' work. Two hands hold a
22 passport, the V-shape of the booklet echoing the wings

1 of a bird breaking through and flying to freedom. The
2 inscription 'Whoever saves one life, it is as if he
3 saves an entire world' appears below the composition."

4 Pair 5, "Obverse Design 5 illustrates
5 the work of the Forgotten Heroes, including the
6 paperwork and the coordination required to rescue
7 victims of the Holocaust. Inscriptions include
8 'Forgotten Heroes of the Holocaust' and 'Act of
9 Congress 2024.'"

10 The reverse design features "an
11 allegorical figure symbolizing the results of the acts
12 of the Heroes. The figure appears in stride with
13 children, representing future generations and
14 suggesting progress toward a new life of liberty,
15 freedom, security, and prosperity. The inscription
16 'Whoever saves one soul, it is as if he saves an
17 entire world' appears around the central figure."

18 Moving to Pair, "Obverse Design 6
19 shows the work of the Heroes in action, assisting a
20 family as danger looms in the background. The
21 inscription 'The gift of life' appears incused into
22 the background of the image next to shadows of police

1 in pursuit."

2 The "reverse design shows another
3 family arriving by boat at their destination, greeted
4 by an asylum official. The Inscription 'Act of
5 Congress 2024' appears incused into a flag."

6 Moving to Pair 7, the "obverse design
7 shows helping hands giving and receiving documents to
8 form a wreath around the central inscriptions:
9 'Forgotten Heroes of the Holocaust' and 'Act of
10 Congress 2024.'"

11 The "reverse design presents Hamsa," or
12 the Hand of Miriam in Jewish tradition, "an important
13 symbol of protection against evil. A ribbon encircles
14 the hand with the inscription 'So that others may
15 live.' The rim of the design also includes the Talmud
16 passage that translates to 'Whoever saves one soul, it
17 is as if he saves an entire world.'"

18 Pair 8, the "obverse design portrays
19 the Auschwitz II-Birkenau Concentration and
20 Extermination Camp gatehouse entrance. 'Forgotten
21 Heroes of the Holocaust' appears across the top of the
22 design."

1 The "reverse design centers the
2 instruments of the Heroes: a visa, an inkwell, and a
3 pen. The documents are stamped with the image of an
4 angel, rather than the Nazi insignia. Inscriptions
5 include 'So that others may live' and 'Act of Congress
6 2024.' "

7 Pair 9, the obverse design "depicts the
8 hands of one of the Heroes placing a stamp on a
9 passport. The stamp is of an acorn, symbolizing
10 strength and hope for future life. Such travel
11 documents were a means of survival for the victims of
12 the Holocaust, a literal 'gift of life.' The Hebrew
13 inscription means 'Remember.' The inscriptions
14 'Forgotten Heroes of the Holocaust' and 'Act of
15 Congress 2024' also appear."

16 The reverse design "depicts a strong
17 oak tree growing out of the open passport from the
18 obverse. The Hebrew word for life appears on the
19 tree, making it both a family tree and a Tree of Life.
20 The Heroes being honored by this medal not only saved
21 the victims of the Holocaust but also the lives of the
22 generations that grew from them. The design includes

1 the well-known translation from the Talmud, 'Whosoever
2 saves one soul, saves an entire world.'"

3 And Pair 10. In the obverse design, "a
4 group of various hands offer transit documents,
5 circulating around the center where the inscription
6 reads 'The gift of life.' The hands reach through
7 coils of barbed wire, symbolic of the dangers that the
8 Heroes navigated to offer aid."

9 And the reverse design "features an
10 expanse of barbed wire arranged in a subtle
11 Star-of-David motif. A pair of hands reaches through
12 the fence to receive a passport. The inscriptions
13 'Whoever saves one life, it is as if he saves an
14 entire world' and 'Act of Congress 2024' are incused
15 in concrete around the outside."

16 And that concludes the portfolio.

17 CHAIRMAN VAN ALFEN: All right. Thank
18 you very much, Megan.

19 And again, I would like to welcome
20 Mr. Friedlander and also Mr. Reidel.

21 And before I ask a further question, I
22 would like to ask you, Mr. Friedlander, as the liaison

1 to this project, if there is a preference that you and
2 your fellow liaisons have in this portfolio for
3 obverse and reverse designs.

4 MR. FRIEDLANDER: Yes. Thank you. So
5 this is a problem that I look forward to with every
6 Congressional Gold Medal initiative that I work on.
7 Your artists, they outdo each other. I don't know
8 what else to say. You make my life very difficult,
9 very difficult in a very good way, because each and
10 every selection is a masterpiece. Each and every
11 selection is a masterpiece. It was very difficult to
12 select one.

13 But since we have to select one, we
14 selected Number 9 for the reasons that Number 9 --

15 Thank you for bringing that up.

16 So you have the passport, which was the
17 document which allowed you to live. To leave Europe,
18 that was a necessary prerequisite; so you have the
19 stamp. You have the Hebrew lettering "zachor," which
20 if there's one word that symbolizes Holocaust
21 remembrance, it's that one word. And then you have
22 "The gift of life," which it was the gift of life and,

1 yeah, "Forgotten Heroes of the Holocaust."

2 So that sort of covers all the bases of
3 what transpired, what needed to be done for someone to
4 leave Nazi-occupied Europe, to be one step ahead.

5 And then obviously the other side, the
6 Tree of Life represents -- a tree represents life.
7 You have the word "chai," which is the numerical value
8 of 18, which, again, is a very important -- when we
9 give charity, we give it in increments of chai. So if
10 someone gives 10 times chai, they'll say 180. So
11 that's also a number which represents life. It's a
12 very important number.

13 And you have the passport; and you
14 have, yes, the Tree of Life. The descendants, the
15 grandchildren the great-grandchildren of the Holocaust
16 survivors, are represented in that tree.

17 So for that purpose, for that reason,
18 we selected Number 9. We felt that it incorporated
19 all the necessary messaging that we would like to see
20 in the Congressional Gold Medal. Thank you.

21 CHAIRMAN VAN ALFEN: All right. Thank
22 you very much. Thank you.

1 All right. Are there any technical or
2 legal questions from the Committee about this program
3 or the candidate designs for the Forgotten Heroes of
4 the Holocaust Congressional Gold Medal before we begin
5 our general discussion?

6 All right. I do not see any hands
7 raised. So then let us begin our consideration. And
8 I would like to remind the members of the Committee to
9 please try to keep your comments to five minutes or
10 less and to identify yourself for the record prior to
11 speaking.

12 Let's begin with Arthur Bernstein, if
13 you would, please.

14 MR. BERNSTEIN: Thank you.

15 This is Arthur Bernstein, and I concur
16 with Mr. Friedlander's comment. These are all
17 masterpieces, and they create a wonderful collection.

18 I do note in the authorizing
19 legislation that Congress intended for this medal to
20 be available for display at the U.S. Holocaust
21 Memorial Museum and to be available for further
22 research; thus, to me, the symbolism of these designs

1 is very important.

2 For this reason, I concur with the
3 recommendation of Obverse 9. It is simple yet
4 elegant. The design emphasizes the importance of the
5 documents that allowed for escape. And as
6 Mr. Friedlander mentioned, the inclusion of the
7 concise Hebrew word "zachor," "remember," is an
8 important touch.

9 For the reverse, the paired 09 repeats
10 the passport theme from the obverse; and frankly, I
11 think that rendition of the passport looks more like a
12 book than a passport. So instead, I am suggesting
13 that we utilize Reverse 3. It also utilizes the
14 symbolic tree which was in Reverse 9. But the design,
15 to me, is much more intriguing. It's more artistic
16 with the single sprout giving life to others in the
17 shape of the menorah. The phrase from the Talmud "Mi
18 she'matzil nefesh achat ke'ilul hatzil olam maleh" is
19 very powerful and encourages further discussion and
20 thought.

21 Those are my recommendations. Thank
22 you.

1 CHAIRMAN VAN ALFEN: All right. Thank
2 you very much, Art.

3 Donald Scarinci, if you would, please.

4 MR. SCARINCI: Yes. Hi. So I actually
5 like all of the designs. I agree. You know, I think
6 the designs are terrific. Was there any preference
7 expressed?

8 CHAIRMAN VAN ALFEN: Yeah. Pair 9 was
9 the preference of Mr. Friedlander.

10 MR. SCARINCI: So you know what I do.
11 I always go along with the -- on Congressional Gold
12 Medals, I think they make a very interesting series,
13 you know, in bronze. You know, and I guess for the
14 last 20 years or so, going along, you know, with the
15 constituent's recommendation gives the series, you
16 know, a very special meaning. And so, you know -- and
17 in this case, by the way, I mean, I think that --
18 well, you know, the portfolio is fabulous; and I agree
19 with, you know, what he said earlier that, you know,
20 all of the designs are excellent.

21 But I'm obviously going to support 09.

22 CHAIRMAN VAN ALFEN: All right. Thank

1 you very much, Donald.

2 Jeanne Stevens-Sollman, if you would,
3 please. Jeanne, are you with us?

4 MS. WARREN: Peter, this is Jennifer.
5 It looks like we lost her.

6 CHAIRMAN VAN ALFEN: Okay. Then we
7 will come back to Jeanne at a later time, I hope.

8 And in the meantime, let's move on to
9 Sam Gelberd. If you would, please.

10 MR. GELBERD: Thank you, Peter.

11 And it is still morning here in
12 Colorado, so good morning to everyone.

13 And to you, Mr. Friedlander, boker tov.

14 MR. FRIEDLANDER: Boker tov. Thank
15 you.

16 MR. GELBERD: Thanks.

17 To participate in this portfolio is
18 very meaningful to me. I am a grandson of survivors.
19 On my father's side, both of his parents were
20 prisoners of war in Dachau. So this is a very
21 important portfolio for me to be a part of.

22 I won't take too much time. As

1 Mr. Friedlander expressed, Pair 9 sums up everything
2 that I think we need to go with for this design: the
3 passport, the symbols, having the acorn on the
4 obverse, the Tree of Life, the ets haim on the other
5 side. I really like it with "zachor" on the obverse.
6 It speaks to what we need for this medal.

7 If we didn't go with exact pairs -- I
8 wasn't sure if we could pick obverses and reverses --
9 Pair 9, I almost prefer in some ways the Hamsa reverse
10 with Pair 7. Pair 2 obverse and Pair 3 obverses I
11 really liked as well but with the Pair 7 or the Pair 9
12 reverse. I will be giving artistic merit points to
13 all of the designs, but ultimately I will be voting
14 for a Pair 9. And those are my thoughts, Peter.
15 Thank you.

16 CHAIRMAN VAN ALFEN: Yeah. Thank you
17 very much, Sam.

18 Mike Moran, if you would, please.

19 MR. MORAN: Thank you, Peter. This is
20 Mike Moran. I want to stop the freight train that
21 appears to be gathering momentum here. I like nine,
22 but I think Art's critique of the reverse was correct.

1 I like the obverse of it, particularly the acorn. And
2 I think that as I look through them, Reverse Number 3
3 is excellent; and it does not have any flaws
4 whatsoever to it; and I think its symbolism is
5 beautiful. And that's the reverse that I'm going to
6 pair with the obverse of Number 9.

7 And I want to encourage everybody to
8 take a look at the art and vote for the art. Thank
9 you.

10 CHAIRMAN VAN ALFEN: All right, Mike.
11 Thank you very much.

12 Dr. Harcourt Fuller, if you would,
13 please.

14 DR. FULLER: Thank you, Mr. Chairman.
15 This is Dr. Harcourt Fuller. It's an honor to be on
16 this panel.

17 A warm welcome to Mr. Friedlander and
18 the other liaisons.

19 I will go with Pair 9 for all of the
20 reasons that have already been stated. However, I
21 would like to take a minute to look at some of the
22 other designs that I thought were really exceptional.

1 And if we can begin with Pair 1,
2 please. Thank you.

3 I think, in my view, Pair 1 is so
4 excellent because it shows the bravery of these
5 diplomats. It's very literal. People can understand
6 what they were up against and how brave they were and
7 what they did to save lives. So I will give that
8 consideration.

9 Can we go to three also?

10 A few of my colleagues have already
11 mentioned three. I think the iconography and the
12 symbolism are very powerful as well, and I will be
13 giving points to that.

14 And then finally, Pair 10. Once again,
15 when you look at the iconography and the symbolism,
16 it's self-explanatory; and I think that the public
17 will understand this very well.

18 And yet again, with that said, I will
19 go with the recommendation of the liaison for Pair 9;
20 but I would like to highlight those other designs that
21 I mentioned. Thank you.

22 CHAIRMAN VAN ALFEN: All right,

1 Dr. Fuller. Thank you very much.

2 Dr. Christopher Capozzola, if you
3 would, please.

4 DR. CAPOZZOLA: All right. Good
5 afternoon. And this is Chris Capozzola.

6 And I also welcome the chance to, you
7 know, be part of this Congressional Gold Medal sort of
8 moment marking this important chapter of history and
9 recognizing, for the record, the quite small minority
10 of diplomats who took the risks that were required
11 here. And I think it's important to note the many
12 diplomats who did not take these risks and the
13 consequences that followed from that, both U.S. and
14 foreign diplomats.

15 As a portfolio, there are many, many
16 strong things here. I will say, maybe as a minority
17 voice here, I did find some of the designs too
18 metaphorically ambitious, sort of maybe trying to do
19 too much, right, or asking their visual metaphors to
20 tell too much of the story. It's always a tension
21 between what is just put in words and what's done
22 visually.

1 So, you know, of them, I would draw --
2 I would say I certainly am in favor of Portfolio 9 as
3 the selection; and, you know, I certainly see the
4 strength of it.

5 I think there are ways that some of
6 Art's concerns could be addressed through, you know,
7 some alterations to the reverse of nine. But, you
8 know, whether it's sort of changing the -- you know,
9 letting the artists figure out how to kind of solve
10 that, making the book look more like a passport, et
11 cetera.

12 And I liked it because it centers the
13 diplomats as actors. That's what this does. It's not
14 a generic Holocaust memorial coin. Right? It's sort
15 of -- it's honoring some particular people in
16 particular, which is why, like Harcourt, I found
17 Pair 1 to be compelling. I don't know that it would
18 be my top choice -- but again, centering the decisive
19 action and risk that diplomats took.

20 I had not considered the possibility of
21 Reverse 3, which I do like artistically. I think if
22 we were to follow Art's suggestion, obviously the

1 English text "The gift of life" would go from
2 Reverse 3 because it appears on Obverse 9. I take
3 that as something Art would agree with. And there
4 would be a kind of challenge of metaphorically getting
5 from acorn to the Tree of Life, so some of the leaves
6 might need to be changed as well. But I'm open to
7 further discussion around that pairing if the
8 Committee wishes to do so.

9 Just three quick things for the record.
10 On Pair 10, again, I really thought the obverse,
11 again, is extremely strong by, you know, centering
12 diplomats doing something. I did have some hesitation
13 about turning barbed wire into a Star of David image,
14 which, I think, you know, is not -- there could be
15 objections to that; and I would advocate that we not
16 do that.

17 Also for Pair 7 -- and here, while I
18 like this aesthetically, just historically, I would
19 want advice. To my understanding -- and I'm not an
20 expert in this area -- the Hamsa image would not have
21 circulated widely among Jews in Western and Central
22 Europe in the early Twentieth Century. Maybe that's

1 not correct; but if we were to go forward with it, I
2 would definitely want subject matter experts to weigh
3 in on that first.

4 And then similarly with Pair 8, I do
5 feel historically a strong historical objection to
6 this because the efforts that the diplomats who are
7 being honored here made generally did not reach those
8 who were incarcerated or killed at Auschwitz and
9 Birkenau. And I just feel it sort of misrepresents
10 the overall arc of the actions of the team.

11 So I will be, you know, voting with the
12 group for nine if that's where we head. But if there
13 is a consensus to reexamine Art's suggestion of nine
14 and three, I'm open to hearing more about that as
15 well. Thank you.

16 CHAIRMAN VAN ALFEN: All right, Chris.
17 Thank you very much for those insightful comments.

18 Annellisa Purdie, if you would, please.

19 MS. PURDIE: Thank you, Mr. Chairman.

20 Good afternoon, everyone. This is
21 Annellisa Purdie. I'm also inclined to go with the
22 recommendation for the liaison with the pair that they

1 have chosen if once all of the discussion has
2 finished, that's what we come to. But I agree that
3 there are elements in some of the other designs that
4 stood out very, very well and that were very
5 compelling.

6 For Number 1, both the obverse and the
7 reverse, the composition of this particular design was
8 striking. I liked the perspective shift. That's
9 something that we don't see often in coins and off to
10 the side rather than the back.

11 I did have some concerns about the
12 presentation of the soldiers here. Historically
13 speaking, in terms of uniforms, those seem more like
14 Allied soldiers, which the uniforms were a little
15 confusing at first, even though I overall got the
16 message.

17 But I think the presence of the hand in
18 holding them back and helping those who were in
19 desperate need get to where they needed to get to and
20 the presentation of the passport on the reverse is
21 very compelling as well. And the definition of these
22 goals that we're striving for and how impactful they

1 were also work very well.

2 For Design Number 2, Obverse and
3 Reverse 2, I like the perspective flip for this one
4 and the potential for the negative relief. But
5 particularly with the portrayal of historical events,
6 my concern was about the portrayal of the cattle car,
7 the same concern as with Pair Number 8, the portrayal
8 of Auschwitz on the cover of the obverse of the coin
9 itself. It is historically accurate, but there were
10 concerns while I was looking through these designs
11 about trauma as well and the emotions that seeing
12 these on a coin might bring to those who were impacted
13 by this. I think they're beautifully rendered. That
14 concern I'm not sure is enough to override the overall
15 presentation of the coins themselves; but they are
16 very, very well done.

17 For Design Number 3, I understood
18 immediately that these were meant to be hands
19 sprouting from one, how the impact of one person can
20 affect others. But the composition for me, I'm not
21 sure how this would fit well on the coin because the
22 details are so very, very minute. Perhaps instead of

1 the hand holding this stalk, there could be something
2 a little different because of the way that it's going
3 up and around the edges of the coin. But I think the
4 perspective was clever.

5 And for Design 10, both the obverse and
6 the reverse, I think that these are beautifully done.
7 I like the repetition of the circular motif, see the
8 subtleness of the hands; and I think that this
9 emphasizes the importance of connection and people
10 working to help other people as much as possible. But
11 again, in terms of definition, especially for the
12 obverse because there's no defining border here, that
13 might potentially get lost.

14 But I agree that there are elements of
15 each of these designs that were obviously very well
16 thought out and were worked on. And I think that the
17 artist should be commended for their work and really
18 putting thought into these. That's my thoughts.
19 Thank you.

20 CHAIRMAN VAN ALFEN: Wonderful. Thank
21 you, Annellisa.

22 John Saunders, if you would, please.

1 MR. SAUNDERS: Hi. John Saunders here.
2 I would like to make a couple comments on some of the
3 designs because most of what I wanted to say has
4 already been said.

5 But Pair 1 I found to be by far the
6 strongest portrayal of the story. I like that hand.
7 It's very forceful. I like the fact that the obverse
8 and the reverse go together; and it's a different
9 perspective, the same picture. But I thought the
10 design was very good for telling the story, though
11 there's nothing wrong with an alegorical design also.

12 I'll, again, join everybody else in
13 thinking that the reverse of Pair 3 was particularly
14 powerful. I don't have a problem the sprouts being
15 different than an acorn. It's symbolic anyway, so
16 that didn't trouble me at all.

17 On Pair 4, I like the reverse. I like
18 the bird breaking the barbed wire. I thought that was
19 strong.

20 Pair 5, I like the obverse. It shows,
21 you know, what people were doing then. They were
22 getting contacts; doing paperwork; doing things;

1 talking to people, like, powers that be into accepting
2 people. So I thought that told the story well too.

3 Pair 9 probably would have been my
4 natural choice anyway. It's more allegorical than
5 Pair 1. You have to realize what it's saying, symbols
6 rather than actual diplomats doing their thing. But I
7 thought it was very powerful. I particularly like the
8 Hebrew lettering in the obverse upper field. It
9 reminds me very much of a lot of medieval,
10 particularly German and European, coins where you had
11 Hebrew writing towards the top of the coin often
12 saying "Jehovah" rather than the depiction here. But
13 it kind of has the same look to it. I kind of like
14 that fallback on classic looks.

15 In terms of the reverse, the fact that
16 it's a passport rather than a book -- I think it's
17 okay if it's a book. I mean, it's knowledge coming
18 up, knowledge being used to save people. The design
19 of an oak tree has been used a lot for a lot of coins;
20 but by the same token, it's really a powerful design.
21 And with the reference of the representative, I think
22 that that puts it over the top.

1 So I'll be supporting Pair 9, but I'll
2 be giving a lot of points to other stuff throughout
3 here. I mean, again, I like the way Pair 1 tells a
4 story; so it will get some strong points. And I like
5 some of the other design outlets.

6 So as has been mentioned several times,
7 this was a tough one with a lot of good designs, a lot
8 of good work on this one. And that's it.

9 CHAIRMAN VAN ALFEN: All right. Thank
10 you very much. Thank you, John.

11 Kellen Hoard, if you would, please.

12 MR. HOARD: Thank you. Yeah, this is
13 Kellen Hoard. For me, I also, you know, really
14 enjoyed this series. I want to compliment the level
15 of artistry and the diversity of interpretation of the
16 powerful imagery of so many of these designs. There's
17 a great slate to look through.

18 How I approach the series is that I
19 actually leaned against those designs, like some of
20 the other members, which primarily focused on the
21 tragedy because, to me, this medal is about honoring
22 those who actually averted even more disaster and

1 actually the people themselves rather than, you know,
2 the actual pieces of paperwork or concentration camps,
3 whatever else it might be. They deserve to be that
4 primary focus here. We have a lot of numismatic
5 material that features other elements of the
6 Holocaust, so I think that specificity is important.

7 And for me, that's why Pair 1, to me,
8 is really, really excellent. When I first reviewed
9 the design, it wasn't my immediate favorite. But as I
10 looked more at it, the more incredible, I think, it
11 became. I think the symbolism is exactly spot on for
12 what we're looking for and what we've discussed as a
13 Committee in the past. The artistry is on point. The
14 connectivity between the obverse and reverse is
15 something that we don't see often in what we do. And
16 when it's this well executed and tied into the
17 narrative, I think it's something, you know, worth
18 featuring. The balance of the elements on the actual
19 design itself is great.

20 The inscriptions, I think, are powerful
21 and recognizable to anybody in the public, whether or
22 not they speak Hebrew or English or any other

1 language. And the dual focus both on the heroes and
2 those that they saved. Right? I think recognizing
3 their impact and their human impact is really quite
4 important. The "Act of Congress" inscription, I know
5 Art and some other members love that so much. We even
6 have that here. So I think this really design has it
7 all.

8 And this is kind of a new direction for
9 a Congressional Gold Medal beyond what we're usually
10 offered. It's not kind of isolated elements on a flat
11 surface. It is a dynamic, moving thing. So that
12 would be my first choice, is Pair 1.

13 I also appreciated, for the above
14 reasons, Pair 5. I think the obverse, again, features
15 the heroes themselves in action really quite well. It
16 shows that the work they were doing was hard and took
17 time and effort. It wasn't as easy as stamping a
18 passport. It was something that took real labor; and
19 recognizing that in medallion form, I think, is hard to
20 do. And they show that really well literally instead
21 of figuratively.

22 But the reverse has that opposite

1 effect. Right? It's very figurative, very
2 artistically kind of flowing actually and emotionally
3 powerful. And so I kind of like that pairing as well.
4 But again, Pair 1 remains my favorite.

5 To me, I know there's been discussion
6 of both Obverse 9 and Reverse 3. I'm drawn to those
7 less, primarily because I don't find that it
8 highlights the people very well or their effort or
9 their sacrifice very well. It disembodies them from
10 both their action and their impact, right, to have a
11 stamp on a piece of paper or to have kind of leaves
12 sprouting up with other disembodied hands. This is
13 not featuring the heroes as much as, I think, is
14 necessary and is possible on this one. So --

15 And then for Reverse 3, I also found
16 the message pretty powerful; but actually I found the
17 hands and the leaves a little bit visually off-putting
18 in ways that some of the other designs avoid.

19 So again, that's really where I was
20 really drawn back to Pair 1 as my primary choice. And
21 that's it for me. Thanks, Peter.

22 CHAIRMAN VAN ALFEN: Wonderful. Thank

1 you, Kellen.

2 And Jeanne, I see that you're back with
3 us. Would you like to offer your comments, please?

4 MS. STEVENS-SOLLMAN: Yes. This is
5 Jeanne Stevens-Sollman. And I apologize for being
6 miraculously thrown off the internet -- but not
7 surprising.

8 I do agree with my colleagues. I
9 especially enjoyed Annellisa's comments on Pair
10 Number 1. This pair actually was my favorite. It was
11 because it was so bold, and I believe it represents
12 really what happened. The reverse with the passport
13 and the people, you know, walking through was, to me,
14 very important to convey this to the public.

15 I also agree with Annellisa when she
16 talked about the uniforms on Obverse 1. I'm not sure
17 if this is an Allied uniform; and if he's stopping it,
18 it should be, you know, the opposition.

19 So my first choice is Pair Number 1. I
20 agree very much with our liaison in choosing Number 9.
21 I think that's -- Number 9 is -- where is it? Okay.
22 I love the reverse on Number 9; but the obverse, to

1 me, doesn't say enough. I don't think that the design
2 is as powerful as Design Number 1. So those are the
3 two choices that I have, and those are my comments.
4 Thank you.

5 CHAIRMAN VAN ALFEN: All right. Thank
6 you very much, Jeanne.

7 And as far as my own comments, I also
8 was drawn to Pair 1. And I won't add much more that
9 has already been said, particularly by Kellen, about
10 the strength of this design, as well as by Annellisa
11 as well. I really found this to be quite powerful and
12 compelling.

13 And I am certainly willing to support
14 Pair 9. I do have some reservations about the reverse
15 that have already been expressed, such as the book or
16 the passport there looking a great deal more like a
17 book. If we were to go with this pairing, and
18 particularly with Reverse Number 9, I would like to
19 make the suggestion that we replace the translation of
20 the Talmudic passage with the actual Hebrew
21 inscription instead. I find that the presence of the
22 Hebrew and particularly of that Talmudic passage to be

1 really quite powerful; and I think that having that in
2 Hebrew rather than in the English translation, I
3 think, would be perhaps much more powerful and, in a
4 way, much more culturally significant.

5 And with that, I will close my comments
6 and will ask if there are any questions or motions
7 from the members at this time.

8 Kellen, I see that your hand is raised.

9 MR. HOARD: This is Kellen Hoard.
10 We're not quite there yet, but I'm wondering who we
11 should be sending our score sheets to today if Greg's
12 not in the room.

13 CHAIRMAN VAN ALFEN: To Jim Kennedy.

14 MR. HOARD: Okay. That's perfect.

15 Thank you.

16 CHAIRMAN VAN ALFEN: Yeah.

17 All right. I do not see any other
18 hands raised.

19 Are there any comments from our
20 liaison, Mr. Friedlander?

21 Oh. John Saunders, I see that you --

22 MR. FRIEDLANDER: I -- I'm sorry.

1 CHAIRMAN VAN ALFEN: Oh, yeah. Go
2 ahead, Mr. Friedlander.

3 MR. FRIEDLANDER: Well, look. All the
4 comments and remarks are -- I'm in sync with many of
5 them. Again, this was a very difficult choice for us
6 to make. The reason why we selected Number 9 is
7 because it had the wording and the imagery, which I
8 felt -- which we felt has the ability to convey to the
9 future generations the responsibility of remembrance,
10 zahar, the fact that we are alive today, the Tree of
11 Life, continuity. A tree represents life, continuity,
12 branches. It has the numeric word of "chai," which is
13 "life."

14 I actually thought that English would
15 be more appropriate because the millions of people who
16 walk through the Holocaust Museum will understand,
17 will read the English. So perhaps, yes, maybe
18 symbolically the Hebrew is more important. Could be.
19 I mean, yeah, I wouldn't disagree with that. But
20 practically speaking, the English is more
21 understandable for the vast, vast majority.

22 And then you have the obverse, the

1 passport, the stamp. It was that stamp. It was --
2 like, again, I'm quoting Sugihara. His hand -- many
3 of the diplomats, their hands fell off because they
4 were stamping, they were signing their names so many
5 times.

6 So if you study the actions of the
7 diplomat, it wasn't so much as if their lives were in
8 danger. Yes, at a certain point, they were in danger;
9 and they could have been in danger. But more
10 importantly, what they did was they disobeyed the
11 orders of their government. They were, at most,
12 mid-level career diplomats and members of their
13 foreign service, bureaucrats in the system who
14 disobeyed. They could have said, "Look, I feel
15 terrible about the fact that you cannot leave Poland"
16 or Hungary or whatever country, Lithuania, they were
17 in, "but hey, I can't do anything about it because I
18 don't have the authority to give you an exit pass."

19 So what they did was heroic in the
20 sense that they disobeyed their governments -- or
21 maybe not disobeyed. They took a risk. And in many
22 ways, they were shunned for the rest of their lives --

1 because now they're heroes; but in 1942, it wasn't
2 fashionable to save the lives of Jews, or it wasn't
3 possible. It wasn't the vogue thing to do.

4 So that's why the stamp, to me, was
5 very powerful. They took their hand, and they (makes
6 sound) put a stamp on a piece of paper. And with that
7 piece of paper, you were able to save your life at a
8 certain point leading up or during World War II.

9 So it wasn't as if the soldier had a
10 gun to the diplomat's head, and he pushed it away, and
11 he did something daring. The daring part was that he
12 was sitting in his office and did something so
13 counterintuitive to a diplomat who's a, you know,
14 member of a foreign service, does things by the book;
15 and that's the inspiring part.

16 And we see the results as the tree.
17 You have thousands of some of these survivors, you
18 know, have today -- it's 80 years -- even the hundreds
19 of descendants.

20 But then again, I am very deferential
21 to the choices of the Committee. I just wanted to
22 share my remarks. Thank you.

1 CHAIRMAN VAN ALFEN: Well, thank you
2 very much for those remarks, indeed.

3 Mr. John Saunders, I see that your hand
4 is raised?

5 MR. SAUNDERS: Yes. This is a
6 technical question. I always send my score sheet in
7 by text rather than email. And I'm wondering if
8 Mr. Kennedy has a phone number I could text my sheet
9 too.

10 CHAIRMAN VAN ALFEN: I'm sure that we
11 can put that into the chat. I believe that
12 Mr. Kennedy's email address was already put into the
13 chat.

14 Mr. Kennedy, would that be possible, to
15 text you the scores?

16 MR. KENNEDY: Sure. This is James
17 Kennedy. Yeah. I will stick my cell phone number
18 into the chat, and you should have it in a second.

19 CHAIRMAN VAN ALFEN: All right. Thank
20 you very much.

21 Is there any further discussion?
22 Questions?

1 All right. Well, hearing none, the
2 Committee will now score the obverse and reverse
3 candidate designs of the Forgotten Heroes of the
4 Holocaust Congressional Gold Medal. Everyone should
5 already have received their score sheets. And when
6 you are done, please email them or text them to Jim
7 Kennedy.

8 And we will now take a five-minute
9 break to allow Mr. Kennedy time to score the obverse
10 and reverse design candidates. So we will return at
11 approximately -- well, let's say three minutes after
12 the hour, 1:03.

13 MS. WARREN: Peter, Sam has a question.
14 This is Jennifer.

15 CHAIRMAN VAN ALFEN: All right.

16 MR. GELBERD: Hi, Jennifer. Yeah.
17 This is Sam Gelberd. I did not get the score sheets
18 yet.

19 MS. WARREN: I will resend them. You
20 should have. Okay.

21 MR. GELBERD: Okay. Thank you.

22 (Off the record.)

1 CHAIRMAN VAN ALFEN: All right. Thank
2 you very much, and we are back. I recognize Jim
3 Kennedy to present the results from the scoring
4 sheets.

5 If you would, Jim, please.

6 MR. KENNEDY: Thank you. This is James
7 Kennedy, counsel of the CCAC.

8 So on the obverses out of a total of 33
9 points. Obverse 1 received 21, for the second highest
10 tally; Obverse 2, 4 points; Obverse 3, 4 points;
11 Obverse 4, 4 points; Obverse 5, 15 points; Obverse 6,
12 5 points; Obverse 7, 4 points; Obverse 8, 2 points;
13 Obverse 9, our top vote-getter, our score is
14 25 points; and then of Obverse 10 is 9 points.

15 On the reverse, Reverse Number 1 is
16 tied for first, again, out of a total of 33, for 19.
17 Reverse 2 gets four points. Reverse 3 gets 18 points.
18 Reverse 4, 7 points. Reverse 5, 13 points.
19 Reverse 6, 5 points. Reverse 7, 4 points. Reverse 8,
20 2 points. Reverse 9, again, tied for first, is
21 19 points. And then Reverse 10 is 7 points.

22 CHAIRMAN VAN ALFEN: All right. Thank

1 you very much, Jim.

2 Are there any motions from the
3 Committee?

4 DR. FULLER: This is Harcourt Fuller.

5 CHAIRMAN VAN ALFEN: Go ahead,
6 Harcourt.

7 DR. FULLER: I would like to propose a
8 motion to go ahead with the liaison's choice of
9 Pair 9, given that, you know, at least on the obverse,
10 it has the leading scores, and it's tied for the
11 reverse.

12 CHAIRMAN VAN ALFEN: All right. Thank
13 you very much.

14 Is there a second?

15 Yeah, Mike?

16 MR. MORAN: Yeah, I second it.

17 CHAIRMAN VAN ALFEN: All right. Thank
18 you very much.

19 All right. Is there further debate or
20 discussion on this motion to recommend Pair 9?

21 John, I believe your hand is raised?

22 MR. SAUNDERS: Yes. I support the

1 motion. But I would make a suggestion that the artist
2 consider putting some writing on the reverse passport
3 to make it look a little bit more like a passport, as
4 a friendly amendment.

5 CHAIRMAN VAN ALFEN: Okay.

6 Harcourt, would you accept that
7 friendly amendment?

8 DR. FULLER: I would, yes.

9 CHAIRMAN VAN ALFEN: All right. Thank
10 you very much.

11 Any further discussion then on
12 recommending Pair 9 but with the addition to the
13 passport on the reverse to make it a little bit more
14 clear that this is, in fact, a passport and not a
15 book, if I understand the friendly amendment?

16 Is that correct?

17 MR. SAUNDERS: That's correct.

18 CHAIRMAN VAN ALFEN: Okay. Any other
19 discussion on this motion?

20 All right. Then all those in favor of
21 this motion to recommend Pair 9 but with some addition
22 to the reverse to make it clear that this is a

1 passport and not a book, please signify by saying
2 "aye."

3 MULTIPLE SPEAKERS: Aye.

4 CHAIRMAN VAN ALFEN: Are there any
5 opposed? Any abstentions?

6 All right. Well, then the motion
7 passes unanimously. Thank you very much.

8 As I believe all discussion on this
9 Congressional Gold Medal has now concluded, I would
10 like to, again, take a moment to express our
11 appreciations to our liaison, Mr. Friedlander, for
12 attending today.

13 And Mr. Reidel, if you are with us as
14 well, thank you as well for your presence.

15 MR. FRIEDLANDER: Thank you.

16 CHAIRMAN VAN ALFEN: And I hope that
17 you are satisfied with the Committee's
18 recommendations, Mr. Friedlander. And --

19 MR. FRIEDLANDER: Absolutely. I'm very
20 grateful. Thank you.

21 CHAIRMAN VAN ALFEN: Yeah. It was our
22 pleasure.

1 MR. FRIEDLANDER: I hope we'll see each
2 other soon in person. Thank you very much.

3 CHAIRMAN VAN ALFEN: As do I.

4 All right. So we will then move on to
5 our next order of business, which is the discussion of
6 the obverse and reverse design candidates for the 2026
7 Comic Art Coin and Medal Series that includes
8 portfolios four Green Lantern, Robin, and Supergirl.

9 Last year, of course, we reviewed the
10 first of the series that started in 2025. That
11 included Superman, Batman, and Wonder Woman, which I
12 believe now are available or soon will be. And we
13 will, through the next little while, review, discuss,
14 and score each program. But we will wait to make our
15 recommendations until after we have reviewed and
16 scored each of the three individual portfolios
17 separately.

18 So to begin, we will start with Green
19 Lantern, and I will now hand it over to Megan Sullivan
20 and Boneza Hanchock to give us some background.

21 Megan, all yours.

22 MS. SULLIVAN: Thank you.

1 "Beginning in 2025, the United States
2 Mint launched a new multi-year program to issue gold
3 coins and silver and clad medals that celebrate comic
4 art as a uniquely American art form. The program
5 launched an initial three-year series with characters
6 owned by DC, a subsidiary of Warner Brothers
7 Discovery, Inc.

8 "The coins and medals feature unique
9 depictions of DC characters on the obverse, designed
10 by the Mint's Chief Engraver Joseph Menna. The
11 reverses, designed by Mint medallist artists, will
12 depict themes that connect the character and the
13 character's story to American values and culture.

14 "The Comic Art product line includes
15 half-ounce 24-karat \$50 gold coins, two-and-a-half and
16 one-ounce silver medals, and 1.2-inch clad medals.
17 For each of the first three years of the series, three
18 comic art character designs will be struck in gold and
19 silver, with matching clad medals struck the following
20 year.

21 "The United States Mint worked closely
22 with representatives from Warner Brothers Discovery,

1 Inc., during the design development process."

2 Today at the CCAC meeting, we have with
3 us, representing Warner Brothers Discovery, Preston
4 Kevin Lewis, head of consumer products and retail
5 strategy for the Americas.

6 Mr. Lewis, are you on; and would you
7 like to say a few words?

8 We are running a bit ahead of schedule,
9 so he may not be --

10 UNKNOWN SPEAKER: He's joining shortly.
11 Thank you.

12 MS. SULLIVAN: Okay. Not a problem at
13 all. I will go through the designs, and we can come
14 back to him when we get through the designs.

15 So I will walk through the portfolio
16 for you for Green Lantern.

17 "Situated on the planet Oa, the
18 Guardians of the Universe give each designated Green
19 Lantern a ring of power used to patrol all sectors of
20 the known universe. These rings require each chosen
21 Lantern to possess an incredible strength of character
22 and will.

1 "Although many characters have held the
2 title 'Green Lantern,' Earth has produced some of the
3 mightiest members of the Green Lantern Corps. Among
4 its finest stands Marine Corps veteran John Stewart.
5 The third human to ever wield a Green Lantern ring
6 after the heroic test pilot Hal Jordan and the brash
7 Guy Gardner, Stewart's leadership and tactical
8 brilliance is legendary throughout the galaxy.
9 Originally chosen by the Guardians of the Universe as
10 an alternate Lantern, called in to wear the power ring
11 whenever Hal Jordan was incapacitated, Stewart
12 eventually became a leader of the Green Lantern Corps.

13 "A former architect, Stewart generates
14 his power ring constructs differently than his fellow
15 Lanterns, but they are built from the inside out and
16 are never hollow. Unlike his predecessors, Stewart
17 does not conceal his identity behind a mask. He has
18 suffered numerous tragedies in his life but always
19 overcomes them, emerging even more dedicated to the
20 ideals for which the Green Lantern Corps stands.

21 "Obverse designs feature iconic
22 depictions of Green Lantern. Reverse designs amplify

1 the thematic values of Honorable and Powerful,
2 connecting Green Lantern and Green Lantern's story to
3 American values and culture."

4 So we will quickly walk through the
5 designs. The Obverse Design 1 "depict John Stewart,
6 Earth's third Green Lantern, with his illuminated
7 power ring, soaring above the Earth. His focused gaze
8 and shield like stance reflect his unwavering resolve
9 and selfless dedication. Fueled by an indomitable
10 will his ring channels his relentless pursuit of duty
11 and mission." So we have the gold, the silver, and
12 the clad. And this is Warner Brothers Discovery's
13 first preference.

14 Moving on to Design 2, these designs
15 "feature Green Lantern holding up an illuminated
16 lantern while patrolling the cosmos. The lantern acts
17 as a battery that recharges his ring of power."

18 We have the gold, the silver, and clad.

19 Design 3 "feature Green Lantern poised
20 to confront any cosmic threat. The energy field
21 surrounding him is an extension of his ring's immense
22 power that also acts as a protective shield in the

1 vacuum of space." And this is the second obverse
2 preference. We have the gold, silver, and clad.

3 Moving into the reverse designs, in
4 addition to the traditional coin design descriptions,
5 these designs may also contain the inscriptions "Green
6 Lantern" and "Honorable and Powerful."

7 So Design 1 features "John Stewart,
8 lantern in one hand, blasting a beam of light from his
9 power ring towards the electrified Green Lantern
10 symbol." We have the gold coin and the medal designs.

11 Design 2 "depicts Green Lantern
12 creating a construct of the Liberty Bell with his
13 power ring in front of Independence Hall." And we
14 have the coin design and the medal design.

15 Design 3 "features the raised fist of
16 the Green Lantern, his ring emitting a glowing beam of
17 light, highlighting it as a source of power." This is
18 the first choice for a reverse design. And we have
19 the coin and then the medal design.

20 And Design 4 "features John Stewart
21 coming through the Green Lantern symbol. The
22 construct in the background represents John Stewart's

1 engineering expertise." This is the second choice for
2 a reverse design. We have the coin and the medal.

3 And then Design 5 "depicts a fist and
4 power ring emerging through the iconic Green Lantern
5 symbol. The construct in the background represents
6 John Stewart's engineering expertise."

7 And we have the coin and the medal.

8 And Mr. Lewis is now on with us.

9 Thank you so much. We are running a
10 little bit ahead of schedule, so we --

11 MR. LEWIS: I see. I see.

12 MS. SULLIVAN: Unheard of for a
13 meeting. But thank you for being with us, and --

14 MR. LEWIS: Absolutely.

15 Well, I just want to just thank you
16 guys again for being on this journey with us and, you
17 know, being able to participate today. After having
18 experience of spending time with the team, touring the
19 Mint, and just having a chance to go through the last
20 year of how our teams have worked together to really
21 create something that I think is truly incredible, I
22 just really want to thank you for just the partnership

1 on this journey. And it just keeps getting better and
2 better.

3 MS. SULLIVAN: Thank you so much.

4 Mr. Chair, I will turn it back over to
5 you.

6 CHAIRMAN VAN ALFEN: All right. Thank
7 you very much, Megan.

8 And welcome, Mr. Lewis. Again, very
9 good to see you.

10 MR. LEWIS: Absolutely. Absolutely.

11 CHAIRMAN VAN ALFEN: All right. Before
12 we begin, are there any technical or legal questions
13 or comments from the Committee about the program
14 before we open the floor to discussion on the Green
15 Lantern portfolio?

16 Chris Capozzola, I see that your hand
17 is raised.

18 DR. CAPOZZOLA: All right. Hi there.
19 This is Chris Capozzola.

20 I am just going to invite the Mint
21 staff to make some comments on a topic that I raised
22 in a previous meeting in September of 2024 about the

1 program, so this might be familiar to you.

2 I welcome this effort to recognize
3 comic art as a uniquely American art form. And I, you
4 know, sort of recognize that the program represents a
5 shift in practice by collaborating directly with and
6 depicting the creative assets of a publicly traded
7 company.

8 American traditions of comic art are
9 multivocal and include independent, nonprofit,
10 alternative, open access, and underground comic
11 publication practices. And while these excellent
12 portfolios continue the work that begins, I certainly
13 hope that the program overall, in order to reflect the
14 comic art in all of its sort of multiple voices and
15 approaches, will continue to explore the wide range of
16 producers. And I invite the Mint to speak to that
17 question.

18 CHAIRMAN VAN ALFEN: Thank you very
19 much.

20 MS. SULLIVAN: And we appreciate the
21 question. We appreciate the question. Thank you very
22 much. And this program is intended to work beyond the

1 current program.

2 Looking at these particular characters,
3 we are hoping to continue to expand to look at other
4 entities in the comic space, which -- you are
5 correct -- is very vast. And so that is our hope with
6 this program, because it is such a uniquely American
7 way of expression and art form.

8 CHAIRMAN VAN ALFEN: Thank you.

9 Donald Scarinci, I see that your hand
10 is raised.

11 MR. SCARINCI: So I'm a little confused
12 about -- we have a clad version of an obverse but no
13 clad version of a reverse. What's going on with that?

14 MS. SULLIVAN: It's my understanding --
15 And please, Boneza, correct me if I'm
16 wrong.

17 -- the medal reverses are the same. So
18 we've got the dated silver medal. We've got a dated
19 medal and then an undated medal. And so the medal
20 reverses are the same, so you only see it the one
21 time.

22 MR. SCARINCI: So are we -- we didn't

1 do any clad versions for this year's comic art medals.

2 MS. SULLIVAN: It is my understanding
3 that the intention would be that the dated coins and
4 medals come out in that particular year; and then the
5 undated ones, because they are undated, can be done
6 later, can be released in a future year.

7 MR. SCARINCI: So --

8 MS. HANCHOCK: Hi. This is Boneza
9 Hancock. Yes, that is correct. The clad versions
10 are going to be released later. You know, I don't
11 think we have a representative from sales and
12 marketing. And if we do, they can feel free to chime
13 in, as that is not our department.

14 However, yes, the clad medals,
15 reverses, since it's the same design, we only are
16 presenting one design to represent the reverses of the
17 same design across all medals: gold, silver, clad.
18 So that's why you only see one design. And --

19 MR. SCARINCI: Oh. So the reverse is
20 standard for all three?

21 MS. HANCHOCK: Correct. Correct.

22 MR. SCARINCI: And that's the reverse

1 that we -- whatever reverse we select for Green
2 Lantern, we're going to put it on the others? Is that
3 what you're saying?

4 MS. HANCHOCK: No.

5 MS. SULLIVAN: So you're looking at,
6 you know, a set of designs. So all of the coin and
7 medal for this set, for, you know, the Green Lantern
8 coin, the central design element for the coins and the
9 medals will be the same. It's the inscriptions that
10 differ. And so we present both of those to you.

11 So you can see here, this medal reverse
12 does not contain any sort of medal content
13 inscriptions. It does not contain any traditional
14 coin inscriptions. It is simply the medal design,
15 whereas the coin reverse has "United States of
16 America." You've probably seen it. There we go. So
17 it has all of that information.

18 So these really work as a set. As
19 you're selecting, the coin and medal should match each
20 other. We just present everything so you can see how
21 they would look with the variety of inscriptions.

22 MR. SCARINCI: So are we going to go

1 back and do that for this year as well, make clad
2 versions?

3 MR. MENNA: The clad versions were
4 presented last year as well.

5 MS. SULLIVAN: They were presented. We
6 did present the -- and again, as Boneza mentioned, we
7 don't have sales and marketing on to speak to exactly
8 what the plans are. But we did present. That was the
9 initial intention, that there would be a clad version
10 that could be produced and released later, in later --
11 you know, I think the initial intention was the
12 following year. But I can't speak to the plans. I
13 apologize.

14 MR. SCARINCI: Okay. So -- all right.
15 That's fine. Let's move on.

16 MS. SULLIVAN: This is how we presented
17 them last year. This is exactly the same cadence that
18 we presented to you, so we have not changed anything
19 here.

20 MR. SCARINCI: Listen. You know, I
21 think the clad coins are an important thing to do. I
22 think we have a huge market for these coins that I

1 hope, you know, the marketing department, you know,
2 really is communicating with the licensee. And, you
3 know, I mean, you know, I don't know what kind of
4 marketing is being done.

5 There is a wide world of people who
6 love these comics, and I don't think the Mint is
7 reaching that wide world. So, you know, we'll save
8 that for another day.

9 You know, if the marketing department
10 comes to our next meeting, I certainly have a lot of
11 questions about how they're proceeding. You know,
12 Comic-Con, what do we do there, right, with, you know,
13 hundreds and hundreds of thousands of people who might
14 buy these coins?

15 So, you know, I just -- anyway, I'm
16 addressing questions to people who aren't here; so
17 we'll save it. Next time we'll talk about it.

18 CHAIRMAN VAN ALFEN: All right, Donald.
19 Thank you much.

20 Joe Menna, I see your hand is raised.
21 I believe you're muted.

22 MR. MENNA: Since Donald and I are both

1 local, I'll take you to New York Comic-Con this year.

2 But anyway, if Megan's cool with this,
3 I just want to make a general process comment.

4 We learned a lot the first year working
5 together, and I think we found a way to work even more
6 closely together with our partners at Warner Brothers
7 Discovery. There was a lot of collaborative input.
8 And I would say that I think we've got the secret
9 sauce in terms of collaboration down for an
10 unprecedented program, and I just appreciate the
11 opportunity to work with Preston's team and other
12 stakeholder input from DC. Thank you.

13 CHAIRMAN VAN ALFEN: All right. Thank
14 you, John.

15 MR. LEWIS: Thank you. Likewise.

16 CHAIRMAN VAN ALFEN: Are there any
17 other questions or comments from the Committee?

18 Okay. And just as a point of
19 clarification, just so that we are all on the same
20 page as it were, my understanding is that we
21 effectively have three different reverse designs to
22 select from and five different reverse designs. And

1 there are, of course, you know, differences in
2 inscription and so forth; so just bear that in mind as
3 we go forward.

4 And with that, let us begin our
5 consideration. And as always, I would like to remind
6 the Committee members to keep your comments to five
7 minutes or less and please to identify yourself for
8 the record prior to speaking.

9 So let's begin with Chris Capozzola, if
10 you would, please.

11 DR. CAPOZZOLA: All right. This is
12 Chris Capozzola. My comments here are really quite
13 brief. You know, I will just observe that, you know,
14 it's important for us to think about the obverses in
15 the arc of the ones that we approved last year and,
16 you know, sort of Superman and Batman and Wonder
17 Woman. And I appreciate the effort at consistency and
18 variation across that.

19 And of the obverses, I find of
20 Obverse 1 most compelling. It is my understanding --
21 and people who know this character better can correct
22 me -- that the Green Lantern does leave Earth, right,

1 whereas the Superman and Wonder Woman images seemed
2 more to be in the atmosphere rather than in space.
3 And so that's just something I wanted to draw
4 attention to. And so of those three, I thought of
5 Obverse 1 was preferred.

6 On the reverse, I actually find
7 Reverse 3 to be more -- I think it's three. Sorry.
8 Sorry. Reverse 4. Sorry. Reverse 4 is my preference
9 here just because I really like that the activity and
10 the movement, you know, that you can kind of see and
11 the way that it communicates that, whereas
12 Reverse 3 -- I recognize it's the preference of the
13 liaison -- seems a maybe a bit too abstract. But
14 again, I am happy to be outvoted by others; and I'll
15 leave it at that.

16 CHAIRMAN VAN ALFEN: Wonderful. Thank
17 you very much.

18 Donald Scarinci, if you would, please.

19 MR. SCARINCI: So I'm a big believer in
20 this program because, as you know, as you saw, the
21 presentation I did for National Coin Week, you know, I
22 tried to make a case that just like our American

1 Liberty Gold Coin program, you know, where we're
2 asking the artists to come up with Liberty in new and
3 different 21st Century ways and shed the iconography
4 of the past that no kid or adult today really could
5 appreciate, the Civil War images and these images that
6 every collector seems to love and can't get passed.
7 Right?

8 But, you know, it's a new generation of
9 people. There's a new generation of people to inspire
10 by the greatness of America. And, you know, our coins
11 need to reflect the greatness of America. The
12 iconography of comics, and especially these
13 superheroes, this means something to people. Right?
14 This resonates with average people and has meaning and
15 depicts America. It reeks of America, which is, you
16 know, exactly what we're looking to achieve.

17 And so, you know, I think this is an
18 important series that we're doing; and I'm very
19 concerned that we're missing the boat, you know, in
20 promoting it. And I'm happy that the licensee is
21 here.

22 And I am going to defer to the

1 licensee's recommendation because I'm hoping that
2 Warner Brothers is going to kind of take a more
3 prominent role in moving these coins out and sharing
4 American dreams, aspirations, and values with more and
5 more people. There's a lot of people that will
6 collect these coins. Maybe they're not the people
7 that are buying the gold. Maybe the gold is reserved
8 for nerds like me or, you know, people that, you
9 know -- or older buffs, comic buffs. But --

10 So I'm going with the recommendations
11 of Warner Brothers for obverse and reverse, and I just
12 don't know which reverse design -- I don't see a
13 reverse design, you know, that's compatible with 01.
14 I see the three obverses for 01, but I only see two
15 reverses for 01.

16 Or I think the recommendation was 03.
17 Right? And if that's -- that is the recommendation of
18 Warner Brothers? Is that true?

19 CHAIRMAN VAN ALFEN: That is the first
20 preference for the reverse from the liaison, as I
21 understand it, yes.

22 MR. SCARINCI: So the second valuable

1 thing here is, you know -- and I wish we could know --
2 I would love a Joe Menna coin. I would love a Joe
3 Menna obverse and reverse, right, because it's the Joe
4 Menna signature on this coin that really makes it; and
5 his work on the coins we did for this year are just
6 spectacular and, you know, especially on the 2-ounce.

7 You know, so I just -- I guess there's
8 no way to tell me because we don't like to share if
9 Reverse 3 is Joe Menna or not. And I know I can't
10 ask, so I'll just leave that be. But maybe in the
11 next portfolio for next year, we can pair them with
12 the same artist. This is a Joe thing. He's great at
13 it. I mean, why would we not have his designs on
14 these coins? Anyway, it is what it is. So I live
15 with it. You know, I'm happy.

16 I'm going to support three. I'm going
17 to support one, because I'm praying that you're going
18 to market it better.

19 CHAIRMAN VAN ALFEN: All right, Donald.
20 Thank you.

21 All right. Jeanne Stevens-Sollman, if
22 you would, please. Jeanne, are you with us?

1 All right. She might have dropped off.
2 Sam, why don't we go to you in the
3 meantime?

4 MR. GELBERD: Sure. Thank you, Peter.
5 This is Sam Gelberd.

6 Ultimately, for the obverse, I landed
7 on Obverse 2.

8 Obverse 1 looked a little odd to me
9 only in the sense that it almost looks like the Green
10 Lantern is kind of walking on Planet Earth, kind of,
11 like, standing on the Carolinas there; so it just
12 struck me as a little bit odd.

13 I think Obverse 2 leaves nothing to the
14 imagination, spells exactly who the character is.
15 That's Green Lantern on the front of that coin and
16 medal.

17 For the reverses, Reverse Number 1
18 looks pretty cool; but I think we can do a little
19 better.

20 Obverse 2 read a little strange to me.
21 It almost looked like the Green Lantern was kind of
22 seizing or capturing the Liberty Bell rather than

1 conjuring it; and I think that may be a little bit odd
2 of a choice, especially next year being the semi-Q and
3 coming out with that design. So I shied away from
4 that one.

5 I do agree with the liaison that
6 Reverse 3 should be the overall choice for this thing.
7 It's very powerful. I think it says everything we
8 need about Green Lantern's character.

9 Reverse 4, I just thought it was
10 strange having the running image toward you if we have
11 something similar to that on the obverse; so I kind of
12 moved away from that as well.

13 Reverse 5 would also work. I like, you
14 know, having the ring there just first and just very
15 prominent. Looks pretty cool.

16 But again, ultimately my picks will be
17 Obverse 2 with Reverse 3. Thank you

18 CHAIRMAN VAN ALFEN: Sam, thank you
19 very much.

20 Mike Moran, if you would, please.

21 MR. MORAN: Thank you, Peter. I don't
22 share Donald's passion for this series, but there are

1 other members of my family who do, so I've realized
2 that and pretty much get out of the way.

3 I am going to give my points to Warner
4 Brothers across the board on all these because I think
5 they need to have a hand in this, particularly on the
6 marketing; and I'm all for them. Thank you.

7 CHAIRMAN VAN ALFEN: All right.
8 Wonderful. Thank you.

9 Dr. Harcourt Fuller, if you would,
10 please.

11 DR. FULLER: Thank you, Mr. Chairman.
12 This is Dr. Harcourt Fuller. I think that there are
13 lots of great designs in this portfolio. Ultimately,
14 I think I will also go with the preferences of Warner
15 Brothers; but just let me make a couple of points.

16 I do actually like Obverse 1. I think
17 that he's kind of, you know, staring you in the face.
18 He's bold. He's ready to rock. He's ready for
19 action. So I think I like that as well.

20 Can we go to two, please, Obverse 2?
21 Thank you.

22 I also like Obverse 2 because what I

1 see here, again, is action. It's motion. He's on the
2 go. He's on the move. He's ready to rock. And I
3 think, you know, that says it all.

4 Can we go to the reverses, please?

5 I think that Reverse 1 is my favorite.
6 There's just so much symbolism in this iconography, so
7 much movement, that I think it just speaks volumes.
8 So I think that's one of my favorite that I'll give
9 lots of points to.

10 Can we go to two, please?

11 I believe it was Sam that mentioned
12 this. I was a little bit apprehensive about this one
13 because, again, it does look like he's sort of
14 capturing or freezing the Liberty Bell; so I wasn't
15 sure that it was conveying the message that was
16 intended. So I'll move away from that.

17 Can we go to three, please?

18 MR. SCARINCI: I think this is
19 powerful. And, you know, this would go with, I
20 believe, either Obverse 1 or 2. And those are my
21 comments. Thank you.

22 CHAIRMAN VAN ALFEN: All right. Thank

1 you very much, Dr. Fuller.

2 Annellisa Purdie, if you would, please.

3 MS. PURDIE: Thank you, Mr. Chairman.

4 This is Annellisa Purdie.

5 I want to just very briefly echo
6 Donald's sentiments about comic arts and the resonance
7 that they have with the population. And there are
8 many opportunities to explore the impact that comics
9 have on people and that they are an important part of
10 Americana and that there are ways to integrate that
11 with the Mint. And I'm looking forward to seeing what
12 else can be done with this project as we continue.

13 For the obverses, my preference is
14 going to be Obverse 3. This is, in large part, to the
15 glow that's surrounding Green Lantern. I think that's
16 an important part of his character. It still has the
17 dynamism of Obverse 1. But at the same time, we're
18 seeing here part of his power, his particular
19 superpower; and he's still in outer space.

20 The reason why I turned away from
21 Obverse 2 is on a technical issue. Green Lantern does
22 not carry his power source of a lantern around

1 everywhere because people would steal it otherwise.
2 It stays static. So the idea of him carrying this in
3 space in which somehow Saturn and, I'm assuming, Venus
4 are also close to each other -- but the idea of him
5 carrying this around wouldn't make much sense; and to
6 hardcore comic fans, they would probably point that
7 out too. But I do like the depiction of the action
8 here, but my preference is for three.

9 For the reverses, I also had concerns
10 about Reverse 2 in this capturing of the Liberty Bell,
11 which doesn't seem ensconced in a ray of light as much
12 as it is in goo. As well, also for historical
13 purposes, I would be very concerned about John Stewart
14 in Philadelphia at this time. So I don't see how that
15 would work out very well. But the design itself is
16 very lovely, and I love that the details are here.

17 My preference for the reverses for this
18 design are actually Reverse 5. And I was drawn to
19 this over the others because I tend to go away from
20 reverses that also depict the hero on the other side
21 for repetition. But I think that this sums up well
22 the power of the ring. It's a nod to the engineer's

1 ring, to his practice, to his former life, to the
2 civilian life. And it's very dynamic in the way that
3 this ring is coming at someone; and we see the symbol,
4 again, of the power. My only concern with this design
5 was that the \$50 mark at the bottom would need to be
6 much more defined because it does get lost in the
7 different rays. But I like the architectural design
8 of this one. It's very symmetric. And those are my
9 thoughts. Thank you.

10 CHAIRMAN VAN ALFEN: All right,
11 Annellisa. Thank you very much.

12 John Saunders, if you would, please.

13 MR. SAUNDERS: Thank you, Peter. John
14 Saunders here.

15 On the obverse, I didn't like
16 Obverse 1. It looks to me like he's in a pose. He
17 could have had two barbells in the hand and be doing
18 exercises as opposed to standing there. I'm not quite
19 sure what the pose means.

20 My preference was two. I take the
21 point that he doesn't normally carry the Green
22 Lantern, but it also tells you who we're talking about

1 here. You know, the uniform of Green Lantern is not
2 something that, I think, jumps out at you as much as
3 the fact that the lantern is there.

4 I did like the fact on Design 1, there
5 was kind of a starburst at his ring to pull attention
6 to it. I wouldn't mind seeing that Starburst from
7 Design 2 just where the ring is. But two is my strong
8 preference.

9 Three is okay, but it looks like he's
10 kind of getting in a boxing pose there. So I didn't
11 quite understand the pose, and I just liked two
12 better.

13 In terms of reverse, I would like to
14 know the story behind the Liberty Bell. I'm sure it's
15 obviously an episode that I never read the comic on,
16 so I don't know what he's doing and why he's doing it,
17 so I would like to understand that. I presume since
18 he's Green Lantern, he has a good reason for it and is
19 doing something good; but it would be nice to know
20 that.

21 But given that we know what the story
22 is, I like that design because it is the

1 semi-quincentennial year; and putting a Liberty Bell
2 onto a coin, I think, has some appeal for kind of
3 combining themes or reference from one one theme to
4 another theme. So assuming there's a good story
5 behind it, which I believe there is, I like two best.

6 Design 3 was probably my second choice.
7 Designs 4 and 5 were okay also. I didn't particularly
8 like Design 1. But again, my preference is going to
9 be two followed by three.

10 And again, I would like to know the
11 story. If anybody knows the story, they could tell us
12 now, because I'll be thinking about it even if we
13 don't adopt that design, wondering what the hell the
14 story was. So that's my thoughts for the subject.

15 CHAIRMAN VAN ALFEN: I would be very
16 happy to take a moment to have that story explained to
17 us if somebody from Mint is able to do so. Anyone?
18 All right. Well, we will await the story a little bit
19 later.

20 Kellen Hoard, if you would, please.

21 MR. HOARD: Sure. This is Kellen
22 Hoard.

1 For me in this comic art series, I'm
2 really looking for two things in particular: one is
3 action-oriented characters, and the other is diversity
4 of movement. And so for that reason, I have a
5 preference for the Series 3 obverse.

6 Series 1 is okay. But his pose is very
7 similar to that of the Superman design which is
8 ultimately selected, and the design doesn't clearly
9 highlight anything special about him except that he
10 can fly in space. But, like, it doesn't get at his
11 powers; and it has quite a bit of similarity, I think,
12 to our Superman design.

13 Series 2 I find to be overcrowded and
14 maybe less directly connected to his, you know, mythos
15 as a human or his powers.

16 To me, Series 3 is by far the
17 strongest. His pose is one of defense of his home
18 planet up against intergalactic threats. It shows his
19 powers quite uniquely. It's a new pose. It's dynamic
20 and action-oriented. To me, that is exactly what
21 we're looking for. So Series 3, I think, is the way
22 to go for obverses.

1 For the reverse, I agree with
2 Annellisa. We really don't need another full body
3 action shot of him. I mean, it ends up being kind of
4 repetitive since we already have that on the obverse.
5 I also want to avoid a design which looks maybe too
6 gimmicky for a U.S. Mint product. And so I'm
7 therefore drawn mostly to Reverse 3.

8 I think Reverse 3 strikes a really good
9 balance, illustrates the powers well, and pairs nicely
10 with that Series 3 obverse. So that is what -- I'm
11 going to recommend three and three for the Green
12 Lantern. Thank you.

13 CHAIRMAN VAN ALFEN: All right. Thank
14 you very much, Kellen.

15 Art Bernstein, if you would, please.

16 MR. BERNSTEIN: This is Arthur
17 Bernstein. And I prepared for this meeting a few days
18 ago and knew exactly what I wanted to say. And now,
19 having listened to everyone, I'm completely confused
20 as to what we should do because I didn't know much
21 about Green Lantern coming into this conversation.

22 Annellisa's point about the lantern was

1 concerning to me because I did like some of the images
2 that showed the Green Lantern carrying the Green
3 Lantern. Having said all that, I'm prepared to go
4 with the recommendation of Warner Brothers for the
5 obverse, although I did also like Obverse 2 because
6 he's carrying the Green Lantern; and I appreciated the
7 image of the planets all around him, making clear that
8 he traveled around the universe.

9 For the reverse, I share Chris
10 Capozzola's preference for Warner Brothers' second
11 choice. That is Reverse 4. To me, it's a more
12 elegant image than Warner Brothers' first choice of
13 Reverse 3.

14 Reverse 3, that fist just seemed too
15 much to me; and it reminded me of an ad for Crunch
16 Fitness. Those are my comments. Thank you.

17 CHAIRMAN VAN ALFEN: Thank you very
18 much, Art. And like you -- it doesn't matter how much
19 prep you do before these meetings because your
20 colleagues will always have a way to change your mind
21 about all of that -- I came into this meeting fully
22 willing to support the preferences of Warner Brothers

1 and Liaison, but I have to say that my thinking on
2 this has shifted slightly.

3 I still would be happy to support
4 Obverse 1 and Reverse 3. However, I am beginning to
5 think that Obverse 3 might perhaps be the better
6 design. And I also am drawn more to Reverse 5 than I
7 am to Reverse 3 at the moment.

8 I do think that having the figure on
9 both the obverse and reverse can be a little just
10 repetitive. And so the fact that the ring is the
11 symbol of power and that there is, you know, the hand
12 there, I think that it does obviate some of that
13 repetition.

14 Unfortunately, it looks like we have
15 lost Jeanne; so we will not be asking her comment; but
16 my understanding is that she will score, nevertheless.

17 So with that, I will ask if there are
18 any questions or motions --

19 MR. MENNA: Mr. Chairman, can I just
20 offer some clarification?

21 CHAIRMAN VAN ALFEN: Oh, yeah. Joe
22 Menna?

1 MR. MENNA: Yeah. I'll just offer some
2 brief clarification. No disrespect to anyone on the
3 Committee.

4 The Green Lantern can manifest their
5 lantern at any time they need to recharge anywhere.
6 And the lantern itself is an allusion to the Green
7 Lantern's oath. All the Green Lanterns take the same
8 oath: "In brightest day, in blackest night, no evil
9 shall escape my sight. Let those who worship evil's
10 might, beware my power, Green Lantern's light." So
11 it's an allusion to what the core stands for.

12 CHAIRMAN VAN ALFEN: All right. Thank
13 you, Joe. And while we have you, can you explain the
14 symbolism of the Liberty Bell in Reverse 2? Do you
15 know what the story is there?

16 MR. SCARINCI: I can explain that,
17 Peter.

18 CHAIRMAN VAN ALFEN: Oh, okay.

19 MR. SCARINCI: So the image actually --
20 I did a quick check just now -- it comes from
21 Volume 2, Number 76. And as you can suspect, it's
22 metaphorical. The Liberty Bell highlights the

1 American symbol of freedom and justice. Right? That
2 would be the way you would interpret the Liberty Bell.
3 And by ensconcing it in light, Green Lantern is
4 protecting these ideals. That's the intention. It
5 was a key moment in that volume. And, you know, it's
6 actually one of the reasons I think we're on the right
7 track with the comic coins.

8 CHAIRMAN VAN ALFEN: All right. Thank
9 you very much.

10 Are there any other questions or
11 comments from the Committee at the moment or from our
12 liaison, Mr. Lewis?

13 MR. LEWIS: No, no additional comments.
14 And just, again, I'm just so thrilled with the passion
15 and the care that everyone's taking in terms of making
16 the decisions that we're making for the program. So
17 thank you.

18 CHAIRMAN VAN ALFEN: All right. Thank
19 you very much, Mr. Lewis.

20 I will now ask the Committee to send
21 your score sheets to Mr. Jim Kennedy. And while you
22 are doing that, I would suggest that we move on to the

1 second portfolio and have our representative from the
2 Office of Design Management, Megan Sullivan, introduce
3 the portfolio for the character Robin.

4 If you would do so, Megan, please.

5 MS. SULLIVAN: Thank you very much.

6 "Dick Grayson is the youngest in a
7 family of acrobats known as the Flying Graysons. On
8 one fateful night in Gotham City, Dick watched in
9 horror as mobsters killed his parents in order to
10 extort money from the circus that employed them.

11 "Seeing some of himself in the young
12 acrobat, Bruce Wayne took him in as his legal ward
13 after also witnessing the crime. Bruce helped Dick
14 find a productive outlet for his grief along with a
15 new purpose. He would eventually entrust him with his
16 secret identity as Batman while helping him develop
17 one of his own.

18 "As Batman's protégé, Robin puts those
19 fearless acrobatic skills to use making the Dynamic
20 Duo virtually unstoppable. Commonly known as the Boy
21 Wonder, he also provides hope and the promise of
22 family throughout the Dark Knight's crusade. As Dick

1 matures into his own entity, Robin provides more than
2 just an identity, but a mantle to be passed on to the
3 most worthy.

4 "Obverse designs feature iconic
5 depictions of Robin. Reverse designs amplify the
6 themes of Fearless and Loyal, in a manner that
7 connects Robin or Robin's story to American values and
8 culture."

9 Beginning with the obverse designs,
10 Obverse Design 1 "feature Robin fearlessly swinging on
11 a rope high above Gotham City." I'll click through
12 the three designs.

13 Obverse 2 "depicts Robin effortlessly
14 swinging throughout Gotham City." Obverse 2 is Warner
15 Brothers Discovery's second choice for an obverse
16 design.

17 And Obverse 3 "feature a sharp and
18 focused Robin swinging with the aid of his rope." And
19 this is the first choice for an obverse design.

20 Moving to the reverse designs, here, in
21 addition to the traditional coin inscriptions, the
22 designs may contain the inscriptions "Robin" and

1 "Fearless and Loyal."

2 Design 1 "depict Robin standing guard
3 in front of a vault. Batman's shadow looms large in
4 the background as a nod to Robin's role as one-half of
5 the Dynamic Duo."

6 And Reverse 2 "depicts Robin bravely
7 swooping in to foil a group of criminals and a robbery
8 in progress."

9 Reverse 3 "features Robin, Batman's
10 loyal and fearless protégé, coming into his own,
11 taking a step out from the shadow of the Batman."
12 This is Warner Brothers Discovery's second choice for
13 a reverse design.

14 Reverse 4 "features a commanding Dick
15 Grayson center stage as he soars through the air on
16 aerial straps high above a crowd while his mother
17 looks up proudly from below. Full of potential, he is
18 heroic, fearless, and loyal." And this is Warner
19 Brothers Discovery's first choice for a reverse
20 design.

21 And that concludes the portfolio.

22 CHAIRMAN VAN ALFEN: All right.

1 Wonderful, Megan. Thank you very much.

2 Are there any technical or legal
3 questions from the Committee about this program or
4 this portfolio before we open the floor to discussion?

5 All right. And seeing none, then let
6 us begin our discussion with the usual pleas to keep
7 your comments to five minutes or less and to identify
8 yourself prior to speaking.

9 So why don't we begin with Kellen
10 Hoard.

11 MR. HOARD: This is Kellen Hoard. I
12 can't believe I'm first. This is a big day. Oh, my
13 goodness.

14 For me on this series, again, what I'm
15 looking for, action-oriented characters, diversity of
16 movement. And so for the obverse, I really like
17 either Series 1 or Series 3. I'll just look at both.

18 What I like about Series 1, in
19 particular, is really its balanced and dynamic motion
20 with Robin's leg parallel to that building, its sense
21 of space in the city actually taking -- you know,
22 sense of groundedness. I also appreciate that it has

1 some similarities to the Batman obverse: both in kind
2 of directional motion it's similar, the inclusion of
3 the building element corner. It's subtle but
4 evocative of their closeness and partnership.

5 However, at the same time, like I said,
6 I look for diversity of movement; and so I worry about
7 the extent of that similarity, which is why I also
8 appreciate Series 3 as an alternative, which is a
9 little bit more in contrast to the Batman obverse.
10 He's moving in a different direction. He's not kind
11 of tied against the cityscape in the same way.

12 So I can go either way on that one, and
13 I'm open to hear the Committee's thoughts on that.

14 For the reverse, I really want to avoid
15 Batman. This is not about Batman or the Dynamic Duo.
16 It's about Robin. We did a Batman coin, and so I tend
17 against really any reverse that has him.

18 I'm also against putting literal
19 villains on our money. That feels like the wrong
20 approach to me: like literal criminals that we're
21 featuring.

22 And so for me, I lean towards Reverse

1 Series 4. To me, it is -- I don't know if it's
2 popping up there. Yeah. To me, it is different; it's
3 well constructed; it has neither Batman nor evil; and
4 it's the only one that meets all those criteria. So
5 even though it's maybe not my first choice of design
6 ever out of the options that we have, I think this is
7 kind of the interesting one that takes this series in
8 a different direction. So that are my thoughts on
9 that series. Thank you.

10 CHAIRMAN VAN ALFEN: All right, Kellen.
11 Thank you very much.

12 John Saunders, if you would, please.

13 MR. SAUNDERS: Thank you, Peter.

14 It's John Saunders here. For the
15 obverse designs, I liked all three, quite honestly. I
16 thought any of them would work. I have a little
17 concern about Obverse 1 in that when I first glanced
18 at it, I thought something was wrong with Robin's eye.
19 But looking at it closer, I see it's his mask. But I
20 still -- the first impression, it looks kind of
21 strange the way the mask is depicted in profile here,
22 that you really have to look at it close to see what

1 it's saying; and a lot of people don't look that
2 close. So because of that, I'm going to favor
3 Obverse 2. But as I say, I could take any one of the
4 three of them. I thought they were all excellent.

5 Reverses I have some more strong
6 opinions on. I liked Reverse 1. I like the vault
7 door. It reminds me of my early coin collecting days
8 when I used to go to the bank and get bags of pennies
9 to go through and so forth. So it's just a symbolism
10 I like.

11 Very seldom you'll hear me say this,
12 but I did not like Reverse 2. I thought it was, one,
13 too busy. I thought it was kind of crazy having
14 people that are in the process of a robbery wearing
15 something that kind of looks like a jail uniform. I
16 mean, it's obviously just to show their crooks; but,
17 you know, you're hardly going to put your jail uniform
18 on to go rob a bank or whoever they're robbing.

19 Obverse 3 was attractive to my mind.

20 Obverse 4 was attractive. I was a
21 little bit put off because it doesn't say anything to
22 show that this is Robin other than him being on the

1 back of the coin with Robin in the front. But it's a
2 nice dynamic design.

3 So I like one, three, and four. In
4 terms of which my first pick is, I'm going to listen
5 to what everybody else has to say. As it's been
6 pointed out a couple of times, after you listen to
7 people, sometimes you get a slightly different
8 perspective on some of the designs, so like them
9 better or not like them as well. Thank you very much

10 CHAIRMAN VAN ALFEN: No, John. Thank
11 you very much.

12 Sam Gelberd, if you would, please.

13 MR. GELBERD: Thank you, Peter. This
14 is Sam Gelberd.

15 Ultimately I did like the second
16 choices for picks of the liaison. I liked Obverse 2
17 with Obverse 3. Many people have already said today
18 the connections that we have as people with these. It
19 brings me right back to my youth when I was watching
20 the reruns of the sixties with Adam West and Burt
21 Ward.

22 Obverse 2, I think, just really

1 captures the spirit of Robin completely. It still has
2 a nice tie-in with the others that were issued this
3 year, so it still has that consistent feel, but he's
4 still his own character on this. So I do prefer
5 Obverse 2 as my ultimate choice.

6 Now, for the reverses, Reverse 1 is
7 close; but I think it misses that nostalgia mark.

8 And Number 2, definitely nostalgic.
9 All it needs is some onomatopoeia to complete it, and
10 I think that reverse would be pretty good. But as
11 John just said, it is a bit too busy; so I won't be
12 choosing that one.

13 Reverse 3, I think, does the best job.
14 I understand we want Robin to be his own person: like
15 Kellen said, no Batman on there. But I like that it's
16 a subtle nod to Batman, so he's kind of standing there
17 in front of the shadow. So I do kind of appreciate
18 that for the reverse for Robin.

19 With Reverse 4, I appreciate the origin
20 story. I just think it may not translate as well for
21 this program. I just don't know if too many
22 collectors would really latch onto this. It's

1 aesthetically a very pleasing design. I just don't
2 think it really conveys what we're going for, for this
3 program.

4 So again, ultimately, Obverse 2 with
5 Reverse 3 are my picks. Thank you, Peter.

6 CHAIRMAN VAN ALFEN: All right, Sam.
7 Thank you very much.

8 Annellisa Purdie, if you would, please.

9 MS. PURDIE: Thank you, Mr. Chairman.
10 This is Annellisa Purdie.

11 For the obverses of these designs, my
12 particular choice is Obverse 3 because it does
13 differentiate from the depiction of Batman that we've
14 seen overall. I like the determined look on Robin's
15 face. I think that Robin is a particularly difficult
16 character to get in representation because he's part
17 of the Bat family; but at the same time, he is his own
18 person; and I'm glad that the designs have gone with
19 the teenage Robin versus the child or the older Robin
20 as well. I really like the action and the overall
21 line of this one.

22 I liked Obverse 2. It does seem very

1 Burt Ward-ish. I think that the angle of Robin's cape
2 is a subtle nod to Batman as well in terms of the
3 design for the obverse --

4 Oh, Obverse 2, please. I'm sorry.

5 Thank you.

6 I think that the cape design is a nod
7 to Batman with the angles as well. I like the way
8 that he's coming forward; but in terms of shading, I'm
9 not sure how well this would go on a coin. I think
10 that the side view for Obverse 3, overall the
11 composition is a bit better.

12 For the reverses, none of them
13 particularly stood out to me or sparked particular
14 joy. I think for Reverse Number 1 for Series 1, this
15 is a very beautifully done design. And I like the
16 element of the shadow and Robin being very confident.
17 That safe design is wonderful. But again, concerns
18 about coming out from Batman's shadow. He is part of
19 the mythos, but he does have his own identity. I did
20 wonder at times how this would look as an obverse
21 versus a reverse with the portrayal when looking
22 through these designs, flipping back and forth with

1 that one. But in terms of merit and overall
2 composition, this is lovely.

3 For Reverse 2, I'm just impressed that
4 all of this action was fit on a coin period with
5 everything that's going on with the police chases and
6 the coins flying everywhere and him swooping in. I
7 think the design is very, very well done with the
8 details and everything; but I also am not sure how
9 well this would work on a coin with these sort of
10 Hamburglar-esque robbers over here.

11 I also did like Reverse Number 4 in
12 certain places. This is beautifully done. It's
13 stunningly done. The "\$50" is obscured, of course.
14 Overall the lettering is very obscured. But I did
15 like this nod to Robin's past. However, in terms of
16 the comic book itself, Robin is much older than he was
17 when his parents were tragically killed; and so I
18 don't think that this works as well with the
19 chronology.

20 But the action here -- again, the
21 lines; him looking upwards and feeling confident and a
22 nod to his later work as a superhero as well -- I do

1 think that this is beautifully done, and this is
2 definitely getting a merit score from me. Those are
3 my thoughts. Thank you.

4 CHAIRMAN VAN ALFEN: All right. Thank
5 you very much, Annellisa.

6 Dr. Christopher Capozzola, if you
7 would, please.

8 DR. CAPOZZOLA: All right. Good
9 afternoon, everybody. I will be brief.

10 And I think for the obverse, my
11 preference was for Obverse 3. I mean, all three of
12 them are very strong. But this one, if we're going to
13 be sort of thinking across the arc of the program,
14 there's a way in which we would want to take advantage
15 of, you know, different visualities to, you know,
16 convey these superheroes. So three just seems like,
17 you know, it's something that's not likely to be
18 repeated in some past or future coin.

19 On the reverse, I similarly was, you
20 know, hoping to avoid centering Batman; but I do think
21 it is possible to show Batman.

22 So I'm open -- I'm kind of torn here

1 between Reverse 3, which has a sort of small shadow
2 that sort of communicates that, which may or may not
3 actually translate on a coin, like, just, like, a
4 shadow.

5 And I am open to Reverse 4, taking
6 Annellisa's point that, you know, I just feel like the
7 individual on the reverse needs to look like the
8 individual on the obverse; and I think that they just
9 look different here, which could be fixed in
10 production. And I will note that the reverse of the
11 Superman coin does have the kind of young Clark Kent;
12 so we do have a precedent for doing that.

13 But I am also not quite sure with sort
14 of collectors and fans if this part of Robin's story
15 is as compelling as sort of, like, what Robin does.
16 And, you know, the particular kind of work of that in
17 sort of crime fighting and safety seems better
18 communicated by Reverse 3 than Reverse 4. But I've
19 heard a lot today, and I'm not quite sure where I'll
20 land. Thank you.

21 CHAIRMAN VAN ALFEN: All right. Thank
22 you very much, Chris.

1 Donald Scarinci, if you would, please.

2 MR. SCARINCI: I think Kellen is
3 absolutely right on target here. You know, I think
4 this coin is about Robin. Right? So the obverse -- I
5 mean, we can't get hurt with any of the obverses; so
6 whatever the outcome is will be a good outcome on the
7 obverses.

8 For me, for my taste, Obverse 1 -- you
9 know, I'm kind of visualizing it putting the Robin
10 piece together with the Batman piece; and so I'm kind
11 of looking at it with those eyes. And the pairing of
12 the Batman piece with 01 seems to work well.

13 On the reverse -- so again, I don't
14 think we can get hurt with any of these. I think
15 they're all terrific. I can see an argument for all
16 of them. But I prefer the pairing, because I think if
17 you're a Batman person, you're going to get the Robin
18 coin too. Right?

19 So in terms of the reverse, you know, I
20 mean, I think it's Reverse 01, is the correct reverse,
21 you know, because it is about fearless and loyal. I
22 mean, it is about -- that's Robin. Right? He's

1 fearless and loyal; and, you know, that's what it's
2 about. So --

3 And I kind of really like the shadow of
4 Batman in the reverse. It brings the two coins
5 together, the Batman coin and the Robin coin together,
6 with that shadow, you know, which is, you know, really
7 a smart design element.

8 And so for me on this, I go with
9 Obverse 1 and Reverse 01.

10 CHAIRMAN VAN ALFEN: All right, Donald.
11 Thank you very much.

12 Mike Moran, if you would, please.

13 MR. MORAN: Thank you, Peter. I'll be
14 very brief. I've listened to all this discourse, and
15 I understand very little of it. Therefore I will vote
16 for Number 3 on the obverse and 4 on reverse. I'm
17 done.

18 CHAIRMAN VAN ALFEN: -- enough.

19 MR. MORAN: Yeah, you be the cleanup
20 hitter here.

21 CHAIRMAN VAN ALFEN: Yep. All right.
22 Thank you, Mike.

1 Dr. Harcourt Fuller, if you would,
2 please.

3 MR. FULLER: This is Dr. Harcourt
4 Fuller. This is a really great portfolio.

5 Let's go to to Obverse 1, please.

6 I do like Obverse 1. I think Kellen
7 talks often about motion and things of that nature. I
8 like the fact that he's in motion. It's very dynamic,
9 and it's also very clean, so I like that.

10 Can we go to two, please, Obverse 2?

11 Again, you know, I like to see motion;
12 but I also, I like to see sort of the city in the
13 background so that we are reminded about, you know,
14 where he operated. Right? So I like to see that as
15 well, you know.

16 Let's go to the next one, please.

17 While this is probably my favorite as
18 far as the obverses -- I like that it's clean. I like
19 that he's moving forward -- but again, I like to see
20 the city in the background. You know, I think that
21 this sort of divorces him from, you know, his orbit,
22 from his world; so that's why I probably won't give

1 this max points. But it's a very clean design and a
2 design that shows forward motion.

3 Let's go to the reverses, please.

4 I wanted to address this issue of, you
5 know, "This coin is about Robin." Right? But in my
6 view, Batman can stand on his own but not Robin.
7 There is no Robin without Batman.

8 And in my view, I think when most
9 people think about Robin, they think about Robin in
10 the context of Batman more often than not. And so I
11 like the fact that people are reminded, yes, this is
12 about Robin. But we have to remember that, you know,
13 basically, you know, he works for Batman. And Batman
14 is shown as a silhouette. Right? So he's always
15 there. So even if Robin wants to be his own man, he
16 basically can't. Right?

17 So I think we need the reminder that,
18 you know, he would not exist had it not been for
19 Batman. And Batman, the silhouette of Batman, is not
20 overpowering even though it's large; but it's a
21 shadow. But yet, you still have Robin out front. So
22 I think it works.

1 Reverse 2, please.

2 I would agree with some of my
3 colleagues. I think for me this is too busy. Yeah,
4 it's a little bit too busy for me.

5 Next one, please.

6 I like this one also, although, again,
7 because it shows -- I like the confidence of stand or
8 stance of Robin, and I like the city in the
9 background. I'm not a big fan of that shadow of
10 Batman. I prefer the other one in, I think,
11 Reverse 1.

12 Can we go to four, please? I'm sorry.
13 Yes. Not four. What was the previous one?
14 Reverse 3? Right. Yes. Let's go to four, please.

15 I can't really give this one any points
16 because when I look at this -- and I understand this
17 is showing his previous life and that he was an
18 acrobat, but it just doesn't -- I don't see Robin
19 here. You know, I think I would want to see when
20 Robin becomes Robin, when he is Robin. I think this
21 is sort of -- it just doesn't show that. Right? And
22 I understand this is trying to communicate that this

1 was his previous life and all that, but I don't think
2 that it stands on its own, nor do I think it fits with
3 one of the obverses.

4 Those are my comments. Thank you.

5 CHAIRMAN VAN ALFEN: All right,
6 Dr. Fuller. Thank you very much.

7 Art Bernstein, if you would, please.

8 MR. BERNSTEIN: This is Arthur
9 Bernstein. I came into this meeting with one reason
10 why I preferred Obverse 2. Having listened to the
11 discussions, I now have two reasons. The first reason
12 I prefer Obverse 2 is because I felt that Obverse 1
13 and Obverse 3, the rope, to me, was distracting; it
14 looked like Robin had a tail. And I don't see that
15 problem with Obverse 2.

16 Having heard Dr. Fuller, I hadn't
17 actually noticed the skyline until he pointed it out;
18 and I think that's an important point. And so now I
19 have more reasons to support Obverse 2.

20 For the reverse designs, I'm leaning
21 towards Reverse 1. The detail of the vault I've just
22 found mesmerizing, and I like the effect of Batman in

1 the background. As Dr. Fuller said, these two are the
2 Dynamic Duo; and I think we need to reflect that Robin
3 was part of the Dynamic Duo. Thank you.

4 CHAIRMAN VAN ALFEN: All right. Thank
5 you very much, Art.

6 For my own comments, I do have a
7 preference for Obverse 3. I do like the simplicity
8 and the motion of this in comparison to the other two
9 obverse candidate designs.

10 For the reverse, I am happy to support
11 four, which is the preference of Warner Brothers
12 Discovery. I do like the aspect of the backstory.
13 Although, having listened to my colleagues, I also
14 would be happy to support Reverse 1 as well. I do
15 have some questions about Batman. But as Dr. Fuller
16 rather cogently explained, there would be no Robin
17 without Batman.

18 So thank you very much for underscoring
19 that.

20 I will ask at this moment if there are
21 any questions or comments from the Committee before we
22 proceed to scoring.

1 Chris Capozzola, I see your hand is
2 raised.

3 DR. CAPOZZOLA: Yeah. This is Chris
4 Capozzola. I think this is a question maybe for Joe
5 Menna at the Mint.

6 I'm wondering, from a design
7 perspective, if there is a way that Reverse 3 could
8 include some sort of building or urban element, you
9 know, almost like you have at the bottom of
10 Obverse 1 -- I'm sorry, not Obverse --

11 MR. MENNA: I'm sorry, Doctor. You
12 mean Obverse 3?

13 DR. CAPOZZOLA: Obverse 3. Yep.
14 Sorry. Or if that would just maybe seem too
15 cluttered.

16 MR. MENNA: I'm a little biased here.
17 I did actually -- look, I designed these. Everybody
18 knows I designed the obverse. I did try this with a
19 background and felt that it kind of obscured the
20 clarity of the silhouette and the way he's -- you
21 know, just the kind of triangle going to the left side
22 of the coin.

1 And I thought that -- you know, I'm
2 thinking about the whole set. So, like, you see
3 Wonder Woman in a very similar pose going in the other
4 direction in the first set; so this was kind of like
5 an answer. All of these were conceived in some way
6 tying into the first set; and then that would continue
7 in the third year too, that strategy, let's say, for
8 continuity's sake.

9 DR. CAPOZZOLA: All right. Okay.
10 Thank you.

11 CHAIRMAN VAN ALFEN: All right. Any
12 other questions or comments?

13 All right. I will now ask the CCAC to
14 score the candidate designs for the gold, silver, and
15 clad coins for the 2026 Robin comic art coins and
16 medals; and please do send those to Mr. Jim Kennedy.

17 And while that is taking place, I will
18 ask the representatives from the Office of Design --

19 MS. WARREN: Actually Peter --

20 CHAIRMAN VAN ALFEN: Yes?

21 MS. WARREN: Hold on one second. This
22 is Jennifer. I just want to make sure for the first

1 one, did Jim get all the scores so he at least can be
2 scoring them as we go along?

3 Or are you missing any from the Green
4 Lantern?

5 MR. KENNEDY: Yeah. This is Jim
6 Kennedy, counsel to CCAC. I am still missing
7 Dr. Capozzola and Annellisa.

8 CHAIRMAN VAN ALFEN: For Green Lantern.

9 MS. WARREN: Okay. So just FYI.
10 Great. Thank you.

11 CHAIRMAN VAN ALFEN: If the Committee
12 members could please forward your scores for both
13 Green Lantern and Robin to Mr. Jim Kennedy, that would
14 help us considerably.

15 And in the meantime, we will move on to
16 the third and last portfolio for the 2026 Comic Art
17 Program; and that is the character of Supergirl.

18 So Megan Sullivan and Boneza Hanchock,
19 if you could please present this portfolio to the
20 Committee. Thank you.

21 MS. SULLIVAN: Thank you very much.

22 Moving on to Supergirl, "Supergirl is

1 the most powerful teenager on the planet. Just like
2 her cousin Superman, she possesses superhuman
3 strength, speed, invulnerability, flight, and enhanced
4 senses. Faced with an entire world completely
5 unrecognizable from the one she grew up in, she's the
6 ultimate new girl in school, albeit one with
7 superpowers and a secret identity.

8 "Kara Zor-El was born and raised in
9 Argo City on the planet Krypton. As the planet was
10 facing its demise, her parents sent her out on a ship
11 to save her life. Kara eventually landed on Earth at
12 some point during the early years of her cousin
13 Kal-El's career as Superman. She was found and
14 adopted by the Danvers family in the small town of
15 Midvale. As Kara Danvers, she's a run-of-the-mill
16 teenager and high school student, but as Supergirl,
17 she's the protector of National City and one of the
18 most powerful heroes in the world.

19 "The obverse designs feature iconic
20 depictions of Supergirl. And the reverse designs
21 amplify the themes of Bravery and Grace in a manner
22 that connects Supergirl or Supergirl's story to

1 American values and culture."

2 Starting out for the obverse designs,
3 we have Design 1. This design "depicts a brave and
4 purposeful Supergirl gracefully soaring high above
5 National City." This is Warner Brothers Discovery's
6 second choice for an obverse design. Flipping through
7 the options.

8 Design 2 "depict a determined Supergirl
9 soaring high above the clouds with her cape billowing
10 in the wind." This is Warner Brothers Discovery's
11 first choice for an obverse design.

12 And then Design 3 "features Supergirl
13 flying through space. As a champion whose journey
14 transcends Earth, this depiction embodies this
15 character's rich legacy of cosmic adventures."

16 Moving to the reverse designs, in
17 addition to the traditional design coin inscriptions,
18 the designs may also feature the inscriptions "Bravery
19 and grace" and "Supergirl."

20 Design 1 "features Supergirl, along
21 with her trusty super dog Krypto, drawing strength
22 from a distant planet's three yellow suns."

1 Design 2 "features Supergirl lifting a
2 block of concrete, accompanied by Krypto. She
3 performs an incredible feat of strength while
4 retaining a quiet sense of grace."

5 Design 3 "depicts Supergirl and Krypto
6 watching over the United States Capitol." And
7 Design 3A is an alternate version featuring an eagle.
8 And Design 3 is Warner Brothers Discovery's second
9 choice for a reverse design.

10 Design 4 "features Supergirl and Krypto
11 flying high above her adopted home of planet Earth."

12 And Design 5 "depicts Supergirl and
13 Krypto surrounded by a starburst effect. The
14 additional inscription featured on the medal version
15 is 'Bravery lifts her, grace guides her'; and that
16 includes her "thematic values of bravery and grace."
17 And this is Warner Brothers Discovery's first choice
18 for a reverse design.

19 And that concludes the portfolio.

20 CHAIRMAN VAN ALFEN: All right. Thank
21 you very much, Megan. And I might take issue with the
22 declaration that Supergirl's the most powerful

1 teenager on the planet because, from my own
2 perspective, my own teenage daughter, I think, would
3 be -- or it's only in her household.

4 So are there any other technical or
5 legal questions from the Committee about this program
6 before we open the floor to discussion?

7 Art, I see your hand is raised.

8 MR. BERNSTEIN: Yes. This is Art
9 Bernstein. I have a fashion question. I've noticed
10 in the designs, Supergirl is wearing a variety of
11 outfits; and I didn't know if there was one outfit she
12 should be wearing. In some cases, she has boots that
13 are below the knee; and other cases, the boots are
14 above the knee; and some cases, there are no boots.
15 What did she wear in the comics?

16 MR. MENNA: If I may, Mr. Chairman?

17 CHAIRMAN VAN ALFEN: Yeah, please. Go
18 ahead, Joe.

19 MR. MENNA: This particular outfit was
20 from the most current incarnation in a series called
21 "Wonder Woman, Woman of Tomorrow." And these are just
22 the artist's representation of that very specific

1 source material shared with us by the stakeholder. A
2 singular costume interpreted by different artists.
3 That's all.

4 CHAIRMAN VAN ALFEN: All right. Any
5 other questions or comments before we begin our
6 review?

7 All right. Seeing or hearing none,
8 then let us begin our consideration. And as always,
9 please keep your comments brief; and please do
10 announce your name before speaking.

11 So let us begin with Annellisa Purdie,
12 if you would, please.

13 MS. PURDIE: Okay. Thank you,
14 Mr. Chairman. This is Annellisa Purdie.

15 Just to be brief, my first choices were
16 actually the recommendations of the liaison. While
17 looking through all of these different portfolios, I
18 think that these designs are all done very well. But
19 for me, Obverse 2 represents Supergirl. I like the
20 fact that she's shown flying above the clouds and is
21 determined and flying somewhat towards the viewer but
22 not directly into the viewer's face. I think that it

1 embodies her powers and her sense of purpose very,
2 very well. And I also like the cape design and that
3 it's not interfering too much with the lettering. I
4 think that this is very, very well positioned, very
5 well proportioned.

6 For the reverses, my preference also
7 was Reverse 5. I like the reference here. First of
8 all, I'm very happy to see Krypto on a coin. Yay,
9 Krypto. He's adorable. Very important part of the DC
10 mythos, so I'm glad to see him getting some
11 recognition. Usually, as I mentioned earlier, I'm not
12 a fan of repeating the characters on the obverse and
13 reverse of coins just for consistency; but I think
14 that the overall arch here does represent the themes
15 of bravery and grace guiding her; and I think that the
16 extraterrestrial element works well.

17 The only recommendation I would make is
18 that if there could be some representation of earth
19 somewhat, of her flying above earth, because in this
20 design, it does just seem as if she's floating in a
21 globe a bit. But I really like the overall angle for
22 this one.

1 For Reverse 4, the details in this one
2 are very lovely; but it is a lot of action going on,
3 which was something that I made in my notes. And in
4 terms of distinguishing between all of the action
5 that's happening and her as well as Krypto and the
6 outline of the earth and the clouds on Reverse 4, I'm
7 not sure how well that would translate in terms of
8 shading and bordering. It does seem as if the stars
9 and the clouds and the moon, which is beautifully done
10 as well, are sort of blending into each other. And in
11 the process, her shape and Krypto's shapes often get
12 lost.

13 And for Reverse 3, the reason why I did
14 not go with this one, even though the design is very
15 beautiful, is that the rays of the sun and the clouds
16 look somewhat like flames at first. And I kept coming
17 back to this one to see if it was just me, but the way
18 that it's positioned is just a little strange. Very
19 beautifully done. But again, I think the focus here
20 is not so much on Supergirl; and the overall
21 composition here was a bit lost, as well as the eagle,
22 which I wasn't able to see at first.

1 But these are all, again, beautifully,
2 beautifully done. And I think that the flight motions
3 for all of these designs are done as well with the
4 bending and the angles. Thank you. Those are my
5 thoughts.

6 CHAIRMAN VAN ALFEN: Wonderful. Thank
7 you. Annellisa.

8 Art Bernstein, if you would, please.

9 MR. BERNSTEIN: This is Art Bernstein.
10 And I agree with what Annellisa just said and support
11 the two recommendations of Warner Brothers. Thank
12 you.

13 CHAIRMAN VAN ALFEN: Wonderful. Thank
14 you.

15 Kellen Hoard, if you would, please.

16 MR. HOARD: Yeah. This is Kellen
17 Hoard. Thank you. For me, I'll keep it relatively
18 short. Again, I'm looking for action-oriented
19 characters, diversity of movement.

20 For the obverses, none of them really
21 struck the level of diversity I was looking for in
22 that movement. A lot of them, to me, were reminiscent

1 of the Superman coin that we had too close; and I
2 would have liked a little bit more of variety there;
3 but that's fine -- and again, showing the level of
4 action commensurate with her heroism.

5 Of the three, I think that I'm fine
6 with Design Series 1 or 2. I think they're well
7 constructed overall.

8 And then for the reverses, none of them
9 super struck me. A lot of them were either too busy
10 or unbalanced or disengaging. But I think the closest
11 to me was Series 5 for the reverses.

12 If you can pull that up.

13 And I think, again, I love Krypto being
14 in there. I think it's a nice balance. It's not too
15 overdone. It shows a little bit her doing something
16 different. And so for that very simple reason, I
17 think five makes sense. Thank you.

18 CHAIRMAN VAN ALFEN: Wonderful. Thank
19 you.

20 Sam Gelberd, if you would, please.

21 MR. GELBERD: Thank you, Peter. This
22 is Sam Gelberd.

1 I do like all three of the obverses
2 that we had in this portfolio for Supergirl.
3 Ultimately, I landed on Obverse Number 2. I do think
4 there is some similarity to the Superman medal as an
5 end coin, as Kellen just mentioned. But I like that
6 she's slightly offset a little bit. And with the
7 clouds underneath, I think it's just aesthetically
8 very pleasing. I think that would translate the best
9 for the obverses for this particular coin and medal.

10 Now, the reverses, I do understand
11 Reverse 5; and I could be persuaded to pick that. And
12 I like seeing Krypto on the reverse of the coin, but
13 it just -- the smile seemed a bit odd. And maybe
14 someone can correct me. I'm not sure if Krypto was
15 depicted as a friendly dog or -- so I'm not sure. It
16 didn't read to me as something that would really work
17 as well for this program.

18 Reverse 4, I agree, a bit too busy.
19 Didn't really go with that one.

20 Reverse 2, I still think it kind of
21 missed the mark as well.

22 Reverse 1, not so bad. I could be

1 persuaded to that one as well, if necessary.

2 But ultimately, I did like Reverse 3 as
3 opposed to 3A where it shows the Capitol Building in a
4 little bit more farther of a distance without the
5 eagle. I thought the eagle also got lost with
6 Reverse 3A.

7 So ultimately, yeah, I would go
8 Obverse 2 with Reverse 3; and those are my picks.
9 Thank you.

10 CHAIRMAN VAN ALFEN: Wonderful. Thank
11 you, Sam.

12 Mike Moran, if you would, please.

13 MR. MORAN: Thank you, Peter. You're
14 going to give me another opportunity to bless the
15 group with some of my sarcasm.

16 In this case, it's going to be rested
17 upon Art. I believe Art was one of the expressed
18 confusion about the varied boots on Supergirl.

19 And Art, all I've got to say is the
20 girl's got to have her wardrobe. Give her some slack.
21 I'm done (makes sound).

22 CHAIRMAN VAN ALFEN: Thank you very

1 much, Mike. That's just what we needed at this point
2 of the afternoon.

3 All righty. John Saunders, if you
4 would, please. John, are you with us?

5 Wait for him to come back. In the
6 meantime, Chris Capozzola.

7 MR. SAUNDERS: -- here, now umuted.

8 CHAIRMAN VAN ALFEN: Oh, there we go.
9 John's with us.

10 Go ahead.

11 MR. SAUNDERS: I liked all three
12 obverses. I thought they were all dramatic, and I
13 think any one of them would do.

14 Obverse 3, I particularly liked kind of
15 detail of the features of her face. It kind of, like,
16 showed extra strength there. But I like the pose
17 better in Obverse 2.

18 Obverse 1, I think her hair is
19 beautiful there; but I do think the cape kind of gets
20 in the way of liberty. And I see it's done in relief.
21 But even so -- I think I'm going to give most of my
22 points to two and three because -- I like all of them,

1 though.

2 On the reverse, no question where I'm
3 going for my votes. Obverse 5, Krypto stole it for
4 me. Looks like my dog when he's happy if I come home,
5 and he's jumping up, and I'm happy to see him. So
6 even though I know this is about Supergirl rather than
7 Krypto, Krypto steals the show here in Obverse 5; and
8 I just like that design; so I'm going with it.

9 Obverse 1 is okay. But again, I can
10 imagine her with two barbells in the pose that she's
11 doing, doing her daily exercises.

12 Obverse 2, I'm not sure there's
13 anything particularly majestic about holding a big
14 piece of concrete. I mean, she's got so many
15 superpowers. That seems to be a fairly minor one.

16 I thought on Obverse 3, both designs
17 were beautiful. I'm going to give it some points and
18 scores on it.

19 Also, on Obverse 2, I thought her
20 features were a little bit weird looking on the face.

21 Obverse 4, I think, is a nice design.
22 Again, it will be getting some points from me other

1 than on -- Obverse 5 has stolen the show, in my
2 opinion; so it's by far better than --

3 CHAIRMAN VAN ALFEN: All right, John.
4 Thank you very much.

5 Chris Capozzola, if you would, please.

6 DR. CAPOZZOLA: All right. This is
7 Chris Capozzola. For this, again, three very strong
8 obverses with a slight caveat that I think Obverse 1
9 may have a little bit too much Philadelphia in it, you
10 know, for its skyline; but maybe I'm misreading that.

11 But I have a strong preference here for
12 Obverse 2, which is the first choice of the liaison as
13 well. And just looking across the series in the
14 program, I think this will be, you know, a nice
15 variation from some of the other obverses that we
16 have.

17 On the reverse, you know, I don't
18 actually really have strong feelings. If obverse --
19 or sorry -- if Reverse 5 is the preference of the
20 liaison, I am okay with that.

21 I will just observe, in some of the
22 reverses, Supergirl looks more like a teenage girl or

1 a young woman; and in some, she looks like a mature,
2 grown woman; and some of that is, I think, really
3 found mostly in the facial features -- jawline, et
4 cetera. And so if there are ways as we, you know,
5 move toward the end to, you know, communicate the age
6 of Supergirl -- I'm not quite sure how old she's
7 supposed to be -- but just to kind of pay a little bit
8 of attention to that. And that's all I have to say.
9 Thank you.

10 CHAIRMAN VAN ALFEN: Okay. Wonderful,
11 Chris. Thank you very much.

12 Donald Scarinci, if you would, please.

13 MR. SCARINCI: I don't know if we -- I
14 don't think we have the ability to put the Superman
15 coin on the screen; but since we're all home anyway,
16 or wherever we are, maybe you could just Google it and
17 take a look. Everyone should take a look at the
18 Superman coin. Right?

19 And to me, to my eye, you know, the
20 Superman coin is a very powerful image; and Supergirl
21 Obverse 1 is a great match for that coin. Right? You
22 know, it shows a very powerful woman, you know, and in

1 the same manner as we showed Superman. I think those
2 two coins side by side make a really nice -- a really
3 compelling set, really.

4 You know, so listen. Again, I mean, we
5 don't get hurt with any of these because they're all
6 nice. The obverses are all nice, you know. But my
7 preference would be, you know, that close image, you
8 know, connected, you know, because that's what we did
9 with Superman. Right? So the two of them just make a
10 nice set.

11 In terms of the reverse, John's right.
12 You know, I mean, the dog sells it. You know, it's
13 mom and apple pie. You know, you've got, you know,
14 Superman this year, next year Supergirl and the dog.
15 Right? So I think for my taste, you know, Reverse 5
16 is the right choice; and I think it would be a nice
17 pairing with Obverse 1.

18 CHAIRMAN VAN ALFEN: All right, Donald.
19 Thank you very much.

20 Dr. Harcourt Fuller, if you would,
21 please.

22 DR. FULLER: Thank you, Mr. Chairman.

1 This is Dr. Harcourt Fuller.

2 All three obverses are very nice
3 designs. I do think that Warner Brothers' preference
4 for two, I really like it. You know, there's a
5 ferocity in her movement, in her eyes; and I like the
6 fact that at least this depicts her on earth because
7 it seems like -- and we can go to the reverse, right,
8 that, if I understand it correctly, she's not on earth
9 in five. Yes. Right? And having Krypto is also a
10 nice added touch to that. So I like Reverse 5.

11 I also like Reverse 1. If we could go
12 to Reverse 1, please.

13 Yes. I think that's a powerful
14 rendition of Supergirl. I see, you know, sort of
15 movement here as well or potential movement, if you
16 will; and I think it's a strong image. Those are my
17 thoughts. Thank you.

18 CHAIRMAN VAN ALFEN: All right. Thank
19 you very much, Dr. Fuller.

20 For my own, I am quite happy to support
21 the liaison's preference of Obverse 2, which I feel is
22 the strongest of the three designs, as well as

1 Reverse 5 for a lot of the same reasons that have been
2 expressed by the Committee members, including the fact
3 that Krypto here is featured prominently, which I know
4 is something that the dog lovers in my life will
5 appreciate enormously.

6 So with that, I'll ask if there are any
7 questions or emotions from members at this time, at
8 least questions or comments, let's say.

9 MR. GELBERD: Hi Peter. This is Sam
10 Gelberd. I just wanted to point out before we submit
11 our score sheets, just when we're going for the
12 consistency in this program, the Reverse Number 5 for
13 a coin, absolutely.

14 The medal, though, my only concern is
15 with every other character we've looked at so far,
16 including the ones that are coming out this year, it's
17 just three words on the back, you know, the
18 conjunction "and," and then two character traits. I
19 just wanted to see how anyone else may feel about that
20 we would actually have now "Bravery lifts her, grace
21 guides her" as opposed to just "Bravery and grace."
22 That's the only concern I had about that as far as

1 consistency with the program. Just wanted to see if
2 there were any thoughts anyone else add about that.
3 Thank you.

4 CHAIRMAN VAN ALFEN: Yeah.

5 DR. FULLER: This is Harcourt Fuller.

6 CHAIRMAN VAN ALFEN: Yeah. Go ahead,
7 Dr. Fuller.

8 DR. FULLER: I think it's fine. I
9 think I like that it's very poetic, you know,
10 separating bravery, "Bravery lifts her, and Grace
11 guides her," you know. So I think spelling it out
12 works as opposed to having just "Bravery and grace,"
13 you know. Yeah, I don't mind it at all.

14 CHAIRMAN VAN ALFEN: Any other comments
15 or questions?

16 All righty. So at this point --

17 MS. PURDIE: Mr. Chairman?

18 CHAIRMAN VAN ALFEN: Oh, yes. Go
19 ahead.

20 MS. PURDIE: Hi. This is Annellisa
21 Purdie. I just wanted to reiterate -- I heard the
22 question earlier -- Krypto is a very sweet dog in

1 terms of the DC fandom and everything. He's very
2 nice, as long as he's not messed with. And I think
3 that his inclusion here is very important too, as he
4 was also one of the few survivors of the Krypton Argo
5 destruction. And as a companion for Supergirl, it's
6 important for that connection. But he's very sweet,
7 much less angsty than Ace the Bat-Hound. Thank you.

8 CHAIRMAN VAN ALFEN: All right. Thank
9 you, Annellisa.

10 Art Bernstein, I see your hand is
11 raised.

12 MR. BERNSTEIN: Yes. This is Art
13 Bernstein. Mr. Chairman, I wanted to ask you, in an
14 effort to be helpful, I'm hearing a consensus for
15 Obverse 2 and Reverse 5 for this particular package.
16 Would you want to have a motion to simply recommend
17 those two designs and not proceed with the scoring?

18 CHAIRMAN VAN ALFEN: We will score
19 nevertheless, but I would certainly be happy to
20 entertain that motion. So your motion is to recommend
21 Obverse 2 and Reverse 5. Is that correct?

22 MR. BERNSTEIN: That's correct.

1 CHAIRMAN VAN ALFEN: Okay.

2 Is there a second to this motion?

3 DR. FULLER: Harcourt Fuller as a
4 second.

5 MR. GELBERD: This is Sam Gelberd.

6 DR. FULLER: Sam, you could go ahead
7 and second the motion, please.

8 MR. GELBERD: Thank you, Dr. Fuller.
9 Appreciate that.

10 So yes, Peter, I will second that,
11 yeah. In light of what Annellisa has informed me
12 about Krypto, I'm okay with that. Thank you very
13 much.

14 CHAIRMAN VAN ALFEN: Okay. Thank you
15 very much. So we do have a motion on the table to
16 recommend Obverse 2 and Reverse 5. Is there any
17 further discussion on this motion?

18 All right. Well, then I will ask all
19 those in favor of this motion to recommend Obverse 2
20 and Reverse 5, please signify by saying "aye."

21 MULTIPLE SPEAKERS: Aye.

22 CHAIRMAN VAN ALFEN: Are there any

1 opposed?

2 MULTIPLE SPEAKERS: No.

3 CHAIRMAN VAN ALFEN: Okay. So no
4 opposed. Is that correct?

5 MR. SCARINCI: And if we're going to
6 make a motion, I would rather do it before we spent
7 all this time. So no. Let's just count.

8 CHAIRMAN VAN ALFEN: Okay. All right.
9 So is that correct that there are no opposed?

10 MULTIPLE SPEAKERS: I'm opposed.

11 CHAIRMAN VAN ALFEN: All right. Why
12 don't we do a hand count, because I'm confused at who
13 is in support. So those in favor, please raise your
14 virtual hand.

15 If I can have some help counting.

16 MS. WARREN: Seven. There's seven.

17 Oh, no. We went back to six people have their hand
18 raised: Chris, Kellen, Art, Annellisa, Harcourt, Sam,
19 and John. So seven. So we're back to seven. Unless,
20 Peter, I don't know if you're voting.

21 CHAIRMAN VAN ALFEN: I am voting in
22 favor.

1 MS. WARREN: So eight total. Oh, wait.
2 Now Kellen's raised his -- okay.

3 CHAIRMAN VAN ALFEN: Okay. So do we
4 have a count of eight? Is that correct?

5 MS. WARREN: Just to confirm, Kellen,
6 your hand seems down; but it's still up, I think.
7 Right?

8 MR. HOARD: My hand indicates raised on
9 my end.

10 MS. WARREN: Okay. For some reason, it
11 stopped. Okay.

12 So we are at eight. So if everybody
13 takes their hands down.

14 CHAIRMAN VAN ALFEN: Okay. And those
15 opposed, please raise your hand at this point.

16 MS. WARREN: Give me one second until
17 everybody's down.

18 Art, Harcourt, take your hand down.

19 DR. FULLER: Let's see. How do I take
20 my -- all right. Let me -- is it down now? Let me
21 see here.

22 MS. WARREN: No. You're still up. Let

1 me see. I can lower your hand. Hold on.

2 DR. FULLER: Thank you.

3 MS. WARREN: I lowered it.

4 Okay. Now anyone opposed? This is
5 Jennifer. Two.

6 CHAIRMAN VAN ALFEN: Okay. So we have
7 seven in favor --

8 MS. WARREN: Eight.

9 CHAIRMAN VAN ALFEN: -- two opposed.

10 MS. WARREN: Eight. You've got to
11 count yourself.

12 CHAIRMAN VAN ALFEN: Oh, yeah. Sorry.
13 So eight --

14 MS. WARREN: And then you have one
15 person missing because Jeanne's not on. So that gives
16 you your 11.

17 CHAIRMAN VAN ALFEN: Right. Okay. So
18 eight in favor, two opposed. The motion carries. We
19 will recommend Obverse 2 and Reverse 5.

20 I will nevertheless --

21 MR. BERNSTEIN: I did that in an effort
22 to be helpful. I'm not sure I succeeded.

1 CHAIRMAN VAN ALFEN: Reasonably
2 helpful, let's say.

3 All right. So I will nevertheless ask
4 all of the CCAC members to please score the candidate
5 designs for the gold, silver, and clad coins for the
6 2026 Supergirl comic art coins and medals and do send
7 those to James Kennedy.

8 And we will now take a break for
9 roughly ten minutes since we've been at this for
10 almost three hours. And we will return at the top of
11 the hour and work then on the other two
12 recommendations for Green Lantern and Robin.

13 MS. WARREN: Peter, this is Jennifer.
14 Can we just double check with Jim before we go to
15 break if he's missing any from the first two?

16 CHAIRMAN VAN ALFEN: Yes.

17 MR. KENNEDY: This is James Kennedy.
18 I'm 100 percent for both Green Lantern and Robin.

19 MS. WARREN: Okay. Great. So they
20 just need to score, for record, the Supergirl.

21 CHAIRMAN VAN ALFEN: Yep.

22 All right. Thank you very much, and

1 we'll see you at the top of the hour.

2 (Off the record.)

3 CHAIRMAN VAN ALFEN: All right. And we
4 are back. And I will now turn to Jim Kennedy to
5 provide the scores for the three portfolios in the
6 order of Green Lantern, Robin, and Supergirl.

7 So all yours, Jim.

8 MR. KENNEDY: All right. Thank you.
9 This is James Kennedy.

10 So on the Green Lantern, on the
11 obverses, it was a very tight vote. So this is out of
12 a total, again, of 33. Obverse Series 1 has a total
13 of 20; Obverse Series 2 has a total of 15; and Obverse
14 Series 3, in second place, has 19.

15 On the reverse side, Obverse -- excuse
16 me -- Reverse Series 1 has a total of 10; Reverse
17 Series 2, 4; Reverse Series 3, 19; Reverse Series 4,
18 14; and Reverse Series 5, 16.

19 CHAIRMAN VAN ALFEN: All right. So
20 scores for Robin?

21 MR. KENNEDY: Scores for Robin are as
22 follows. Let me sign this here. All right. So for

1 Robin, Obverse Series 1 -- and then this is at a total
2 of 30. Jeanne did not participate in these; so it's
3 out of a total of 30, not 33.

4 Obverse Series 1 received a score of
5 11; Obverse Series 2, 13; and Obverse Series 3, 18.

6 And then on the reverse, Reverse
7 Series 1 received 19; Reverse Series 2 received 1;
8 Reverse Series 3, 12; and Reverse Series 4, 11.

9 CHAIRMAN VAN ALFEN: All right. And
10 while we have you, Supergirl?

11 MR. KENNEDY: All right. So for
12 Supergirl, again, this is out of a total of 30.

13 So for Obverse Series 1, there was
14 actually a split vote. So gold medal -- excuse me --
15 gold coin has a vote of 16, but the silver and clad
16 medals have a total of 14. And then same for
17 Obverse 2. So the gold obverse has a total of 24.
18 The silver and clad have a total of 23. And then for
19 Obverse 3, it's 6 across the board.

20 On the reverse side, Reverse 1, a total
21 of 5; Reverse 2, a total of actually 0 points;
22 Reverse 3, 5 points; Reverse -- actually hold on one

1 second here. She got my vote. Right? I'm sorry.
2 Sorry. I had to pull it up. All right. Let me start
3 again.

4 So Reverse 1, total of 5; Reverse 2,
5 0 votes; Reverse 3, total of 5 votes; Reverse 3A,
6 total of 4 votes; Reverse 4, total of 3 votes; and
7 Reverse 5 is the top vote-getter by far, 27.

8 CHAIRMAN VAN ALFEN: All right.
9 Wonderful. Thank you very much. So happy to see that
10 our scores reflect the motion that we did for
11 Supergirl anyway.

12 All right. At this point, I would be
13 happy to entertain any motions on Green Lantern if
14 there are any.

15 Kellen, I see your hand is raised.

16 MR. HOARD: Yeah. Thank you. I'm
17 going to make a slightly adjusted motion relative to
18 the scores, which is that we do Reverse 3, which is
19 the high vote-getter, and also Obverse 3, which was,
20 by one point, the second.

21 And the reason for that is actually not
22 just that that's my preference; but in relative

1 proximity to both the Supergirl and Superman designs,
2 we're about to have now multiple comic art hero series
3 where the primary obverse design is the hero in the
4 air with their arms spread out behind them.

5 And to me, again, as somebody who's
6 looking for a little bit of diversity in movements and
7 action with our superheroes, that they're doing
8 different things relative to their respective powers,
9 I think three is the one that inserts that kind of
10 diversity into what we're looking for so that we're
11 not, like, three coins and medals of the exact kind of
12 similar approach.

13 And so for that reason, at least I'm
14 going to test out the motion of Obverse 3 and
15 Reverse 3.

16 CHAIRMAN VAN ALFEN: All right. Thank
17 you, Kellen.

18 Is there a second to that motion to
19 recommend Obverse 3 and Reverse 3?

20 MR. GELBERD: Peter, this is Sam
21 Gelberd. I will second Kellen's motion. I do think
22 Obverse 3 will help differentiate the -- it would go

1 better, more consistent with the program, for reasons
2 Kellen just mentioned. Thank you.

3 CHAIRMAN VAN ALFEN: All right. Thank
4 you very much, Sam. Is there any discussion on this
5 motion?

6 All right. Well, hearing none, then
7 let us vote on this motion to --

8 Oh. John Saunders, go ahead.

9 MR. SAUNDERS: I was just saying, I'm
10 in favor of going with a high vote-getter of one; but
11 I don't think it's a disaster if we do the other one
12 either. But I think they're all fine. But I'm going
13 to be voting with the majority here, the high voter,
14 for one and three.

15 CHAIRMAN VAN ALFEN: Okay. Thank you.
16 Any further discussion on this motion
17 to recommend Obverse 3 and Reverse 3?

18 All right. Well, hearing none, then
19 let's vote on this motion. All those in favor,
20 signify by saying "aye."

21 MULTIPLE SPEAKERS: Aye.

22 CHAIRMAN VAN ALFEN: All those opposed?

1 Any abstention?

2 MR. SAUNDERS: Just lonely me. Nay.

3 CHAIRMAN VAN ALFEN: All right. So my
4 understanding then, that this would be nine in favor
5 and one opposed. Is that correct?

6 MS. PURDIE: And one abstention -- this
7 is Annellisa Purdie -- simply because I'm not
8 preferenced for Reverse 3. So yes to changing
9 Obverse 3. Still ambivalent about Reverse 3.

10 MS. WARREN: So eight, one, one.

11 CHAIRMAN VAN ALFEN: All right. So
12 eight in favor, one opposed, and one abstained. The
13 motion carries. We'll recommend Obverse 3 and
14 Reverse 3. Moving on to Robin, are there any motions?

15 Kellen, I see your hand is raised.

16 MR. SAUNDERS: John Saunders here.

17 CHAIRMAN VAN ALFEN: Oh. John? I'm
18 sorry. I'm not sure who was first.

19 Kellen, if you don't mind, would --

20 MR. HOARD: Yeah, that's fine. I don't
21 have a preference. If you would like --

22 CHAIRMAN VAN ALFEN: Okay. John, go

1 ahead. John, you have the floor.

2 MR. SAUNDERS: I would motion we go for
3 the high --

4 Kellen, you go ahead. You had properly
5 raised your hand, and I just shouted out.

6 MR. HOARD: No. John, go ahead. You
7 made the motion for the high vote-getters. I'll
8 second your motion.

9 CHAIRMAN VAN ALFEN: Okay. So then the
10 motion would be to recommend --

11 MR. SAUNDERS: Okay. I motion for
12 Obverse 3 and Reverse 1.

13 CHAIRMAN VAN ALFEN: Okay. So the
14 motion is to recommend Obverse 3, Reverse 1.

15 And my understanding, Kellen, is that
16 you are seconding that motion. Is that correct?

17 MR. HOARD: That's correct.

18 CHAIRMAN VAN ALFEN: Okay.

19 So we have a motion on the table to
20 recommend Obverse 3, Reverse 1 of Robin. Is there any
21 discussion on this motion?

22 All right. Well, hearing none and

1 seeing no hands raised, let us then vote on this
2 motion. All those in favor, please signify by saying
3 "aye."

4 MULTIPLE SPEAKERS: Aye.

5 CHAIRMAN VAN ALFEN: Are there any
6 opposed? Any abstained?

7 Okay. Well, it seems to me to be
8 unanimous. Fantastic.

9 All right. Well, I believe then that
10 all of our business on this portfolio has concluded.
11 And at this point, I will ask Mr. Lewis if he has any
12 concluding comments for the Committee.

13 MR. LEWIS: Thank you. First of all,
14 thank you again for the invite. I feel like I'm part
15 of the family now. I have to say again how much I
16 appreciate just the clear passion that everybody has
17 not only for your jobs and your commitment to the Mint
18 and the programs that you are a part of but also for
19 DC. It's really so, so great to see.

20 I want to also be very, very clear --
21 and this is for Donald -- that the teams are working
22 100 percent together on evaluating marketing programs.

1 And just know that we're all very committed to the
2 success of everything that we're doing.

3 So thank you again for being on this
4 journey and letting us be on this journey with you.
5 And if there are ever any questions ever at any time,
6 I and the team are always here for any type of
7 response. Thank you so much.

8 MR. MENNA: And if I could just say one
9 thing to Preston, nice Basquiat book in the background
10 there. You've got to love it. You've got to love it.

11 MR. LEWIS: There you go. I'm a fan.
12 I'm a fan.

13 MR. MENNA: Yes, sir.

14 MR. LEWIS: And so good seeing you too,
15 Joe. Thank you so much. It's been a pleasure. Take
16 care, everyone.

17 CHAIRMAN VAN ALFEN: All right. Thank
18 you, Mr. Lewis.

19 And I would also like to thank the CCAC
20 members and the Mint staff and as well as the public
21 for your attendance today. I know that this has been
22 a long meeting. And I would like to also remind the

1 public that any future meetings will be announced in
2 the federal register.

3 And at this point, I would certainly
4 entertain a motion to adjourn.

5 MR. BERNSTEIN: Arthur Bernstein moves
6 adjournment.

7 CHAIRMAN VAN ALFEN: Thank you, Art.
8 Is there a second?

9 DR. CAPOZZOLA: Chris Capozzola
10 seconds.

11 CHAIRMAN VAN ALFEN: Wonderful. Thank
12 you, Chris.

13 All those in favor of adjourning,
14 please signify by saying "aye."

15 MULTIPLE SPEAKERS: Aye.

16 CHAIRMAN VAN ALFEN: Do I need to ask?
17 Are there any of opposed?

18 All right. The ayes have it. This
19 meeting is adjourned at 3:12 p.m.

20 (Whereupon, the meeting concluded at
21 3:12 p.m.)
22

1 CERTIFICATE

2 I, SAMUEL PACHON, the officer before whom
3 the foregoing proceedings were taken, do hereby
4 certify that any witness(es) in the foregoing
5 proceedings, prior to testifying, were duly sworn;
6 that the proceedings were recorded by me and
7 thereafter reduced to typewriting by a qualified
8 transcriptionist; that said digital audio recording of
9 said proceedings are a true and accurate record to the
10 best of my knowledge, skills, and ability; that I am
11 neither counsel for, related to, nor employed by any
12 of the parties to the action in which this was taken;
13 and, further, that I am not a relative or employee of
14 any counsel or attorney employed by the parties
15 hereto, nor financially or otherwise interested in the
16 outcome of this action.



17 SAMUEL PACHON

18 Notary Public in and for the

19 Commonwealth of Virginia
20
21
22

1 CERTIFICATE OF TRANSCRIBER

2 I, JENNIFER ROSE, do hereby certify that
3 this transcript was prepared from the digital audio
4 recording of the foregoing proceeding, that said
5 transcript is a true and accurate record of the
6 proceedings to the best of my knowledge, skills, and
7 ability; that I am neither counsel for, related to,
8 nor employed by any of the parties to the action in
9 which this was taken; and, further, that I am not a
10 relative or employee of any counsel or attorney
11 employed by the parties hereto, nor financially or
12 otherwise interested in the outcome of this action.

13
14 

15 JENNIFER ROSE
16
17
18
19
20
21
22

| | | | |
|-----------------------|------------------------|----------------------|----------------------|
| 0 | 147:20 148:4 | 66:14 67:11 | 63:1 |
| 0 147:21 148:5 | 152:12,14,20 | 81:6 82:7,13 | 2026 4:4 8:11 |
| 01 80:13,14,15 | 1.2 63:16 | 82:20 83:17 | 11:15 62:6 |
| 111:12,20 | 10 27:3 29:10 | 84:20,22 85:20 | 119:15 120:16 |
| 112:9 | 36:14 39:10 | 86:21 87:10 | 145:6 |
| 03 80:16 | 43:5 58:14,21 | 89:7 91:13 | 21 58:9 |
| 09 31:9 32:21 | 146:16 | 93:5 95:14,21 | 21st 79:3 |
| 1 | 100 145:18 | 98:13,14 99:6 | 22 8:6 |
| 1 15:5 21:4,4 | 153:22 | 103:3,12 | 22nd 12:6 |
| 36:1,3 38:17 | 10th 15:1 | 104:16,22 | 23 147:18 |
| 41:6 44:5 45:5 | 11 144:16 | 105:5,8 106:4 | 24 63:15 |
| 46:3 47:7 | 147:5,8 | 106:22 107:4 | 147:17 |
| 48:12 49:4,20 | 11:59 1:9 | 108:3 113:10 | 25 58:14 |
| 50:10,16,19 | 12 147:8 | 115:1 116:10 | 27 148:7 |
| 51:2,8 58:9,15 | 13 58:18 147:5 | 116:12,15,19 | 28134 157:14 |
| 66:5 67:7 | 14 146:18 | 122:8 123:1 | 3 |
| 77:20 78:5 | 147:16 | 125:19 129:6 | 3 22:14,14 |
| 82:8,17 84:16 | 15 8:7 13:3 | 130:3,20 131:8 | 31:13 34:10 |
| 85:5,20 86:17 | 58:11 146:13 | 132:17 133:12 | 35:2 38:21 |
| 88:16 89:4 | 16 1:8 5:13 | 133:19 134:12 | 39:2 42:17 |
| 90:8 91:6 94:4 | 146:18 147:15 | 137:21 140:15 | 44:13 49:6,15 |
| 98:10 99:2 | 18 29:8 58:17 | 140:21 141:16 | 58:10,17 66:19 |
| 100:17,18 | 147:5 | 141:19 144:19 | 67:15 78:7,12 |
| 102:17 103:6 | 180 29:10 | 146:13,17 | 81:9 83:6,17 |
| 105:6 107:14 | 19 58:16,21 | 147:5,7,17,21 | 86:14 90:6 |
| 107:14 111:8 | 146:14,17 | 148:4 | 91:5,16,21 |
| 112:9 113:5,6 | 147:7 | 20 32:14 | 92:7,8,10 |
| 115:11 116:12 | 1933 14:14 | 146:13 | 93:13,14 94:4 |
| 116:21 117:14 | 1935 14:19 | 20220-0012 | 94:5,7 98:17 |
| 118:10 122:3 | 1938 14:20 | 1:14 | 99:9 100:17 |
| 122:20 129:6 | 1939 15:5 | 2024 8:8 13:3 | 101:8 103:19 |
| 130:22 132:18 | 1942 55:1 | 21:21 22:13 | 104:17 105:13 |
| 133:9 134:8 | 1:03 57:12 | 23:1,19 24:9 | 106:5,12 |
| 135:21 136:17 | 2 | 25:5,10 26:6 | 107:10 109:11 |
| 137:11,12 | 2 21:22,22 22:8 | 26:15 27:14 | 110:1,18 |
| 146:12,16 | 34:10 42:2,3 | 69:22 | 112:16 115:14 |
| 147:1,4,7,7,13 | 58:10,12,17,20 | 2025 1:8 5:13 | 116:13 117:7 |
| | | 5:16 8:6 62:10 | |

| | | | |
|--|--|---|---|
| 118:7,12,13 122:12 123:5,8 127:13 131:2,8 132:14 133:16 146:14,17 147:5,8,19,22 148:5,6,18,19 149:14,15,19 149:19,22 150:17,17 151:8,9,9,13 151:14 152:12 152:14,20 30 147:2,3,12 33 58:8,16 146:12 147:3 33606 156:16 3:12 155:19,21 3a 123:7 131:3 131:6 148:5 | 5 5 24:4,4 44:20 48:14 58:11,12 58:18,19 68:3 83:13 87:18 90:7 94:6 123:12 126:7 129:11 130:11 133:3,7 134:1 134:19 136:15 137:10 138:1 138:12 140:15 140:21 141:16 141:20 144:19 146:18 147:21 147:22 148:4,5 148:7 50 63:15 88:5 108:13 | 9 9 26:7 28:14,14 29:18 31:3,14 32:8 34:1,9,11 34:14 35:6,19 36:19 38:2 39:2 45:3 46:1 49:6 50:20,21 50:22 51:14,18 53:6 58:13,14 58:20 59:9,20 60:12,21 9th 1:13 14:22 | abstract 78:13 accept 60:6 accepting 45:1 access 70:10 accompanied 123:2 accurate 17:16 42:9 156:9 157:5 ace 140:7 achat 31:18 achieve 79:16 acknowledge 19:8 acorn 26:9 34:3 35:1 39:5 44:15 acrobat 97:12 115:18 acrobatic 97:19 acrobats 97:7 act 16:22 21:20 22:13,22 23:19 24:8 25:4,9 26:5,14 27:14 48:4 acting 3:3 9:5 14:8 21:16 action 24:19 38:19 48:15 49:10 84:19 85:1 87:7 91:3 91:20 92:3 100:15 106:20 108:4,20 127:2 127:4 128:18 129:4 149:7 |
| 4 | 6 | a | |
| 4 23:11,11 44:17 58:10,10 58:11,11,12,18 58:19 67:20 78:8,8 83:9 90:7 93:11 99:14 102:1 103:20 105:19 108:11 110:5 110:18 112:16 123:10 127:1,6 130:18 133:21 146:17,17 147:8 148:6,6 | 6 24:18 58:11 58:19 147:19 | a.m. 1:9 abe 19:6,10 ability 53:8 135:14 156:10 157:7 able 16:8 55:7 68:17 90:17 127:22 above 48:13 66:7 98:11 99:16 122:4,9 123:11 124:14 125:20 126:19 absolutely 61:19 68:14 69:10,10 111:3 138:13 abstained 151:12 153:6 abstention 151:1,6 abstentions 61:5 | |
| | 7 | | |
| | 7 25:6 34:10,11 39:17 58:12,18 58:19,21 7522280 1:21 76 95:21 | | |
| | 8 | | |
| | 8 25:18 40:4 42:7 58:12,19 80 55:18 801 1:13 | | |

| | | | |
|---|--|--|--|
| 156:12,16 157:8,12 actions 16:15 40:10 54:6 activity 78:9 actors 38:13 acts 24:11 66:16,22 actual 45:6 47:2,18 51:20 actually 18:12 18:19 19:21 32:4 46:19,22 47:1 49:2,16 50:10 53:14 78:6 84:16 87:18 95:19 96:6 100:21 110:3 116:17 118:17 119:19 125:16 134:18 138:20 147:14 147:21,22 148:21 ad 93:15 adam 104:20 add 51:8 139:2 added 137:10 addition 60:12 60:21 67:4 98:21 122:17 additional 96:13 123:14 address 56:12 114:4 addressed 12:2 38:6 | addressing 75:16 adhere 17:21 adjourn 155:4 adjourned 155:19 adjourning 155:13 adjournment 155:6 adjusted 148:17 adolf 14:13 adopt 90:13 adopted 121:14 123:11 adorable 126:9 adult 79:4 advantage 109:14 adventures 122:15 advice 39:19 advisory 1:1 5:13 advocate 39:15 aerial 99:16 aesthetically 39:18 106:1 130:7 affairs 3:11 10:7 affect 42:20 afternoon 5:10 5:11 37:5 40:20 109:9 132:2 | age 135:5 agenda 8:4 ago 92:18 agree 32:5,18 39:3 41:2 43:14 50:8,15 50:20 83:5 92:1 115:2 128:10 130:18 ahead 29:4 53:2 59:5,8 64:8 68:10 124:18 132:10 139:6,19 141:6 150:8 152:1,4 152:6 aid 16:19 27:8 98:18 air 99:15 149:4 albeit 121:6 alegorical 44:11 alfen 1:7 2:20 5:8 6:8,12,16 6:20 7:2,6,9,13 7:17,21,22 8:21 9:8,12,15 9:18,22 10:3,6 10:10,15,22 11:6 12:12,16 12:20 13:14,17 13:22 27:17 29:21 32:1,8 32:22 33:6 34:16 35:10 36:22 40:16 43:20 46:9 49:22 51:5 | 52:13,16 53:1 56:1,10,19 57:15 58:1,22 59:5,12,17 60:5,9,18 61:4 61:16,21 62:3 69:6,11 70:18 71:8 75:18 76:13,16 78:16 80:19 81:19 83:18 84:7 85:22 88:10 90:15 92:13 93:17 94:21 95:12,18 96:8 96:18 99:22 102:10 104:10 106:6 109:4 110:21 112:10 112:18,21 116:5 117:4 119:11,20 120:8,11 123:20 124:17 125:4 128:6,13 129:18 131:10 131:22 132:8 134:3 135:10 136:18 137:18 139:4,6,14,18 140:8,18 141:1 141:14,22 142:3,8,11,21 143:3,14 144:6 144:9,12,17 145:1,16,21 146:3,19 147:9 148:8 149:16 |
|---|--|--|--|

| | | | |
|--|---|--|---|
| 150:3,15,22 151:3,11,17,22 152:9,13,18 153:5 154:17 155:7,11,16 alive 53:10 allegorical 24:11 45:4 allied 41:14 50:17 allow 57:9 allowed 28:17 31:5 allusion 95:6 95:11 alterations 38:7 alternate 65:10 123:7 alternative 70:10 101:8 altruism 21:17 ambassador 15:3 ambitious 37:18 ambivalent 151:9 amendment 60:4,7,15 america 73:16 79:10,11,15,15 american 2:7 6:14 63:4,13 66:3 70:3,8 71:6 78:22 80:4 96:1 98:7 122:1 | americana 86:10 americas 4:3 11:17 64:5 amplify 65:22 98:5 121:21 analogy 23:6 angel 26:4 angle 21:14 107:1 126:21 angles 107:7 128:4 angsty 140:7 annelisa 2:19 annellisa 7:18 13:4 40:18,21 43:21 50:15 51:10 86:2,4 88:11 92:2 106:8,10 109:5 120:7 125:11 125:14 128:7 128:10 139:20 140:9 141:11 142:18 151:7 annellisa's 50:9 92:22 110:6 annexation 14:21 announce 5:22 125:10 announced 155:1 annual 13:6 answer 20:12 119:5 anti 15:8 | anwar 18:8 anybody 47:21 90:11 anyway 44:15 45:4 75:15 76:2 81:14 135:15 148:11 apologize 50:5 74:13 appeal 90:2 appear 26:15 appears 17:13 21:8 22:6,19 24:3,12,17,21 25:5,21 26:18 34:21 39:2 apple 136:13 appreciate 70:20,21 76:10 77:17 79:5 100:22 101:8 105:17,19 138:5 141:9 153:16 appreciated 48:13 93:6 appreciations 61:11 apprehensive 85:12 approach 46:18 101:20 149:12 approaches 70:15 appropriate 18:13 53:15 | approval 8:5,7 12:4,11 13:13 approve 12:9 13:2,11 15:22 approved 13:1 14:3 77:15 approximately 57:11 apryl 3:13 10:17 arc 40:10 77:15 109:13 arch 126:14 architect 65:13 architectural 88:7 area 39:20 areas 15:9 argo 121:9 140:4 argument 111:15 arms 149:4 army 15:7 arranged 27:10 arriving 25:3 art 4:5 8:11 11:3,15 19:3 19:10 32:2 35:8,8 39:3 48:5 62:7 63:4 63:4,14,18 70:3,3,8,14 71:7 72:1 91:1 92:15 93:18 116:7 117:5 119:15 120:16 124:7,8 128:8 |
|--|---|--|---|

| | | | |
|---|---|---|---|
| 128:9 131:17 131:17,19 140:10,12 142:18 143:18 145:6 149:2 155:7 art's 34:22 38:6,22 40:13 arthur 2:3 6:5 12:10 13:12 30:12,15 92:16 116:8 155:5 artist 21:2 43:17 60:1 81:12 artist's 124:22 artistic 31:15 34:12 artistically 38:21 49:2 artistry 46:15 47:13 artists 17:21 20:21 28:7 38:9 63:11 79:2 125:2 arts 2:9 6:18 86:6 asking 37:19 79:2 94:15 aspect 117:12 aspirations 80:4 assets 70:6 assistance 22:21 assisting 23:14 24:19 | assuming 87:3 90:4 asylum 25:4 atmosphere 78:2 attendance 9:3 13:8 154:21 attending 13:5 61:12 attention 78:4 89:5 135:8 attorney 156:14 157:10 attractive 103:19,20 audio 156:8 157:3 auschwitz 25:19 40:8 42:8 austria 14:21 authorities 16:10 authority 54:18 authorizing 16:22 30:18 available 5:4 15:21 30:20,21 62:12 average 79:14 averted 46:22 avoid 49:18 92:5 101:14 109:20 await 90:18 aware 8:16 | aye 12:18,19 13:20,21 61:2 61:3 141:20,21 150:20,21 153:3,4 155:14 155:15 ayes 155:18 b back 33:7 41:10,18 49:20 50:2 58:2 64:14 69:4 74:1 104:1,19 107:22 127:17 132:5 138:17 142:17,19 146:4 background 24:20,22 62:20 67:22 68:5 99:4 113:13,20 115:9 117:1 118:19 154:9 backstory 117:12 bad 130:22 bags 103:8 baijal 9:18 balance 47:18 92:9 129:14 balanced 100:19 bank 103:8,18 barbed 22:15 27:7,10 39:13 44:18 | barbells 88:17 133:10 barely 5:10 bases 29:2 basically 114:13,16 basquiat 154:9 bat 106:17 140:7 batman 62:11 77:16 97:16 99:11 101:1,9 101:15,15,16 102:3 105:15 105:16 106:13 107:2,7 109:20 109:21 111:10 111:12,17 112:4,5 114:6 114:7,10,13,13 114:19,19,19 115:10 116:22 117:15,17 batman's 97:18 99:3,9 107:18 battery 66:17 beam 67:8,16 bear 77:2 beautiful 35:5 127:15 132:19 133:17 beautifully 42:13 43:6 107:15 108:12 109:1 127:9,19 128:1,2 began 15:6,8 15:10,12 |
|---|---|---|---|

| | | | |
|--|--|---|--|
| beginning 14:19 21:20 63:1 94:4 98:9 | 132:17 134:2 150:1 | boat 25:3 79:19 | 138:20,21 |
| begins 70:12 | beware 95:10 | boats 15:17 | 139:10,10,12 |
| behalf 16:12 | beyond 17:3 48:9 70:22 | body 92:2 | break 57:9 145:8,15 |
| believe 8:2 18:21 19:3,5 19:20 50:11 56:11 59:21 61:8 62:12 75:21 85:11,20 90:5 100:12 131:17 153:9 | biased 118:16 | boker 33:13,14 | breaking 24:1 44:18 |
| believer 78:19 | big 78:19 100:12 115:9 133:13 | bold 50:11 84:18 | bridge 21:16 22:16 |
| bell 67:12 82:22 85:14 87:10 89:14 90:1 95:14,22 96:2 | billowing 122:9 | boneza 3:7 9:15 62:20 71:15 72:8 74:6 120:18 | brief 77:13 95:2 109:9 112:14 125:9 125:15 |
| bending 128:4 | bird 24:1 44:18 | book 14:17 31:12 38:10 45:16,17 51:15 51:17 55:14 60:15 61:1 108:16 154:9 | briefings 14:14 |
| bernstein 2:3 6:5,7 12:10,10 13:12,12 30:12 30:14,15 92:15 92:16,17 116:7 116:8,9 124:8 124:9 128:8,9 128:9 140:10 140:12,13,22 144:21 155:5,5 | birkenau 25:19 40:9 | booklet 23:22 | briefly 86:5 |
| best 90:5 105:13 130:8 156:10 157:6 | bit 20:14 49:17 60:3,13 64:8 68:10 78:13 82:12 83:1 85:12 90:18 91:11 101:9 103:21 105:11 107:11 115:4 126:21 127:21 129:2,15 130:6 130:13,18 131:4 133:20 134:9 135:7 149:6 | boots 124:12 124:13,14 131:18 | brightest 95:8 |
| better 69:1,2 77:21 81:18 82:19 89:12 94:5 104:9 107:11 110:17 | blackest 95:8 | border 43:12 | brilliance 65:8 |
| | blasting 67:8 | bordering 127:8 | bring 42:12 |
| | blending 127:10 | born 121:8 | bringing 28:15 |
| | bless 131:14 | bottom 23:3 88:5 118:9 | brings 104:19 112:4 |
| | block 123:2 | boxing 89:10 | bronze 32:13 |
| | board 84:4 147:19 | boy 97:20 | brothers 4:4 11:18 63:6,22 64:3 66:12 76:6 80:2,11 80:18 84:4,15 93:4,10,12,22 98:15 99:12,19 117:11 122:5 122:10 123:8 123:17 128:11 137:3 |
| | boarding 22:1 | boycott 14:16 | bruce 97:12,13 |
| | | branches 53:12 | buffs 80:9,9 |
| | | brash 65:6 | building 18:13 100:20 101:3 118:8 131:3 |
| | | brave 36:6 122:3 | |
| | | bravely 99:6 | |
| | | bravery 21:18 36:4 121:21 122:18 123:15 123:16 126:15 | |

| | | | |
|---|--|--|---|
| built 65:15 bureaucrats 54:13 burnings 14:18 burt 104:20 107:1 business 12:4 62:5 153:10 businesses 14:16 busy 103:13 105:11 115:3,4 129:9 130:18 button 10:14 buy 75:14 buying 80:7 | capitol 123:6 131:3 capozzola 2:6 6:13,15 37:2,4 37:5 69:16,18 69:19 77:9,11 77:12 109:6,8 118:1,3,4,13 119:9 120:7 132:6 134:5,6 134:7 155:9,9 capozzola's 93:10 captures 105:1 capturing 82:22 85:14 87:10 car 42:6 care 96:15 154:16 career 54:12 121:13 careers 16:17 17:4 carl 18:20,20 carolinas 82:11 carries 144:18 151:13 carry 86:22 88:21 carrying 87:2,5 93:2,6 case 32:17 78:22 131:16 cases 124:12,13 124:14 catastrophic 22:3 | cattle 42:6 caveat 134:8 ccac 2:2,22 3:11,12 5:15 5:19 8:2,15 10:8,11 12:5 58:7 64:2 119:13 120:6 145:4 154:19 celebrate 63:3 cell 56:17 center 27:5 99:15 centering 38:18 39:11 109:20 centers 15:11 26:1 38:12 central 24:17 25:8 39:21 73:8 century 39:22 79:3 ceo 3:17 11:13 18:3 certain 54:8 55:8 108:12 certainly 38:2 38:3 51:13 70:12 75:10 140:19 155:3 certificate 156:1 157:1 certify 156:4 157:2 cetera 38:11 135:4 | chai 29:7,9,10 53:12 chair 19:4 69:4 chairman 5:8 6:8,12,16,20 7:2,6,9,13,17 7:21 8:21 9:8 9:12,15,18,22 10:3,6,10,15 10:22 11:6 12:12,16,20 13:14,17,22 19:6 27:17 29:21 32:1,8 32:22 33:6 34:16 35:10,14 36:22 40:16,19 43:20 46:9 49:22 51:5 52:13,16 53:1 56:1,10,19 57:15 58:1,22 59:5,12,17 60:5,9,18 61:4 61:16,21 62:3 69:6,11 70:18 71:8 75:18 76:13,16 78:16 80:19 81:19 83:18 84:7,11 85:22 86:3 88:10 90:15 92:13 93:17 94:19,21 95:12 95:18 96:8,18 99:22 102:10 104:10 106:6,9 109:4 110:21 |
| c | | | |
| c 2:1 3:1 4:1 5:1 cadence 74:17 call 6:4 19:3,5 20:16 called 5:12 9:4 65:10 124:20 camp 14:17 22:2 25:20 camps 15:11 47:2 candidate 8:9 14:6 30:3 57:3 117:9 119:14 145:4 candidates 57:10 62:6 cape 107:1,6 122:9 126:2 132:19 | | | |

| | | | |
|-----------------------|------------------------|------------------------|------------------------|
| 112:10,18,21 | changed 39:6 | 83:2,6 90:6 | 113:20 115:8 |
| 116:5 117:4 | 74:18 | 93:11,12 98:15 | 121:9,17 122:5 |
| 119:11,20 | changing 38:8 | 98:19 99:12,19 | cityscape |
| 120:8,11 | 151:8 | 102:5 105:5 | 101:11 |
| 123:20 124:16 | channels 66:10 | 106:12 122:6 | civil 79:5 |
| 124:17 125:4 | chapter 37:8 | 122:11 123:9 | civilian 88:2 |
| 125:14 128:6 | character | 123:17 134:12 | clad 63:3,16,19 |
| 128:13 129:18 | 63:12,18 64:21 | 136:16 | 66:12,18 67:2 |
| 131:10,22 | 77:21 82:14 | choices 51:3 | 71:12,13 72:1 |
| 132:8 134:3 | 83:8 86:16 | 55:21 104:16 | 72:9,14,17 |
| 135:10 136:18 | 97:3 105:4 | 125:15 | 74:1,3,9,21 |
| 136:22 137:18 | 106:16 120:17 | choosing 50:20 | 119:15 145:5 |
| 139:4,6,14,17 | 138:15,18 | 105:12 | 147:15,18 |
| 139:18 140:8 | character's | chosen 41:1 | clarification |
| 140:13,18 | 63:13 122:15 | 64:20 65:9 | 76:19 94:20 |
| 141:1,14,22 | characters | chris 37:5 | 95:2 |
| 142:3,8,11,21 | 63:5,9 65:1 | 40:16 69:16,19 | clarity 118:20 |
| 143:3,14 144:6 | 71:2 91:3 | 77:9,12 93:9 | clark 110:11 |
| 144:9,12,17 | 100:15 126:12 | 110:22 118:1,3 | classic 45:14 |
| 145:1,16,21 | 128:19 | 132:6 134:5,7 | clean 113:9,18 |
| 146:3,19 147:9 | charity 29:9 | 135:11 142:18 | 114:1 |
| 148:8 149:16 | chases 108:5 | 155:9,12 | cleanup 112:19 |
| 150:3,15,22 | chat 56:11,13 | christopher 2:6 | clear 5:3 60:14 |
| 151:3,11,17,22 | 56:18 | 6:13 37:2 | 60:22 93:7 |
| 152:9,13,18 | check 95:20 | 109:6 | 153:16,20 |
| 153:5 154:17 | 145:14 | chronology | clearly 91:8 |
| 155:7,11,16 | chief 3:3,8 9:5 | 108:19 | clever 43:4 |
| chairperson | 10:1 14:9 | circular 43:7 | click 98:11 |
| 2:22 8:2 | 63:10 | circulated | close 52:5 87:4 |
| chairs 18:4 | child 106:19 | 39:21 | 102:22 103:2 |
| challenge 20:9 | children 16:10 | circulating | 105:7 129:1 |
| 39:4 | 24:13 | 27:5 | 136:7 |
| champion | chime 72:12 | circus 97:10 | closely 63:21 |
| 122:13 | choice 38:18 | citizens 1:1 | 76:6 |
| chance 37:6 | 45:4 48:12 | 5:12 | closeness 101:4 |
| 68:19 | 49:20 50:19 | city 5:11 97:8 | closer 102:19 |
| change 93:20 | 53:5 59:8 | 98:11,14 | closest 129:10 |
| | 67:18 68:1 | 100:21 113:12 | |

| | | | |
|---|---|---|---|
| clouds 122:9 125:20 127:6,9 127:15 130:7 | 75:14 79:10 80:3,6 81:5,14 96:7 108:6 | 71:4 72:1 75:12 76:1 80:9 86:6 87:6 | committed 154:1 |
| cluttered 118:15 | 112:4 119:15 119:15 126:13 | 89:15 91:1 96:7 108:16 | committee 1:1 5:13 6:3 12:4 18:5 20:22 |
| cogently 117:16 | 136:2 145:5,6 149:11 | 119:15 120:16 145:6 149:2 | 30:2,8 39:8 47:13 55:21 |
| coils 27:7 | collaborating 70:5 | comics 75:6 79:12 86:8 | 57:2 59:3 69:13 76:17 |
| coin 11:3,15 38:14 42:8,12 | collaboration 76:9 | 124:15 | 77:6 95:3 |
| 42:21 43:3 45:11 62:7 | collaborative 76:7 | coming 45:17 67:21 83:3 | 96:11,20 100:3 117:21 120:11 |
| 67:4,10,14,19 68:2,7 73:6,8 | colleagues 36:10 50:8 | 88:3 92:21 99:10 107:8,18 | 120:20 124:5 138:2 153:12 |
| 73:14,15,19 78:21 79:1 | 93:20 115:3 117:13 | 127:16 138:16 | committee's 61:17 101:13 |
| 81:2,4 82:15 90:2 98:21 | collect 80:6 | commanding 99:14 | commonly 97:20 |
| 101:16 103:7 104:1 107:9 | collecting 103:7 | commended 43:17 | commonwealth 156:19 |
| 108:4,9 109:18 110:3,11 111:4 | collection 30:17 | commensurate 129:4 | communicate 115:22 135:5 |
| 111:18 112:5,5 114:5 118:22 | collector 79:6 | comment 30:16 76:3 94:15 | communicated 110:18 |
| 122:17 126:8 129:1 130:5,9 | collectors 105:22 110:14 | comments 5:5 12:7 13:9 30:9 | communicates 78:11 110:2 |
| 130:12 135:15 135:18,20,21 | colorado 33:12 | 40:17 44:2 50:3,9 51:3,7 | communicati... 75:2 |
| 138:13 147:15 | combining 90:3 | 52:5,19 53:4 69:13,21 76:17 | communicators 16:7 |
| coinage 1:1 5:12 | come 33:7 41:2 64:13 72:4 | 77:6,12 85:21 93:16 96:11,13 | communities 22:5 |
| coined 19:22 | 133:4 | 100:7 116:4 117:6,21 | community 15:13,15 21:10 |
| coinnews 8:19 | comes 75:10 95:20 | 119:12 125:5,9 138:8 139:14 | companion 140:5 |
| coins 4:5 8:12 41:9 42:15 | comic 4:4 8:11 11:3,15 62:7 | 153:12 | company 70:7 |
| 45:10,19 63:3 63:8,15 72:3 | 63:3,14,18 70:3,8,10,14 | commitment 153:17 | |
| 73:8 74:21,22 | | | |

| | | | |
|-------------------------------------|-------------------------------------|--------------------------------------|--|
| comparison 117:8 | concerns 38:6 41:11 42:10 | 30:19 48:4 | consideration 30:7 36:8 77:5 |
| compatible 80:13 | 87:9 107:17 | congressional 3:14,19 8:10 | 125:8 |
| compelling 38:17 41:5,21 | concise 31:7 | 10:18 11:12,14 | considered 38:20 |
| 51:12 77:20 | concluded 61:9 | 14:8 17:1 18:5 | consistency 77:17 126:13 |
| 110:15 136:3 | 153:10 155:20 | 18:7,16 19:12 | 138:12 139:1 |
| complete 105:9 | concludes 27:16 99:21 | 19:15 23:17 | consistent 105:3 150:1 |
| completely 92:19 105:1 | 123:19 | 28:6 29:20 | constituent's 32:15 |
| 121:4 | concluding 153:12 | 30:4 32:11 | construct 67:12,22 68:5 |
| completes 23:10 | concrete 27:15 | 37:7 48:9 57:4 | constructed 102:3 129:7 |
| compliment 46:14 | 123:2 133:14 | 61:9 | constructs 65:14 |
| composition 22:19 23:5 | concur 30:15 | conjunction 138:18 | consulted 17:15,22 |
| 24:3 41:7 | 31:2 | conjuring 83:1 | consumer 4:2 |
| 42:20 107:11 | condemnation 15:1 | connect 63:12 | 11:16 64:4 |
| 108:2 127:21 | confidence 115:7 | connected 91:14 136:8 | cont'd 3:1 4:1 |
| con 75:12 76:1 | confident 107:16 108:21 | connecting 66:2 | contacts 44:22 |
| conceal 65:17 | confirm 9:2 | connection 43:9 140:6 | contain 17:10 |
| conceived 119:5 | 143:5 | connections 104:18 | 67:5 73:12,13 |
| concentration 14:17 15:11 | confront 66:20 | connectivity 47:14 | 98:22 |
| 22:2 25:19 | confronted 16:12 | connects 98:7 | content 73:12 |
| 47:2 | confronting 23:12 | 121:22 | context 114:10 |
| concern 42:6,7 | confused 71:11 | conquered 15:7 | continuation 21:19 |
| 42:14 88:4 | 92:19 142:12 | consensus 40:13 140:14 | continue 70:12 |
| 102:17 138:14 | confusing 41:15 | consequences 37:13 | 70:15 71:3 |
| 138:22 | confusion 131:18 | consider 14:6 | 86:12 119:6 |
| concerned 79:19 87:13 | congress 21:21 | 60:2 | continuity 53:11,11 |
| concerning 93:1 | 22:13 23:1,19 | considerably 120:14 | continuity's 119:8 |
| | 24:9 25:5,10 | | |
| | 26:5,15 27:14 | | |

| | | | |
|--|--|--|--|
| contrast 101:9 conversation 18:14 92:21 convey 50:14 53:8 109:16 conveying 85:15 conveys 106:2 cool 76:2 82:18 83:15 coordination 24:6 core 95:11 corner 101:3 corps 65:3,4,12 65:20 correct 34:22 40:1 60:16,17 71:5,15 72:9 72:21,21 77:21 111:20 130:14 140:21,22 142:4,9 143:4 151:5 152:16 152:17 correctly 137:8 corrects 13:8 cosmic 66:20 122:15 cosmos 66:16 costello 3:9 10:3,5 costume 125:2 counsel 3:12,13 10:11,17 11:2 58:7 120:6 156:11,14 157:7,10 | count 142:7,12 143:4 144:11 counterintuiti... 55:13 counting 142:15 countries 15:20 16:1,19 country 54:16 country's 15:4 couple 44:2 84:15 104:6 courage 21:18 course 62:9 77:1 108:13 cousin 121:2 121:12 cover 42:8 coverage 14:18 covers 29:2 crazy 103:13 create 30:17 68:21 creates 22:17 creating 67:12 creative 70:6 crime 97:13 110:17 criminals 99:7 101:20 crises 17:3 criteria 102:4 critique 34:22 crooks 103:16 crowd 99:16 crunch 93:15 crusade 97:22 | culturally 52:4 culture 23:9 63:13 66:3 98:8 122:1 curator 2:21 8:1 current 71:1 124:20 d d 5:1 15:2 dachau 14:17 33:20 daily 133:11 danger 21:12 23:15 24:20 54:8,8,9 dangerous 16:11,14 dangers 27:7 danvers 121:14 121:15 daring 55:11 55:11 dark 97:22 dated 71:18,18 72:3 daughter 124:2 david 27:11 39:13 day 75:8 95:8 100:12 days 92:17 103:7 dc 1:14 63:6,9 76:12 126:9 140:1 153:19 | deal 51:16 debate 59:19 decisions 96:16 decisive 38:18 declaration 123:22 dedicated 65:19 dedication 66:9 defense 91:17 defer 79:22 deferential 55:20 defined 88:6 defining 43:12 definitely 40:2 105:8 109:2 definition 41:21 43:11 demise 121:10 department 72:13 75:1,9 depict 63:12 66:5 87:20 99:2 122:8 depicted 102:21 130:15 depicting 70:6 depiction 45:12 87:7 106:13 122:14 depictions 63:9 65:22 98:5 121:20 depicts 21:4 26:7,16 67:11 68:3 79:15 98:13 99:6 |
|--|--|--|--|

| | | | |
|--|---|---|--|
| 122:3 123:5,12 137:6 deport 15:10 descendants 29:14 55:19 descriptions 67:4 deserve 47:3 design 3:3,5,6 3:7,9 9:6,9,13 9:16,19 10:4 14:9,9 20:13 20:19 21:4,13 21:22 22:7,8 22:10,14 23:2 23:10,11,17,20 24:4,10,18 25:2,6,11,15 25:18,22 26:1 26:7,16,22 27:3,9 31:4,14 34:2 41:7 42:2 42:17 43:5 44:10,11 45:18 45:20 46:5 47:9,19 48:6 51:1,2,10 57:10 62:6 64:1 66:5,14 66:19 67:4,7 67:11,14,14,15 67:18,19,20 68:2,3 72:15 72:16,17,18 73:8,14 80:12 80:13 83:3 87:15,18 88:4 88:7 89:4,7,22 | 90:6,8,13 91:7 91:8,12 92:5 94:6 97:2 98:10,16,19 99:2,13,20 102:5 104:2 106:1 107:3,6 107:15,17 108:7 112:7 114:1,2 118:6 119:18 122:3,3 122:6,8,11,12 122:17,20 123:1,5,7,8,9 123:10,12,18 126:2,20 127:14 129:6 133:8,21 149:3 designated 64:18 designed 20:21 63:9,11 118:17 118:18 designs 8:9 14:7 17:10 20:20 21:1,3 28:3 30:3,22 32:5,6,20 34:13 35:22 36:20 37:17 41:3 42:10 43:15 44:3 46:7,16,19 49:18 57:3 63:18 64:13,14 65:21,22 66:5 66:14 67:3,5 67:10 73:6 | 76:21,22 81:13 84:13 90:7 98:4,5,9,12,20 98:22 102:15 104:8 106:11 106:18 107:22 116:20 117:9 119:14 121:19 121:20 122:2 122:16,18 124:10 125:18 128:3 133:16 137:3,22 140:17 145:5 149:1 desperate 41:19 destination 25:3 destruction 140:5 detail 116:21 132:15 details 42:22 87:16 108:8 127:1 determined 106:14 122:8 125:21 develop 97:16 development 64:1 dick 97:6,8,13 97:22 99:14 differ 73:10 differences 77:1 | different 17:22 43:2 44:8,15 76:21,22 79:3 88:7 101:10 102:2,8 104:7 109:15 110:9 125:2,17 129:16 149:8 differentiate 106:13 149:22 differently 65:14 difficult 28:8,9 28:11 53:5 106:15 digital 156:8 157:3 diplomat 19:20 21:4 54:7 55:13 diplomat's 21:15 55:10 diplomats 15:17 16:3,7 16:11,16,17 17:2,6 18:18 18:19 19:17,18 20:8 21:9 22:15,18 23:15 36:5 37:10,12 37:14 38:13,19 39:12 40:6 45:6 54:3,12 direction 48:8 101:10 102:8 119:4 directional 101:2 |
|--|---|---|--|

| | | | |
|--|--|--|---|
| directly 16:12 70:5 91:14 125:22 director 3:10 10:7 disagree 53:19 disaster 46:22 150:11 discourse 112:14 discovered 13:5 16:15 discovery 4:4 11:18 63:7,22 64:3 76:7 117:12 discovery's 66:12 98:15 99:12,19 122:5 122:10 123:8 123:17 discuss 62:13 discussed 47:12 discussion 8:8 8:11 30:5 31:19 39:7 41:1 49:5 56:21 59:20 60:11,19 61:8 62:5 69:14 100:4,6 124:6 141:17 150:4 150:16 152:21 discussions 116:11 disembodied 49:12 | disembodies 49:9 disengaging 129:10 disobeyed 54:10,14,20,21 display 30:20 disposal 15:15 disrespect 95:2 distance 131:4 distant 122:22 distinctive 23:8 distinguishing 127:4 distracting 116:13 diversity 46:15 91:3 100:15 101:6 128:19 128:21 149:6 149:10 divorces 113:21 doctor 118:11 document 13:9 28:17 documentation 22:16 documents 12:7 23:13 25:7 26:3,11 27:4 31:5 dog 122:21 130:15 133:4 136:12,14 138:4 139:22 doing 39:12 44:21,22,22 | 45:6 48:16 79:18 88:17 89:16,16,19 96:22 110:12 129:15 133:11 133:11 149:7 154:2 donald 2:14 7:6 32:3 33:1 71:9 75:18,22 78:18 81:19 111:1 112:10 135:12 136:18 153:21 donald's 83:22 86:6 door 103:7 double 145:14 dr 2:4,6,20 6:9 6:11,13,15 13:16 35:12,14 35:15 37:1,2,4 59:4,7 60:8 69:18 77:11 84:9,11,12 86:1 109:6,8 113:1,3 116:6 116:16 117:1 117:15 118:3 118:13 119:9 120:7 134:6 136:20,22 137:1,19 139:5 139:7,8 141:3 141:6,8 143:19 144:2 155:9 dramatic 132:12 | draw 38:1 78:3 drawing 122:21 drawn 49:6,20 51:8 87:18 92:7 94:6 dreams 80:4 dropped 82:1 dual 48:1 duly 156:5 duo 97:20 99:5 101:15 117:2,3 duty 66:10 dynamic 48:11 88:2 91:19 97:19 99:5 100:19 101:15 104:2 113:8 117:2,3 dynamism 86:17 |
| e | | | |
| e 2:1,1 3:1,1 4:1,1 5:1,1 eagle 123:7 127:21 131:5,5 earlier 32:19 126:11 139:22 early 39:22 103:7 121:12 earth 65:2 66:7 77:22 82:10 121:11 122:14 123:11 126:18 126:19 127:6 137:6,8 | | | |

| | | | |
|--|---|---|--|
| earth's 66:6 easy 48:17 echo 86:5 echoing 23:22 edges 43:3 editor 8:19 effect 49:1 116:22 123:13 effectively 76:21 effort 48:17 49:8 70:2 77:17 140:14 144:21 effortlessly 98:13 efforts 40:6 eight 143:1,4 143:12 144:8 144:10,13,18 151:10,12 either 17:11 85:20 100:17 101:12 129:9 150:12 el 121:8 el's 121:13 electrified 67:9 elegant 31:4 93:12 element 73:8 101:3 107:16 112:7 118:8 126:16 elements 41:3 43:14 47:5,18 48:10 | email 56:7,12 57:6 embodies 122:14 126:1 emerging 65:19 68:4 emitting 67:16 emotionally 49:2 emotions 42:11 138:7 emphasizes 31:4 43:9 employed 97:10 156:11 156:14 157:8 157:11 employee 156:13 157:10 encircles 25:13 encourage 35:7 encourages 31:19 ends 92:3 energy 66:20 engage 17:5 engineer's 87:22 engineering 68:1,6 english 17:12 39:1 47:22 52:2 53:14,17 53:20 engraver 3:8 10:1 63:10 engraving 3:9 10:4 | enhanced 121:3 enjoyed 46:14 50:9 enormously 138:5 ensconced 87:11 ensconcing 96:3 enter 15:22 entertain 140:20 148:13 155:4 entire 17:14,19 23:5 24:3,17 25:17 27:2,14 121:4 entities 71:4 entity 98:1 entrance 25:20 entrust 97:15 episode 89:15 erroneously 13:4 es 156:4 escalated 14:22 escape 15:17 16:21 21:17 31:5 95:9 escaping 22:9 especially 15:13 16:9 43:11 50:9 79:12 81:6 83:2 esque 108:10 | et 38:10 135:3 ets 34:4 europe 15:13 15:17,18 16:5 28:17 29:4 39:22 european 45:10 evaluating 153:22 evans 3:6 9:13 9:14 14:9 events 14:15 42:5 eventually 65:12 97:15 121:11 everybody 35:7 44:12 104:5 109:9 118:17 143:12 153:16 everybody's 143:17 everyone's 96:15 evil 25:13 95:8 102:3 evil's 95:9 evocative 101:4 exact 34:7 149:11 exactly 47:11 74:7,17 79:16 82:14 91:20 92:18 excellent 32:20 35:3 36:4 47:8 70:11 103:4 |
|--|---|---|--|

| | | | |
|--|---|---|---|
| except 91:9 exceptional 35:22 excuse 146:15 147:14 executed 47:16 exercises 88:18 133:11 exist 114:18 exit 22:10 54:18 exodus 15:12 expand 71:3 expanse 27:10 expelled 16:16 experience 68:18 expert 39:20 expertise 68:1 68:6 experts 40:2 explain 95:13 95:16 explained 90:16 117:16 explanatory 36:16 explore 70:15 86:8 express 61:10 expressed 32:7 34:1 51:15 131:17 138:2 expression 71:7 extends 21:7 extension 66:21 | extent 101:7 extermination 25:20 extort 97:10 extra 132:16 extraterrestrial 126:16 extremely 39:11 eye 102:18 135:19 eyes 111:11 137:5 ezra 3:17 11:12 18:2 | family 24:20 25:3 26:19 84:1 97:7,22 106:17 121:14 153:15 fan 115:9 126:12 154:11 154:12 fandom 140:1 fans 87:6 110:14 fantastic 7:21 153:8 far 44:5 51:7 91:16 113:18 134:2 138:15 138:22 148:7 farther 131:4 fashion 124:9 fashionable 55:2 fateful 97:8 father's 33:19 favor 12:17 13:19 38:2 60:20 103:2 141:19 142:13 142:22 144:7 144:18 150:10 150:19 151:4 151:12 153:2 155:13 favorite 47:9 49:4 50:10 85:5,8 113:17 fearless 97:19 98:6 99:1,10 99:18 111:21 | 112:1 fearlessly 98:10 feat 123:3 feature 63:8 65:21 66:15,19 98:4,10,17 121:19 122:18 featured 123:14 138:3 features 21:13 22:10 24:10 27:9 47:5 48:14 67:7,15 67:20 99:9,14 122:12,20 123:1,10 132:15 133:20 135:3 featuring 47:18 49:13 101:21 123:7 federal 155:2 feel 40:5,9 54:14 72:12 105:3 110:6 137:21 138:19 153:14 feeling 108:21 feelings 134:18 feels 101:19 fell 54:3 fellow 28:2 65:14 felt 29:18 53:8 53:8 116:12 118:19 |
| | f | | |
| | fabulous 32:18 face 21:12 84:17 106:15 125:22 132:15 133:20 faced 17:2 20:9 121:4 facial 135:3 facing 121:10 fact 44:7 45:15 53:10 54:15 60:14 89:3,4 94:10 113:8 114:11 125:20 137:6 138:2 fairly 133:15 fallback 45:14 familiar 70:1 families 16:5 17:5 22:5 | | |

| | | | |
|-------------------------|------------------------|------------------------|------------------------|
| fence 27:12 | 104:4 116:11 | 126:19 | forward 11:20 |
| ferocity 137:5 | 119:4,6,22 | focus 47:4 48:1 | 28:5 40:1 77:3 |
| field 45:8 66:20 | 122:11 123:17 | 127:19 | 86:11 107:8 |
| fighting 110:17 | 125:15 126:7 | focused 46:20 | 113:19 114:2 |
| figurative 49:1 | 127:16,22 | 66:7 98:18 | 120:12 |
| figuratively | 134:12 145:15 | foil 99:7 | found 38:16 |
| 48:21 | 151:18 153:13 | fold 17:3 | 44:5 49:15,16 |
| figure 24:11,12 | fiscal 5:15 | follow 38:22 | 51:11 76:5 |
| 24:17 38:9 | fist 67:15 68:3 | followed 37:13 | 116:22 121:13 |
| 94:8 | 93:14 | 90:9 | 135:3 |
| figures 22:2,9 | fit 42:21 108:4 | following 9:2 | founder 3:17 |
| final 21:1 | fitness 93:16 | 14:20 63:19 | 8:19 11:13 |
| finally 11:8 | fits 116:2 | 74:12 | fountain 22:19 |
| 36:14 | five 30:9 57:8 | follows 146:22 | four 58:17 62:8 |
| financially | 76:22 77:6 | forceful 44:7 | 104:3 115:12 |
| 156:15 157:11 | 100:7 129:17 | foregoing | 115:13,14 |
| find 10:13 | 137:9 | 156:3,4 157:4 | 117:11 |
| 16:21 17:19 | fixed 110:9 | foreign 14:14 | foxman 19:6 |
| 37:17 49:7 | flag 25:5 | 15:3 37:14 | frame 21:7 |
| 51:21 77:19 | flames 127:16 | 54:13 55:14 | franklin 15:2 |
| 78:6 91:13 | flat 48:10 | forgotten 3:13 | frankly 31:10 |
| 97:14 | flaws 35:3 | 3:18 8:9 10:18 | free 20:22 |
| fine 74:15 | flee 15:15,16 | 11:11 14:7 | 72:12 |
| 129:3,5 139:8 | flight 121:3 | 18:4 19:4,18 | freedom 22:10 |
| 150:12 151:20 | 128:2 | 20:1,3,4,6 | 22:17 24:1,15 |
| finest 65:4 | flip 42:3 | 21:11 22:6,11 | 96:1 |
| finished 41:2 | flipping 107:22 | 22:22 23:18 | freezing 85:14 |
| first 12:3 14:4 | 122:6 | 24:5,8 25:9,20 | freight 34:20 |
| 14:5 40:3 | floating 126:20 | 26:14 29:1 | friedlander |
| 41:15 47:8 | floor 69:14 | 30:3 57:3 | 3:17,18 11:13 |
| 48:12 50:19 | 100:4 124:6 | form 25:8 | 11:13 18:3,3,5 |
| 58:16,20 62:10 | 152:1 | 48:19 63:4 | 18:9,11 27:20 |
| 63:17 66:13 | flowing 49:2 | 70:3 71:7 | 27:22 28:4 |
| 67:18 76:4 | fly 91:10 | former 65:13 | 31:6 32:9 |
| 80:19 83:14 | flying 24:1 | 88:1 | 33:13,14 34:1 |
| 93:12 98:19 | 97:7 108:6 | formulate 15:8 | 35:17 52:20,22 |
| 99:19 100:12 | 122:13 123:11 | forth 77:2 | 53:2,3 61:11 |
| 102:5,17,20 | 125:20,21 | 103:9 107:22 | 61:15,18,19 |

| | | | |
|------------------------|-----------------------|------------------------|-----------------------|
| 62:1 | fyi 120:9 | getaways 16:9 | glanced 102:17 |
| friedlander's | g | getter 58:13 | globe 126:21 |
| 30:16 | g 5:1 | 148:7,19 | glow 86:15 |
| friendly 60:4,7 | galaxy 65:8 | 150:10 | glowing 67:16 |
| 60:15 130:15 | gardner 65:7 | getters 152:7 | go 19:7 32:11 |
| front 67:13 | gatehouse | getting 39:4 | 34:2,7 35:19 |
| 82:15 99:3 | 25:20 | 44:22 69:1 | 36:9,19 39:1 |
| 104:1 105:17 | gathering | 89:10 109:2 | 40:1,21 44:8 |
| 114:21 | 34:21 | 126:10 133:22 | 51:17 53:1 |
| fueled 66:9 | gaze 66:7 | ghettos 15:11 | 59:5,8 64:13 |
| full 92:2 99:17 | gelberd 2:16 | gift 22:12 23:9 | 68:19 73:16,22 |
| fuller 2:4 6:9 | 7:10,12 33:9 | 24:21 26:12 | 77:3 82:2 |
| 6:11 13:16,16 | 33:10,16 57:16 | 27:6 28:22,22 | 84:14,20 85:2 |
| 35:12,14,15 | 57:17,21 82:4 | 39:1 | 85:4,10,17,19 |
| 37:1 59:4,4,7 | 82:5 104:12,13 | gimmicky 92:6 | 87:19 91:22 |
| 60:8 84:9,11 | 104:14 129:20 | girl 121:6 | 93:3 101:12 |
| 84:12 86:1 | 129:21,22 | 134:22 | 103:8,9,18 |
| 113:1,3,4 | 138:9,10 141:5 | girl's 131:20 | 107:9 112:8 |
| 116:6,16 117:1 | 141:5,8 149:20 | give 29:9,9 | 113:5,10,16 |
| 117:15 136:20 | 149:21 | 36:7 54:18 | 114:3 115:12 |
| 136:22 137:1 | general 2:3,18 | 62:20 64:18 | 115:14 120:2 |
| 137:19 139:5,5 | 2:19 6:6 7:14 | 84:3 85:8 | 124:17 127:14 |
| 139:7,8 141:3 | 7:19 30:5 76:3 | 113:22 115:15 | 130:19 131:7 |
| 141:3,6,8 | generally 40:7 | 131:14,20 | 132:8,10 137:7 |
| 143:19 144:2 | generates | 132:21 133:17 | 137:11 139:6 |
| fully 93:21 | 65:13 | 143:16 | 139:18 141:6 |
| further 19:7 | generation | given 59:9 | 145:14 149:22 |
| 27:21 30:21 | 20:8 79:8,9 | 89:21 | 150:8 151:22 |
| 31:19 39:7 | generations | gives 23:6 | 152:2,4,6 |
| 56:21 59:19 | 17:7 24:13 | 29:10 32:15 | 154:11 |
| 60:11 141:17 | 26:22 53:9 | 144:15 | goals 41:22 |
| 150:16 156:13 | generic 38:14 | giving 20:16 | god 3:19 |
| 157:9 | genocide 15:9 | 25:7 31:16 | going 10:21 |
| future 17:6 | german 15:7 | 34:12 36:13 | 13:6 32:14,21 |
| 24:13 26:10 | 21:5 45:10 | 46:2 | 35:5 43:2 |
| 53:9 72:6 | germany 14:14 | glad 106:18 | 69:20 71:13 |
| 109:18 155:1 | 15:5,10 | 126:10 | 72:10 73:2,22 |
| | | | 79:22 80:2,10 |

| | | | |
|--|---|--|--|
| 81:16,16,17 84:3 86:14 90:8 92:11 103:2,17 104:4 106:2 108:5 109:12 111:17 118:21 119:3 127:2 131:14 131:16 132:21 133:3,8,17 138:11 142:5 148:17 149:14 150:10,12 gold 3:14 8:10 10:18 11:12,14 14:8 17:1 18:5 18:7,16 19:12 19:15 23:17 28:6 29:20 30:4 32:11 37:7 48:9 57:4 61:9 63:2,15 63:18 66:11,18 67:2,10 72:17 79:1 80:7,7 119:14 145:5 147:14,15,17 goo 87:12 good 5:10 28:9 33:12 37:4 40:20 44:10 46:7,8 69:9 89:18,19 90:4 92:8 105:10 109:8 111:6 154:14 goodness 100:13 | google 135:16 gotham 97:8 98:11,14 government 54:11 governments 15:20 54:20 grace 121:21 122:19 123:4 123:15,16 126:15 138:20 138:21 139:10 139:12 gracefully 122:4 grandchildren 29:15,15 grandfather 18:17 grandson 33:18 grateful 20:17 61:20 grayson 97:6 99:15 graysons 97:7 great 16:7 21:12 29:15 46:17 47:19 51:16 81:12 84:13 113:4 120:10 135:21 145:19 153:19 greatness 79:10,11 green 8:12 62:8 62:18 64:16,18 65:2,3,5,12,20 | 65:22 66:2,2,6 66:15,19 67:5 67:9,11,16,21 68:4 69:14 73:1,7 77:22 82:9,15,21 83:8 86:15,21 88:21 89:1,18 92:11,21 93:2 93:2,6 95:4,6,7 95:10 96:3 120:3,8,13 145:12,18 146:6,10 148:13 greeted 25:3 greg 11:2,4 greg's 52:11 grew 26:22 121:5 grief 97:14 groundedness 100:22 group 3:18 8:20 11:13 18:3 22:9 27:4 40:12 99:7 131:15 growing 26:17 grown 135:2 grows 23:7 guard 99:2 guardians 64:18 65:9 guess 20:13 32:13 81:7 guides 123:15 138:21 139:11 | guiding 126:15 gun 55:10 guy 65:7 guys 68:16 h haim 34:4 hair 132:18 hal 65:6,11 half 63:15,15 99:4 hall 67:13 halt 21:6 hamburglar 108:10 hamsa 25:11 34:9 39:20 hanchock 3:7 9:15,17 62:20 72:8,9,21 73:4 120:18 hand 5:7 21:6,7 21:7,15 25:12 25:14 41:17 43:1 44:6 52:8 54:2 55:5 56:3 59:21 62:19 67:8 69:16 71:9 75:20 84:5 88:17 94:11 118:1 124:7 140:10 142:12,14,17 143:6,8,15,18 144:1 148:15 151:15 152:5 hands 22:14 23:21 25:7 |
|--|---|--|--|

| | | | |
|---|--|---|--|
| 26:8 27:4,6,11 30:6 42:18 43:8 49:12,17 52:18 54:3 143:13 153:1 happened 50:12 happening 127:5 happy 78:14 79:20 81:15 90:16 94:3 117:10,14 126:8 133:4,5 137:20 140:19 148:9,13 harcourt 2:4 6:9 13:16,18 35:12,15 38:16 59:4,6 60:6 84:9,12 113:1 113:3 136:20 137:1 139:5 141:3 142:18 143:18 hard 48:16,19 hardcore 87:6 harm's 16:13 hatzil 31:18 head 4:2 11:16 40:12 55:10 64:4 hear 101:13 103:11 heard 110:19 116:16 139:21 hearing 11:20 12:3,8,22 | 13:10 14:2 40:14 57:1 125:7 140:14 150:6,18 152:22 hebrew 17:11 17:13 23:2 26:12,18 28:19 31:7 45:8,11 47:22 51:20,22 52:2 53:18 held 65:1 hell 90:13 help 16:21,21 17:1 43:10 120:14 142:15 149:22 helped 97:13 helpful 140:14 144:22 145:2 helping 25:7 41:18 97:16 hereto 156:15 157:11 hero 87:20 149:2,3 heroes 3:14,19 8:10 10:18 11:11 14:7 17:7 18:4 19:4 20:1 21:11 22:6,11,21,22 23:18,21 24:5 24:8,12,19 25:9,21 26:2,8 26:14,20 27:8 29:1 30:3 48:1 48:15 49:13 | 55:1 57:3 121:18 heroic 54:19 65:6 99:18 heroism 17:8 129:4 hesitation 39:12 hey 54:17 hi 32:4 44:1 57:16 69:18 72:8 138:9 139:20 hide 16:9 high 98:11 99:16 121:16 122:4,9 123:11 148:19 150:10 150:13 152:3,7 highest 58:9 highlight 36:20 91:9 highlighting 67:17 highlights 49:8 95:22 historical 20:3 40:5 42:5 87:12 historically 39:18 40:5 41:12 42:9 history 2:7 6:14 37:8 hitler 14:13 hitter 112:20 hoard 2:18 7:14,16 46:11 | 46:12,13 52:9 52:9,14 90:20 90:21,22 100:10,11,11 128:15,16,17 143:8 148:16 151:20 152:6 152:17 hold 22:15 23:21 119:21 144:1 147:22 holding 21:15 23:13 41:18 43:1 66:15 133:13 hollow 65:16 holocaust 3:14 3:19 8:10 10:18 11:11 14:7,16 17:16 18:4 19:5 20:1 21:11,16 22:1 22:4,6,12,18 22:22 23:12,14 23:19 24:7,8 25:9,21 26:12 26:14,21 28:20 29:1,15 30:4 30:20 38:14 47:6 53:16 57:4 home 16:19 91:17 123:11 133:4 135:15 honestly 102:15 honor 35:15 |
|---|--|---|--|

| | | | |
|--|---|--|---|
| honorable 66:1 67:6 honored 26:20 40:7 honorees 23:17 honoring 38:15 46:21 hope 19:6 26:10 33:7 61:16 62:1 70:13 71:5 75:1 97:21 hopefully 20:5 hoping 71:3 80:1 109:20 horror 97:9 hound 140:7 hour 57:12 145:11 146:1 hours 145:10 house 2:5,10 6:10,21 18:12 19:16 household 124:3 houses 18:22 huge 74:22 human 48:3 65:5 91:15 humanitarian 17:5 20:9 humanity 17:2 22:5 hundreds 16:5 55:18 75:13,13 hungary 54:16 hurt 111:5,14 136:5 | i iconic 65:21 68:4 98:4 121:19 iconography 36:11,15 79:3 79:12 85:6 idea 87:2,4 ideals 65:20 96:4 identify 30:10 77:7 100:7 identity 65:17 97:16 98:2 107:19 121:7 ii 15:6,18 25:19 55:8 illuminated 66:6,15 illustrates 24:4 92:9 image 23:8,16 24:22 26:3 39:13,20 83:10 93:7,12 95:19 135:20 136:7 137:16 imagery 46:16 53:7 images 78:1 79:5,5 93:1 imagination 82:14 imagine 133:10 immediate 47:9 immediately 42:18 | immense 66:21 impact 42:19 48:3,3 49:10 86:8 impacted 42:12 impactful 41:22 impede 21:9 importance 22:20 31:4 43:9 important 5:14 19:14 25:12 29:8,12 31:1,8 33:21 37:8,11 47:6 48:4 50:14 53:18 74:21 77:14 79:18 86:9,16 116:18 126:9 140:3,6 importantly 54:10 impressed 108:3 impression 102:20 inaccurate 17:20 inappropriate 17:21 incapacitated 65:11 incarcerated 40:8 incarnation 124:20 | inch 63:16 inclined 40:21 include 13:4 21:11,17 22:12 22:22 24:7 26:5 70:9 118:8 included 62:11 includes 8:5,12 23:18 25:15 26:22 62:7 63:14 123:16 including 15:21 17:3 18:7 24:5 138:2,16 inclusion 31:6 101:2 140:3 incorporated 29:18 incredible 47:10 64:21 68:21 123:3 incredibly 16:14 increments 29:9 incused 24:21 25:5 27:14 independence 67:13 independent 70:9 indicate 9:3 indicates 143:8 individual 62:16 110:7,8 |
|--|---|--|---|

| | | | |
|---|--|---|--|
| indomitable 66:9 information 73:17 informed 141:11 initial 63:5 74:9,11 initiative 28:6 inkwell 26:2 input 76:7,12 inscribed 23:3 inscription 22:18 23:9 24:2,15,21 25:4,14 26:13 27:5 48:4 51:21 77:2 123:14 inscriptions 21:10,17 22:12 22:21 23:18 24:7 25:8 26:4 26:13 27:12 47:20 67:5 73:9,13,14,21 98:21,22 122:17,18 inserts 149:9 inside 65:15 insightful 40:17 insignia 26:4 inspire 20:7 79:9 inspired 17:8 inspiring 55:15 | instruments 26:2 integrate 86:10 intended 30:19 70:22 85:16 intention 72:3 74:9,11 96:4 interested 156:15 157:12 interesting 32:12 102:7 interfering 126:3 intergalactic 91:18 intergovernm... 3:11 10:7 international 15:1 20:3 internet 50:6 interpret 96:2 interpretation 46:15 interpreted 125:2 intriguing 31:15 introduce 6:2 97:2 invasion 15:6 invite 69:20 70:16 153:14 inviting 18:14 involved 23:14 invulnerability 121:3 ish 107:1 | isolated 48:10 issue 15:22 63:2 86:21 114:4 123:21 issued 105:2 issues 12:1 issuing 16:3 j jail 103:15,17 james 56:16 58:6 145:7,17 146:9 japan 19:21 jawline 135:3 jeanne 2:8 6:17 12:14,16 33:2 33:3,7 50:2,5 51:6 81:21,22 94:15 147:2 jeanne's 144:15 jehovah 45:12 jennifer 3:10 5:2 8:15,18 10:6 13:7 33:4 57:14,16 119:22 144:5 145:13 157:2 157:15 jewish 14:16 15:8,13,14 16:5,10,19 21:10 23:9 25:12 jews 14:21 15:10 16:7,9 16:12,21 39:21 | 55:2 jim 3:12 10:10 52:13 57:6 58:2,5 59:1 96:21 119:16 120:1,5,13 145:14 146:4,7 job 1:21 105:13 jobs 153:17 joe 75:20 81:2 81:2,3,9,12 94:21 95:13 118:4 124:18 154:15 john 2:10 6:21 43:22 44:1 46:10 52:21 56:3 59:21 65:4 66:5 67:7 67:20,22 68:6 76:14 87:13 88:12,13 102:12,14 104:10 105:11 132:3,4 134:3 142:19 150:8 151:16,17,22 152:1,6 john's 132:9 136:11 join 18:9 44:12 joined 11:9,12 11:16 joining 11:19 18:2 64:10 jordan 65:6,11 joseph 3:8 10:1 63:10 |
|---|--|---|--|

| | | | |
|---|---|--|---|
| journey 68:16 69:1 122:13 154:4,4 joy 107:14 july 8:6 12:6 jumping 133:5 jumps 89:2 justice 96:1 | 57:7,9 58:3,6,7 96:21 119:16 120:5,6,13 145:7,17,17 146:4,8,9,21 147:11 kennedy's 56:12 | knew 92:18 knight's 97:22 know 28:7 32:5 32:10,13,13,14 32:16,16,18,19 32:19 37:7 38:1,3,6,8,8,17 39:11,14 40:11 44:21 46:13 47:1,17 48:4 49:5 50:13,18 55:13,18 59:9 68:17 70:4 72:10 73:6,7 74:11,20 75:1 75:1,3,3,3,7,9 75:11,12,15 77:1,13,13,16 77:21 78:10,20 78:21 79:1,8 79:10,16,17,19 80:8,9,12,13 81:1,1,6,7,9,15 83:14 84:17 85:3,19 89:1 89:14,16,19,21 90:10 91:14 92:20 94:11 95:15 96:5 100:21 102:1 103:17 105:21 109:15,15,17 109:20 110:6 110:16 111:3,9 111:19,21 112:1,6,6 113:11,13,15 113:20,21 | 114:5,12,13,18 115:19 118:9 118:21 119:1 124:11 133:6 134:10,14,17 135:4,5,13,19 135:22,22 136:4,6,7,8,8 136:12,12,13 136:13,15 137:4,14 138:3 138:17 139:9 139:11,13 142:20 154:1 154:21 knowledge 45:17,18 156:10 157:6 known 27:1 64:20 97:7,20 knows 90:11 118:18 krypto 122:21 123:2,5,10,13 126:8,9 127:5 129:13 130:12 130:14 133:3,7 133:7 137:9 138:3 139:22 141:12 krypto's 127:11 krypton 121:9 140:4 kudos 19:10 |
| k | kent 110:11 kept 127:16 kevin 4:2 11:16 64:4 key 96:5 kid 79:4 killed 40:8 97:9 108:17 killing 15:11 kind 38:9 39:4 45:13,13 48:8 48:10 49:2,3 49:11 75:3 78:10 80:2 82:10,10,21 83:11 84:17 89:5,10 90:2 92:3 101:1,10 102:7,20 103:13,15 105:16,17 109:22 110:11 110:16 111:9 111:10 112:3 118:19,21 119:4 130:20 132:14,15,19 135:7 149:9,11 knee 124:13,14 | | |
| kal 121:13 kara 121:8,11 121:15 karat 63:15 ke'ilu 31:18 keep 30:9 77:6 100:6 125:9 128:17 keeps 69:1 kellen 2:18 7:14 46:11,13 50:1 51:9 52:8 52:9 90:20,21 92:14 100:9,11 102:10 105:15 111:2 113:6 128:15,16 130:5 142:18 143:5 148:15 149:17 150:2 151:15,19 152:4,15 kellen's 143:2 149:21 kennedy 3:12 10:10,11,13 11:4 52:13 56:8,14,16,17 | | | |

| | | | |
|-----------------------|-------------------------|------------------------|-----------------------|
| l | laws 14:19 | letting 38:9 | life 17:14,18 |
| labor 48:18 | lead 15:9 | 154:4 | 22:4,13 23:4,7 |
| land 110:20 | leader 2:11,13 | level 19:1 | 23:7,10 24:2 |
| landed 82:6 | 2:15 6:22 7:4,7 | 46:14 54:12 | 24:14,21 26:10 |
| 121:11 130:3 | 15:3 65:12 | 128:21 129:3 | 26:12,18,19 |
| language 48:1 | leadership 19:8 | lewis 4:2 11:16 | 27:6,13 28:8 |
| lantern 8:12 | 65:7 | 64:4,6 68:8,11 | 28:22,22 29:6 |
| 62:8,19 64:16 | leading 55:8 | 68:14 69:8,10 | 29:6,11,14 |
| 64:19,21 65:2 | 59:10 | 76:15 96:12,13 | 31:16 34:4 |
| 65:3,5,10,12 | lean 101:22 | 96:19 153:11 | 39:1,5 53:11 |
| 65:20,22 66:2 | leaned 46:19 | 153:13 154:11 | 53:11,13 55:7 |
| 66:6,15,16,16 | leaning 116:20 | 154:14,18 | 65:18 88:1,2 |
| 66:19 67:6,8,9 | learned 76:4 | liaison 3:11,18 | 115:17 116:1 |
| 67:11,16,21 | leave 28:17 | 4:4 8:15 10:8 | 121:11 138:4 |
| 68:4 69:15 | 29:4 54:15 | 11:14 18:6 | lifting 123:1 |
| 73:2,7 77:22 | 77:22 78:15 | 27:22 36:19 | lifts 123:15 |
| 82:10,15,21 | 81:10 | 40:22 50:20 | 138:20 139:10 |
| 86:15,21,22 | leaves 39:5 | 52:20 61:11 | light 67:8,17 |
| 88:22 89:1,3 | 49:11,17 82:13 | 78:13 80:20 | 87:11 95:10 |
| 89:18 92:12,21 | led 14:15 | 83:5 94:1 | 96:3 141:11 |
| 92:22 93:2,3,6 | left 21:6,7 22:4 | 96:12 104:16 | liked 34:11 |
| 95:4,5,6 96:3 | 118:21 | 125:16 134:12 | 38:12 41:8 |
| 120:4,8,13 | leg 100:20 | 134:20 | 89:11 102:15 |
| 145:12,18 | legacy 122:15 | liaison's 59:8 | 103:6 104:16 |
| 146:6,10 | legal 1:12 30:2 | 137:21 | 106:22 129:2 |
| 148:13 | 69:12 97:12 | liaisons 3:16 | 132:11,14 |
| lantern's 66:2 | 100:2 124:5 | 5:19 11:10 | likely 109:17 |
| 83:8 95:7,10 | legendary 65:8 | 28:2 35:18 | likewise 76:15 |
| lanterns 65:15 | legislation | liberty 24:14 | line 63:14 |
| 95:7 | 19:13 20:1,5,7 | 67:12 79:1,2 | 106:21 |
| large 22:5 | 30:19 | 82:22 85:14 | lines 108:21 |
| 86:14 99:3 | legislative 3:10 | 87:10 89:14 | listed 18:19 |
| 114:20 | 10:7 | 90:1 95:14,22 | listen 74:20 |
| larger 21:8 | lettering 28:19 | 96:2 132:20 | 104:4,6 136:4 |
| latch 105:22 | 45:8 108:14 | licensee 75:2 | listened 92:19 |
| launched 63:2 | 126:3 | 79:20 | 112:14 116:10 |
| 63:5 | letters 8:5 12:6 | licensee's 80:1 | 117:13 |

| | | | |
|--|---------------------------------------|--|-----------------------------------|
| listening 6:1 8:20 | 53:3 54:14 60:3 71:3 | lot 45:9,19,19 46:2,7,7 47:4 | 87:5 119:22 126:17 136:2,9 |
| literal 26:12 36:5 101:18,20 | 73:21 85:13 100:17 101:6 | 75:10 76:4,7 80:5 103:1 | 142:6 148:17 makes 55:5 |
| literally 48:20 | 102:22 103:1 | 110:19 127:2 | 81:4 129:17 |
| lithuania 54:16 | 106:14 107:20 | 128:22 129:9 | 131:21 |
| little 20:14 41:14 43:2 | 110:7,9 115:16 118:17 127:16 | 138:1 | making 5:3 |
| 49:17 60:3,13 | 135:17,17 | lots 84:13 85:9 | 26:19 38:10 |
| 62:13 68:10 | looked 47:10 82:8,21 116:14 | love 48:5 50:22 75:6 79:6 81:2 | 93:7 96:15,16 |
| 71:11 82:8,12 | 138:15 | 81:2 87:16 | 97:19 |
| 82:18,20 83:1 | looking 42:10 47:12 51:16 | 129:13 154:10 | maleh 31:18 |
| 85:12 90:18 | 71:2 73:5 | 154:10 | man 114:15 |
| 94:9 101:9 | 79:16 86:11 | lovely 87:16 108:2 127:2 | management 3:4 9:6 14:9 |
| 102:16 103:21 | 91:2,21 100:15 | lovers 138:4 | 97:2 |
| 112:15 115:4 | 102:19 107:21 | lower 144:1 | manager 3:6,7 |
| 118:16 127:18 | 108:21 111:11 | lowered 144:3 | 3:9 9:13,16,19 |
| 129:2,15 130:6 | 125:17 128:18 | loyal 98:6 99:1 99:10,18 | 10:4 14:10 |
| 131:4 133:20 | 128:21 133:20 | 111:21 112:1 | manifest 95:4 |
| 134:9 135:7 | 134:13 149:6 | lutz 18:20,20 | manner 98:6 |
| 149:6 | 149:10 | m | 121:21 136:1 |
| live 21:20 25:15 26:5 | looks 31:11 33:5 45:14 | made 40:7 127:3 152:7 | mantle 98:2 |
| 28:17 81:14 | 82:9,18 83:15 | majestic 133:13 | march 14:20 |
| livelihoods 16:18 | 88:16 89:9 | majority 2:12 7:4 19:18 20:4 | marine 65:4 |
| lives 17:4,8 26:21 36:7 | 92:5 94:14 | 53:21 150:13 | mark 88:5 |
| 54:7,22 55:2 | 99:17 102:20 | make 19:7 28:8 32:12 44:2 | 105:7 130:21 |
| llc 8:20 | 103:15 133:4 | 51:19 53:6 | market 74:22 |
| local 76:1 | 134:22 135:1 | 60:1,3,13,22 | 81:18 |
| lonely 151:2 | looms 24:20 99:3 | 62:14 69:21 | marketing 72:12 74:7 |
| long 140:2 154:22 | loss 22:3 | 74:1 76:3 | 75:1,4,9 84:6 |
| look 11:20 17:7 28:5 35:2,8,21 | lost 33:5 43:13 88:6 94:15 | 78:22 84:15 | 153:22 |
| 36:15 38:10 | 127:12,21 | | marking 37:8 |
| 45:13 46:17 | 131:5 | | mask 65:17 |
| | | | 102:19,21 |
| | | | mass 15:12 |
| | | | masterpiece 28:10,11 |

| | | | |
|--------------------------------------|---|---------------------------------------|---------------------------------------|
| masterpieces 30:17 | 37:7 46:21 48:9 57:4 61:9 | 62:19,21 69:7 97:2,4 100:1 | mesmerizing 116:22 |
| match 20:22 73:19 135:21 | 62:7 67:10,14 67:19 68:2,7 | 120:18 123:21 | message 41:16 49:16 85:15 |
| matching 63:19 | 71:17,18,19,19 71:19 73:7,11 | megan's 76:2 | messaging 29:19 |
| material 47:5 125:1 | 73:12,14,19 82:16 123:14 | member 2:6,8 2:16,20 6:13 | messed 140:2 |
| matter 40:2 93:18 | 130:4,9 138:14 147:14 | 6:17 7:10,22 55:14 | metaphorical 95:22 |
| mature 135:1 | medallic 2:9 6:18 48:19 | members 2:2 5:19 6:3 8:3,16 | metaphorically 37:18 39:4 |
| matures 98:1 | 63:11 | 13:9 15:14 30:8 46:20 | metaphors 37:19 |
| max 114:1 | medals 4:5 8:11 11:15 | 48:5 52:7 54:12 65:3 | mettle 21:18 |
| mean 32:17 45:17 46:3 | 18:7 32:12 63:3,8,16,16 | 77:6 84:1 120:12 138:2,7 | mi 31:17 |
| 53:19 75:3 81:13 92:3 | 63:19 72:1,4 72:14,17 73:9 | 145:4 154:20 | mic 10:20 |
| 103:16 109:11 111:5,20,22 | 119:16 145:6 147:16 149:11 | memorial 17:16 30:21 | michael 2:12 3:9 7:3 10:3 |
| 118:12 133:14 136:4,12 | media 8:19 medieval 45:9 | 38:14 | microphone 5:20 |
| meaning 32:16 79:14 | meeting 1:2 5:6 5:12,15 8:4,6,8 | menna 3:8 10:1 10:2 63:10 | microsoft 5:21 |
| meaningful 18:17 19:2 | 8:17 11:9 12:5 12:7 64:2 | 74:3 75:20,22 81:2,3,4,9 | mid 54:12 |
| 20:11 33:18 | 68:13 69:22 75:10 92:17 | 94:19,22 95:1 118:5,11,16 | midvale 121:15 |
| means 15:15 26:11,13 79:13 | 93:21 116:9 154:22 155:19 | 124:16,19 154:8,13 | mightiest 65:3 |
| 88:19 | 155:20 | menorah 23:8 31:17 | mike 8:19,22 34:18,20 35:10 |
| meant 42:18 | meetings 5:18 13:3 93:19 | mentioned 31:6 36:11,21 | 59:15 83:20 112:12,22 |
| medal 3:14,19 8:10 10:19 | 155:1 meets 102:4 | 46:6 74:6 85:11 126:11 | 131:12 132:1 |
| 11:3,12,14 14:8 17:1 18:5 | megan 3:3 9:5 14:8 27:18 | 130:5 150:2 | mill 121:15 |
| 18:16 19:12,15 23:17 26:20 | | merit 34:12 108:1 109:2 | millions 53:15 |
| 28:6 29:20 30:4,19 34:6 | | | mind 77:2 89:6 93:20 103:19 |
| | | | 139:13 151:19 |
| | | | minor 133:15 |
| | | | minority 2:10 2:15 6:22 7:7 |
| | | | 37:9,16 |

| | | | |
|---|--|--|---|
| mint 3:2 5:3,19 8:15 9:2 12:1 17:15 20:20 63:2,11,21 68:19 69:20 70:16 75:6 86:11 90:17 92:6 118:5 153:17 154:20 mint's 63:10 minute 35:21 42:22 57:8 minutes 8:5,7 12:5,9 13:1,3 13:11 14:3 30:9 57:11 77:7 100:7 145:9 miraculously 50:6 miriam 25:12 misreading 134:10 misrepresents 40:9 missed 130:21 misses 105:7 missing 79:19 120:3,6 144:15 145:15 mission 17:6 66:11 mix 20:22 mobsters 97:9 moderated 1:7 modified 8:7 mom 136:13 | moment 11:5 37:8 61:10 90:16 94:7 96:5,11 117:20 momentum 34:21 money 97:10 101:19 moon 127:9 moran 2:12 7:3 7:5 34:18,19 34:20 59:16 83:20,21 112:12,13,19 131:12,13 morning 33:11 33:12 mother 99:16 motif 27:11 43:7 motion 12:9,21 13:11 14:1 59:8,20 60:1 60:19,21 61:6 85:1 100:19 101:2 113:7,8 113:11 114:2 117:8 140:16 140:20,20 141:2,7,15,17 141:19 142:6 144:18 148:10 148:17 149:14 149:18,21 150:5,7,16,19 151:13 152:2,7 152:8,10,11,14 152:16,19,21 | 153:2 155:4 motions 52:6 59:2 94:18 128:2 148:13 151:14 move 33:8 62:4 74:15 85:2,16 96:22 120:15 135:5 moved 83:12 movement 78:10 85:7 91:4 100:16 101:6 128:19 128:22 137:5 137:15,15 movements 149:6 moves 12:10 13:12 155:5 moving 14:4 21:3,22 24:18 25:6 48:11 66:14 67:3 80:3 98:20 101:10 113:19 120:22 122:16 151:14 multi 63:2 multiple 12:19 13:21 61:3 70:14 141:21 142:2,10 149:2 150:21 153:4 155:15 multiplies 23:7 multivocal 70:9 | museum 17:16 30:21 53:16 mute 5:20 10:14 muted 75:21 mythos 91:14 107:19 126:10 n n 2:1 3:1 4:1 5:1 name 5:22 6:4 9:4 125:10 names 54:4 narrative 47:17 national 78:21 121:17 122:5 nationwide 14:22 natural 45:4 nature 113:7 navigated 27:8 nay 151:2 nazi 14:21 15:5 15:7,10,16 16:10 26:4 29:4 nazis 16:12,15 necessary 28:18 29:19 49:14 131:1 need 12:2 34:2 34:6 39:6 41:19 79:11 83:8 84:5 88:5 92:2 95:5 114:17 117:2 |
|---|--|--|---|

| | | | |
|---|---|--|--|
| 145:20 155:16 needed 15:22 29:3 41:19 132:1 needs 105:9 110:7 nefesh 31:18 negative 22:3 42:4 neither 102:3 156:11 157:7 nerds 80:8 never 65:16 89:15 nevertheless 94:16 140:19 144:20 145:3 new 5:11 24:14 48:8 63:2 76:1 79:2,8,9 91:19 97:15 121:6 nice 89:19 104:2 105:2 129:14 133:21 134:14 136:2,6 136:6,10,16 137:2,10 140:2 154:9 nicely 92:9 night 95:8 97:8 nine 34:21 38:7 40:12,13 151:4 nod 87:22 99:4 105:16 107:2,6 108:15,22 nonprofit 70:9 normally 88:21 | northwest 1:13 nostalgia 105:7 nostalgic 105:8 notary 156:18 note 5:14 11:8 17:9 20:19 30:18 37:11 110:10 notes 127:3 noticed 116:17 124:9 november 14:22 number 28:14 28:14 29:11,12 29:18 35:2,6 41:6 42:2,7,17 50:10,19,20,21 50:22 51:2,18 53:6 56:8,17 58:15 82:17 95:21 105:8 107:14 108:11 112:16 130:3 138:12 numeric 53:12 numerical 29:7 numerous 65:18 numismatic 2:21 8:1 47:4 numismatics 2:17 7:11 nuremberg 14:18 | o o 5:1 o'clock 5:14 oa 64:17 oak 26:17 45:19 oath 95:7,8 objection 13:1 14:3 40:5 objections 12:21 14:1 39:15 obscured 108:13,14 118:19 observe 77:13 134:21 obverse 8:9 14:6 21:4,22 22:14 23:11 24:4,18 25:6 25:18 26:7,18 27:3 28:3 31:3 31:10 34:4,5 34:10 35:1,6 39:2,10 41:6 42:2,8 43:5,12 44:7,20 45:8 47:14 48:14 49:6 50:16,22 53:22 57:2,9 58:9,10,10,11 58:11,11,12,12 58:13,14 59:9 62:6 63:9 65:21 66:5 67:1 71:12 | 77:20 78:5 80:11 81:3 82:6,7,8,13,20 83:11,17 84:16 84:20,22 85:20 86:14,17,21 88:15,16 91:5 92:4,10 93:5,5 94:4,5,9 98:4,9 98:10,13,14,15 98:17,19 100:16 101:1,9 102:15,17 103:3,19,20 104:16,17,22 105:5 106:4,12 106:22 107:3,4 107:10,20 109:10,11 110:8 111:4,8 112:9,16 113:5 113:6,10 116:10,12,12 116:13,15,19 117:7,9 118:10 118:10,12,13 118:18 121:19 122:2,6,11 125:19 126:12 130:3 131:8 132:14,17,18 133:3,7,9,12 133:16,19,21 134:1,8,12,18 135:21 136:17 137:21 140:15 140:21 141:16 141:19 144:19 |
|---|---|--|--|

| | | | |
|-----------------------|-----------------------|------------------------|------------------------|
| 146:12,13,13 | officer 156:2 | once 20:21 | 70:13 97:9 |
| 146:15 147:1,4 | official 14:14 | 36:14 41:1 | 146:6 |
| 147:5,5,13,17 | 15:4 16:20 | ones 72:5 77:15 | orders 16:18 |
| 147:17,19 | 25:4 | 138:16 | 54:11 |
| 148:19 149:3 | officials 15:8 | online 5:4 | oriented 91:3 |
| 149:14,19,22 | 15:10 | onomatopoeia | 91:20 100:15 |
| 150:17 151:9 | offset 130:6 | 105:9 | 128:18 |
| 151:13 152:12 | oh 52:21 53:1 | open 26:17 | origin 105:19 |
| 152:14,20 | 72:19 94:21 | 39:6 40:14 | original 17:11 |
| obverses 34:8 | 95:18 100:12 | 69:14 70:10 | 17:13 |
| 34:10 58:8 | 107:4 132:8 | 100:4 101:13 | originally 65:9 |
| 77:14,19 80:14 | 139:18 142:17 | 109:22 110:5 | originator |
| 86:13 91:22 | 143:1 144:12 | 124:6 | 18:21 |
| 106:11 111:5,7 | 150:8 151:17 | opening 14:17 | ounce 63:15,16 |
| 113:18 116:3 | okay 9:22 | operated | 81:6 |
| 128:20 130:1,9 | 10:15,22 14:4 | 113:14 | outcome 111:6 |
| 132:12 134:8 | 33:6 45:17 | opinion 134:2 | 111:6 156:16 |
| 134:15 136:6 | 50:21 52:14 | opinions 103:6 | 157:12 |
| 137:2 146:11 | 57:20,21 60:5 | opportunities | outdo 28:7 |
| obviate 94:12 | 60:18 64:12 | 15:19 86:8 | outer 86:19 |
| obviously 29:5 | 74:14 76:18 | opportunity | outfit 124:11 |
| 32:21 38:22 | 89:9 90:7 91:6 | 76:11 131:14 | 124:19 |
| 43:15 89:15 | 95:18 119:9 | opposed 61:5 | outfits 124:11 |
| 103:16 | 120:9 125:13 | 88:18 131:3 | outlet 97:14 |
| occupied 15:9 | 133:9 134:20 | 138:21 139:12 | outlets 46:5 |
| 29:4 | 135:10 141:1 | 142:1,4,9,10 | outline 127:6 |
| october 8:7 | 141:12,14 | 143:15 144:4,9 | outside 18:12 |
| 13:3 | 142:3,8 143:2 | 144:18 150:22 | 27:15 |
| odd 82:8,12 | 143:3,10,11,14 | 151:5,12 153:6 | outstanding |
| 83:1 130:13 | 144:4,6,17 | 155:17 | 19:8 |
| offer 27:4,8 | 145:19 150:15 | opposite 48:22 | outvoted 78:14 |
| 50:3 94:20 | 151:22 152:9 | opposition 21:5 | overall 40:10 |
| 95:1 | 152:11,13,18 | 50:18 | 41:15 42:14 |
| offered 48:10 | 153:7 | options 102:6 | 70:13 83:6 |
| offers 23:5 | olam 31:18 | 122:7 | 106:14,20 |
| office 3:3 9:6 | old 135:6 | orbit 113:21 | 107:10 108:1 |
| 18:12 55:12 | older 80:9 | order 5:12 12:3 | 108:14 126:14 |
| 97:2 119:18 | 106:19 108:16 | 19:14 62:5 | 126:21 127:20 |

| | | | |
|--|---|--|---|
| 129:7 overcomes 65:19 overcrowded 91:13 overdone 129:15 overpowering 114:20 override 42:14 own 18:17 51:7 97:17 98:1 99:10 105:4,14 106:17 107:19 114:6,15 116:2 117:6 124:1,2 137:20 owned 63:6 | 40:22 42:7 44:5,13,17,20 45:3,5 46:1,3 47:7 48:12,14 49:4,20 50:9 50:10,19 51:8 51:14 59:9,20 60:12,21 81:11 paired 31:9 pairing 39:7 49:3 51:17 111:11,16 136:17 pairings 20:21 21:2 pairs 34:7 92:9 panel 35:16 paper 49:11 55:6,7 papers 15:22 paperwork 21:16 22:20 24:6 44:22 47:2 parallel 100:20 parents 33:19 97:9 108:17 121:10 part 33:21 37:7 55:11,15 86:9 86:14,16,18 106:16 107:18 110:14 117:3 126:9 153:14 153:18 participants 5:17 | participate 18:15 33:17 68:17 147:2 particular 38:15,16 41:7 71:2 72:4 86:18 91:2 100:19 106:12 107:13 110:16 124:19 130:9 140:15 particularly 18:17 20:11 35:1 42:5 44:13 45:7,10 51:9,18,22 84:5 90:7 106:15 107:13 132:14 133:13 parties 156:12 156:14 157:8 157:11 partners 76:6 partnership 68:22 101:4 pass 54:18 passage 17:10 17:17 23:3,6 25:16 51:20,22 passed 79:6 98:2 passes 61:7 passion 83:22 96:14 153:16 passport 21:21 23:22 26:9,17 27:12 28:16 29:13 31:10,11 | 31:12 34:3 38:10 41:20 45:16 48:18 50:12 51:16 54:1 60:2,3,13 60:14 61:1 passports 16:3 22:11,16 past 47:13 79:4 108:15 109:18 path 22:17 patrol 64:19 patrolling 66:16 pay 135:7 pen 22:20 26:3 pennies 103:8 people 15:12 15:19 36:5 38:15 43:9,10 44:21 45:1,2 45:18 47:1 49:8 50:13 53:15 75:5,13 75:16 77:21 79:9,9,13,14 80:5,5,6,8 86:9 87:1 103:1,14 104:7,17,18 114:9,11 142:17 percent 145:18 153:22 perfect 52:14 perfected 19:1 performs 123:3 period 108:4 |
| p | | | |
| p 2:1,1 3:1,1 4:1,1 5:1 p.m. 155:19,21 pachon 1:20 156:2,17 package 140:15 page 76:20 pair 21:4,22 22:14 23:11 24:4,18 25:6 25:18 26:7 27:3,11 32:8 34:1,9,10,10 34:10,11,11,14 35:6,19 36:1,3 36:14,19 38:17 39:10,17 40:4 | | | |

| | | | |
|--|--|---|---|
| persecution 14:21 15:16 21:10 | picks 83:16 104:16 106:5 131:8 | 97:4 102:12 104:12 106:8 107:4 109:7 | points 34:12 36:13 46:2,4 58:9,10,10,11 |
| person 42:19 62:2 105:14 106:18 111:17 144:15 | picture 44:9 pie 136:13 piece 49:11 55:6,7 111:10 | 111:1 112:12 113:2,5,10,16 114:3 115:1,5 115:12,14 | 58:11,12,12,12 58:14,14,17,17 58:18,18,19,19 58:20,21,21 |
| personality 20:4 | 111:10,12 133:14 | 116:7 119:16 120:12,19 | 84:3,15 85:9 114:1 115:15 |
| personally 16:13 20:12 | pieces 47:2 pilot 65:6 | 124:17 125:9,9 125:12 128:8 | 132:22 133:17 133:22 147:21 |
| perspective 21:8 41:8 42:3 43:4 44:9 104:8 118:7 124:2 | place 119:17 146:14 places 108:12 placing 26:8 planet 64:17 82:10 91:18 | 128:15 129:20 131:12 132:4 134:5 135:12 136:21 137:12 141:7,20 142:13 143:15 145:4 153:2 155:14 | 147:22 poised 66:19 poland 15:6 54:15 police 24:22 108:5 |
| persuaded 130:11 131:1 | 121:1,9,9 123:11 124:1 | pleasing 106:1 130:8 | policy 15:8 pop 11:5 popping 102:2 |
| peter 1:7 2:20 5:7 7:22 33:4 33:10 34:14,19 49:21 57:13 82:4 83:21 88:13 95:17 102:13 104:13 106:5 112:13 119:19 129:21 131:13 138:9 141:10 142:20 145:13 149:20 | planet's 122:22 planets 93:7 plans 74:8,12 pleas 100:6 please 5:20 6:3 9:3 12:17 13:19 30:9,13 32:3 33:3,9 34:18 35:13 36:2 37:3 40:18 43:22 46:11 50:3 57:6 58:5 61:1 71:15 77:7,10 78:18 81:22 83:20 84:10,20 85:4,10,17 86:2 88:12 90:20 92:15 | pleasure 61:22 154:15 poetic 139:9 pogrom 14:22 point 47:13 54:8 55:8 76:18 87:6 88:21 92:22 110:6 116:18 121:12 132:1 138:10 139:16 143:15 148:12 148:20 153:11 155:3 pointed 104:6 116:17 | population 16:19 86:7 portfolio 14:5 14:5 17:10 27:16 28:2 32:18 33:17,21 37:15 38:2 64:15 69:15 81:11 84:13 97:1,3 99:21 100:4 113:4 120:16,19 123:19 130:2 153:10 portfolios 11:21 62:8,16 70:12 125:17 146:5 |

| | | | |
|--|--|---|---|
| portrayal 42:5 42:6,7 44:6 107:21 portrays 22:1 25:18 pose 88:16,19 89:10,11 91:6 91:17,19 119:3 132:16 133:10 positioned 126:4 127:18 positive 22:9 possess 64:21 possesses 121:2 possibility 38:20 possible 43:10 49:14 55:3 56:14 109:21 potential 42:4 99:17 137:15 potentially 43:13 power 14:13 15:21 64:19 65:10,14 66:7 66:17,22 67:9 67:13,17 68:4 86:18,22 87:22 88:4 94:11 95:10 powerful 16:2 31:19 36:12 44:14 45:7,20 46:16 47:20 49:3,16 51:2 51:11 52:1,3 55:5 66:1 67:6 | 83:7 85:19 121:1,18 123:22 135:20 135:22 137:13 powers 45:1 91:11,15,19 92:9 126:1 149:8 practically 53:20 practice 70:5 88:1 practices 70:11 praying 81:17 precarious 22:17 precedent 110:12 predecessors 65:16 prefer 34:9 105:4 111:16 115:10 116:12 preference 28:1 32:6,9 66:13 67:2 78:8,12 80:20 86:13 87:8,17 88:20 89:8 90:8 91:5 93:10 109:11 117:7,11 126:6 134:11,19 136:7 137:3,21 148:22 151:21 preferenced 151:8 | preferences 11:21 84:14 93:22 preferred 78:5 116:10 prep 93:19 prepared 92:17 93:3 157:3 prerequisite 28:18 presence 41:17 51:21 61:14 present 6:3,7 6:11,15,19 7:1 7:5,8,12,16,20 8:3 9:3,7,11,14 9:17,20 10:2,5 10:9 11:4 14:10 58:3 73:10,20 74:6 74:8 120:19 presentation 41:12,20 42:15 78:21 presented 21:2 74:4,5,16,18 presenting 20:20 72:16 presents 22:8 25:11 president 15:2 press 8:16 14:14 preston 4:2 11:16 64:3 154:9 preston's 76:11 | presume 89:17 pretty 49:16 82:18 83:15 84:2 105:10 previous 69:22 115:13,17 116:1 primarily 46:20 49:7 primary 47:4 49:20 149:3 prior 30:10 77:8 100:8 156:5 prisoners 33:20 probably 45:3 73:16 87:6 90:6 113:17,22 problem 28:5 44:14 64:12 116:15 proceed 117:22 140:17 proceeding 75:11 157:4 proceedings 8:14 156:3,5,6 156:9 157:6 process 15:12 16:4,15 64:1 76:3 103:14 127:11 produced 65:2 74:10 producers 70:16 |
|--|--|---|---|

| | | | |
|---|--|---|---|
| product 63:14 92:6 production 110:10 productive 97:14 products 4:2 11:17 64:4 profile 102:21 profound 22:4 program 3:13 4:5 5:21 10:17 11:2,3,15 30:2 62:14 63:2,4 69:13 70:1,4 70:13,22 71:1 71:6 76:10 78:20 79:1 96:16 100:3 105:21 106:3 109:13 120:17 124:5 130:17 134:14 138:12 139:1 150:1 programs 11:10 153:18 153:22 progress 24:14 99:8 project 20:10 28:1 86:12 prominent 80:3 83:15 prominently 138:3 promise 97:21 promoting 79:20 | properly 152:4 proportioned 126:5 propose 59:7 prosperity 24:15 protect 23:13 protecting 96:4 protection 25:13 protective 18:22 66:22 protector 121:17 protest 15:4 protégé 97:18 99:10 proudly 99:17 provide 146:5 provided 22:11 provides 97:21 98:1 proximity 149:1 public 1:2 2:3 2:18,19 5:18 6:1,6 7:15,19 8:4,6,8,17 12:5 36:16 47:21 50:14 154:20 155:1 156:18 publication 70:11 publicly 70:6 pull 89:5 129:12 148:2 purdie 2:19 7:18,20 13:4 | 40:18,19,21 86:2,3,4 106:8 106:9,10 125:11,13,14 139:17,20,21 151:6,7 purpose 29:17 97:15 126:1 purposeful 122:4 purposes 87:13 pursuit 25:1 66:10 pushed 55:10 put 16:13 37:21 55:6 56:11,12 73:2 103:17,21 135:14 puts 45:22 97:18 putting 43:18 49:17 60:2 90:1 101:18 111:9 | questions 20:13 30:2 52:6 56:22 69:12 75:11,16 76:17 94:18 96:10 100:3 117:15,21 119:12 124:5 125:5 138:7,8 139:15 154:5 quick 39:9 95:20 quickly 66:4 quiet 123:4 quincennial 90:1 quite 37:9 48:3 48:15 51:11 52:1,10 77:12 88:18 89:11 91:11,19 102:15 110:13 110:19 135:6 137:20 quorum 8:3 quoting 54:2 |
| | | q | r |
| | | qualified 2:7,9 2:16,21 6:14 6:18 7:11 8:1 156:7 qualify 19:14 question 27:21 56:6 57:13 70:17,21,21 118:4 124:9 133:2 139:22 | r 2:1 3:1 4:1 5:1 race 14:19 raise 142:13 143:15 raised 21:6 30:7 52:8,18 56:4 59:21 67:15 69:17,21 71:10 75:20 |

| | | | |
|---|--|--|--|
| 118:2 121:8 124:7 140:11 142:18 143:2,8 148:15 151:15 152:5 153:1 range 70:15 raoul 18:7,19 18:22 20:2 rather 26:4 41:10 45:6,12 45:16 47:1 52:2 56:7 78:2 82:22 117:16 133:6 142:6 ray 87:11 rays 88:7 127:15 reach 22:15 27:6 40:7 reaches 27:11 reaching 75:7 read 20:6 53:17 82:20 89:15 130:16 reads 27:6 ready 84:18,18 85:2 real 48:18 realization 23:21 realize 45:5 realized 84:1 really 19:19 34:5,11 35:22 39:10 43:17 45:20 46:13 47:8,8 48:3,6 48:15,20 49:19 | 49:20 50:12 51:11 52:1 68:20,22 73:18 75:2 77:12 78:9 79:4 81:4 91:2 92:2,8 100:16,19 101:14,17 102:22 104:22 105:22 106:2 106:20 112:3,6 113:4 115:15 126:21 128:20 130:16,19 134:18 135:2 136:2,2,3 137:4 153:19 reason 29:17 31:2 53:6 86:20 89:18 91:4 116:9,11 127:13 129:16 143:10 148:21 149:13 reasonably 145:1 reasons 20:10 28:14 35:20 48:14 96:6 116:11,19 138:1 150:1 recalled 15:2 receive 27:12 received 57:5 58:9 147:4,7,7 receiving 25:7 recently 13:6 | recharge 95:5 recharges 66:17 recognition 126:11 recognizable 47:21 recognize 58:2 70:2,4 78:12 recognizing 37:9 48:2,19 recommend 59:20 60:21 92:11 140:16 140:20 141:16 141:19 144:19 149:19 150:17 151:13 152:10 152:14,20 recommenda... 17:17,22 21:1 31:3 32:15 36:19 40:22 80:1,16,17 93:4 126:17 recommenda... 31:21 61:18 62:15 80:10 125:16 128:11 145:12 recommended 2:4,10,12,14 6:9,21 7:3,7 recommending 60:12 record 9:1 11:9 30:10 37:9 39:9 57:22 | 77:8 145:20 146:2 156:9 157:5 recorded 5:4,5 5:18 156:6 recording 156:8 157:4 reduced 156:7 reeks 79:15 reexamine 40:13 reference 45:21 90:3 126:7 referencing 23:8 reflect 22:3 66:8 70:13 79:11 117:2 148:10 regarding 11:21 register 15:3 155:2 reidel 19:4 27:20 61:13 reiterate 139:21 related 156:11 157:7 relative 148:17 148:22 149:8 156:13 157:10 relatively 128:17 released 72:6 72:10 74:10 relentless 66:10 |
|---|--|--|--|

| | | | |
|-------------------------------------|------------------------|-------------------------|----------------|
| relief 22:3,9 42:4 132:20 | replace 51:19 | reserved 80:7 | 50:22 51:14,18 |
| remains 49:4 | report 13:6 | resolve 21:18 | 57:2,10 58:15 |
| remarks 53:4 | reported 1:20 | 66:8 | 58:15,17,17,18 |
| 55:22 56:2 | 14:15 | resonance 86:6 | 58:18,19,19,19 |
| remember 5:20 | represent | resonates | 58:20,21 59:11 |
| 19:21 26:13 | 72:16 126:14 | 79:14 | 60:2,13,22 |
| 31:7 114:12 | representation | respective | 62:6 65:22 |
| remembers | 106:16 124:22 | 149:8 | 67:3,18 68:2 |
| 19:19 | 126:18 | respond 6:3 | 71:13 72:19,22 |
| remembrance | representative | response 154:7 | 73:1,11,15 |
| 28:21 53:9 | 45:21 72:11 | responsibility | 76:21,22 78:6 |
| remind 5:17 | 97:1 | 53:9 | 78:7,8,8,12 |
| 17:1 20:6 30:8 | representatives | responsible | 80:11,12,13,20 |
| 77:5 154:22 | 15:20 63:22 | 16:4 | 81:3,9 82:17 |
| reminded | 119:18 | rest 54:22 | 83:6,9,13,17 |
| 93:15 113:13 | represented | rested 131:16 | 85:5 87:10,18 |
| 114:11 | 29:16 | results 24:11 | 89:13 92:1,7,8 |
| reminder | representing | 55:16 58:3 | 93:9,11,13,14 |
| 114:17 | 2:3,18,19 6:5 | retail 4:3 11:17 | 94:4,6,7,9 |
| reminds 19:13 | 7:14,18 22:20 | 64:4 | 95:14 98:5,20 |
| 45:9 103:7 | 23:16 24:13 | retaining 123:4 | 99:6,9,13,14 |
| reminiscent | 64:3 | return 57:10 | 99:19 101:14 |
| 128:22 | represents | 145:10 | 101:17,22 |
| remotely 8:17 | 23:20 29:6,6 | reveals 21:15 | 103:6,12 105:6 |
| rendered 42:13 | 29:11 50:11 | reverse 8:9 | 105:10,13,18 |
| rendition 31:11 | 53:11 67:22 | 14:6 21:13 | 105:19 106:5 |
| 137:14 | 68:5 70:4 | 22:8 23:2,20 | 107:14,21 |
| repeated | 125:19 | 24:10 25:2,11 | 108:3,11 |
| 109:18 | require 64:20 | 26:1,16 27:9 | 109:19 110:1,5 |
| repeating | required 19:15 | 28:3 31:9,13 | 110:7,10,18,18 |
| 126:12 | 24:6 37:10 | 31:14 34:9,12 | 111:13,19,20 |
| repeats 31:9 | reruns 104:20 | 34:22 35:2,5 | 111:20 112:4,9 |
| repetition 43:7 | rescue 15:19 | 38:7,21 39:2 | 112:16 115:1 |
| 87:21 94:13 | 24:6 | 41:7,20 42:3 | 115:11,14 |
| repetitive 92:4 | research 30:22 | 43:6 44:8,13 | 116:20,21 |
| 94:10 | resend 57:19 | 44:17 45:15 | 117:10,14 |
| | reservations | 47:14 48:22 | 118:7 121:20 |
| | 51:14 | 49:6,15 50:12 | 122:16 123:9 |

| | | | |
|----------------------|-----------------------|------------------------|------------------------|
| 123:18 126:7 | reviewing | 112:10,21 | risking 17:4 |
| 126:13 127:1,6 | 11:10 | 113:14 114:5 | risks 37:10,12 |
| 127:13 130:11 | revised 13:2,7 | 114:14,16 | rob 103:18 |
| 130:12,18,20 | 13:11 | 115:14,21 | robbers 108:10 |
| 130:22 131:2,6 | ribbon 25:13 | 116:5 117:4 | robbery 99:7 |
| 131:8 133:2 | rich 122:15 | 119:9,11,13 | 103:14 |
| 134:17,19 | rifles 21:5 | 123:20 125:4,7 | robbing 103:18 |
| 136:11,15 | right 5:8 8:21 | 134:3,6 135:18 | robin 8:12 62:8 |
| 137:7,10,11,12 | 10:15,22 11:6 | 135:21 136:9 | 97:3,18 98:1,5 |
| 138:1,12 | 12:8,12,22 | 136:11,15,16 | 98:7,10,13,18 |
| 140:15,21 | 13:10,17 14:2 | 136:18 137:7,9 | 98:22 99:2,6,9 |
| 141:16,20 | 18:12 20:8 | 137:18 140:8 | 101:16 103:22 |
| 144:19 146:15 | 21:7 27:17 | 141:18 142:8 | 104:1 105:1,14 |
| 146:16,16,17 | 29:21 30:1,6 | 142:11 143:7 | 105:18 106:15 |
| 146:17,18 | 32:1,22 35:10 | 143:20 144:17 | 106:19,19 |
| 147:6,6,7,8,8 | 36:22 37:4,19 | 145:3,22 146:3 | 107:16 108:16 |
| 147:20,20,21 | 38:14 40:16 | 146:8,19,22 | 110:15 111:4,9 |
| 147:22,22 | 46:9 48:2 49:1 | 147:9,11 148:1 | 111:17,22 |
| 148:4,4,5,5,6,7 | 49:10 51:5 | 148:2,8,12 | 112:5 114:5,6 |
| 148:18 149:15 | 52:17 56:19 | 149:16 150:3,6 | 114:7,9,9,12 |
| 149:19 150:17 | 57:1,15 58:1 | 150:18 151:3 | 114:15,21 |
| 151:8,9,14 | 58:22 59:12,17 | 151:11 152:22 | 115:8,18,20,20 |
| 152:12,14,20 | 59:19 60:9,20 | 153:9 154:17 | 115:20 116:14 |
| reverses 34:8 | 61:6 62:4 69:6 | 155:18 | 117:2,16 |
| 63:11 71:17,20 | 69:11,18 74:14 | righty 132:3 | 119:15 120:13 |
| 72:15,16 80:15 | 75:12,18 76:13 | 139:16 | 145:12,18 |
| 82:17 85:4 | 77:11,22 79:7 | rim 25:15 | 146:6,20,21 |
| 87:9,17,20 | 79:13 80:17 | ring 64:19 65:5 | 147:1 151:14 |
| 103:5 105:6 | 81:3,19,21 | 65:10,14 66:7 | 152:20 |
| 107:12 114:3 | 82:1 84:7 | 66:10,17 67:9 | robin's 98:7 |
| 126:6 129:8,11 | 85:22 88:10 | 67:13,16 68:4 | 99:4 100:20 |
| 130:10 134:22 | 90:18 92:13 | 83:14 87:22 | 102:18 106:14 |
| review 8:8,11 | 95:12 96:1,6,8 | 88:1,3 89:5,7 | 107:1 108:15 |
| 12:4 20:20 | 96:18 99:22 | 94:10 | 110:14 |
| 62:13 125:6 | 100:5 102:10 | ring's 66:21 | rock 84:18 85:2 |
| reviewed 14:5 | 104:19 106:6 | rings 64:20 | roger 3:5 9:9 |
| 47:8 62:9,15 | 109:4,8 110:21 | risk 38:19 | role 80:3 99:4 |
| | 111:3,4,18,22 | 54:21 | |

| | | | |
|-------------------------|------------------------|------------------------|------------------------|
| room 52:12 | sarcasm | 72:7,19,22 | 80:22 90:6 |
| roosevelt 15:2 | 131:15 | 73:22 74:14,20 | 93:10 97:1 |
| rope 98:11,18 | satisfied 61:17 | 78:18,19 80:22 | 98:15 99:12 |
| 116:13 | saturn 87:3 | 85:18 95:16,19 | 104:15 119:21 |
| rose 157:2,15 | sauce 76:9 | 111:1,2 135:12 | 122:6 123:8 |
| roughly 145:9 | saunders 2:10 | 135:13 142:5 | 141:2,4,7,10 |
| run 121:15 | 6:21 7:1 43:22 | scene 21:14 | 143:16 146:14 |
| running 64:8 | 44:1,1 52:21 | schedule 64:8 | 148:1,20 |
| 68:9 83:10 | 56:3,5 59:22 | 68:10 | 149:18,21 |
| russ 14:9 | 60:17 88:12,13 | scholars 17:15 | 152:8 155:8 |
| russell 3:6 9:13 | 88:14 102:12 | school 121:6,16 | seconding |
| s | 102:13,14 | schutzhäuser | 152:16 |
| s 2:1 3:1 4:1 | 132:3,7,11 | 18:21 | seconds 5:11 |
| 5:1 | 150:8,9 151:2 | score 52:11 | 12:15 13:16 |
| sacrifice 17:8 | 151:16,16 | 56:6 57:2,5,9 | 155:10 |
| 21:19 49:9 | 152:2,11 | 57:17 58:13 | secret 76:8 |
| sadat 18:8 | save 36:7 45:18 | 62:14 94:16 | 97:16 121:7 |
| safe 107:17 | 55:2,7 75:7,17 | 96:21 109:2 | secretary 8:6 |
| safehouses | 121:11 | 119:14 138:11 | 12:6 |
| 16:9 | saved 18:18 | 140:18 145:4 | secretly 21:15 |
| safety 110:17 | 26:20 48:2 | 145:20 147:4 | sectors 64:19 |
| sake 119:8 | saves 17:14,14 | scored 62:16 | secure 19:15 |
| sales 72:11 | 17:18,19 23:4 | scores 56:15 | security 24:15 |
| 74:7 | 23:5 24:2,3,16 | 59:10 120:1,12 | see 10:20 29:19 |
| sam 2:16 7:10 | 24:16 25:16,17 | 133:18 146:5 | 30:6 38:3 41:9 |
| 33:9 34:17 | 27:2,2,13,13 | 146:20,21 | 43:7 47:15 |
| 57:13,17 82:2 | saving 16:4 | 148:10,18 | 50:2 52:8,17 |
| 82:5 83:18 | saw 18:9 78:20 | scoring 58:3 | 52:21 55:16 |
| 85:11 104:12 | saying 12:18 | 117:22 120:2 | 56:3 62:1 |
| 104:14 106:6 | 13:20 45:5,12 | 140:17 | 68:11,11 69:9 |
| 129:20,22 | 61:1 73:3 | screen 135:15 | 69:16 71:9,20 |
| 131:11 138:9 | 103:1 141:20 | sculpted 22:2 | 72:18 73:11,20 |
| 141:5,6 142:18 | 150:9,20 153:2 | sculpture 2:9 | 75:20 78:10 |
| 149:20 150:4 | 155:14 | 6:18 | 80:12,14,14 |
| samuel 1:20 | says 83:7 85:3 | second 12:13 | 85:1 87:14 |
| 156:2,17 | scarinci 2:14 | 13:15 56:18 | 88:3 102:19,22 |
| | 7:6,8 32:3,4,10 | 58:9 59:14,16 | 111:15 113:11 |
| | 71:9,11,22 | 67:1 68:1 | 113:12,14,19 |

| | | | |
|------------------------|------------------------|------------------------|------------------------|
| 115:18,19 | selecting 73:19 | 100:14,17,17 | 93:9 |
| 116:14 118:1 | selection 28:10 | 100:18 101:8 | shared 125:1 |
| 119:2 124:7 | 28:11 38:3 | 102:1,7,9 | sharing 80:3 |
| 126:8,10 | self 21:19 | 107:14 124:20 | sharp 98:17 |
| 127:17,22 | 36:16 | 129:6,11 | she'matzil |
| 132:20 133:5 | selfless 66:9 | 134:13 146:12 | 31:18 |
| 137:14 138:19 | sells 136:12 | 146:13,14,16 | shed 79:3 |
| 139:1 140:10 | semi 83:2 90:1 | 146:17,17,17 | sheet 56:6,8 |
| 143:19,21 | senate 2:12,14 | 146:18 147:1,4 | sheets 52:11 |
| 144:1 146:1 | 7:4,7 19:16 | 147:5,5,7,7,8,8 | 57:5,17 58:4 |
| 148:9,15 | send 56:6 | 147:13 149:2 | 96:21 138:11 |
| 151:15 153:19 | 96:20 119:16 | served 18:6 | shied 83:3 |
| seeing 42:11 | 145:6 | service 20:15 | shield 66:8,22 |
| 86:11,18 89:6 | sending 52:11 | 54:13 55:14 | shift 41:8 70:5 |
| 97:11 100:5 | senior 3:5 9:9 | services 1:12 | shifted 94:2 |
| 125:7 130:12 | sense 19:19 | set 16:8 73:6,7 | ship 121:10 |
| 153:1 154:14 | 54:20 82:9 | 73:18 119:2,4 | shoes 15:22 |
| seem 41:13 | 87:5 100:20,22 | 119:6 136:3,10 | short 128:18 |
| 87:11 106:22 | 123:4 126:1 | seven 142:16 | shortly 64:10 |
| 118:14 126:20 | 129:17 | 142:16,19,19 | shot 92:3 |
| 127:8 | senses 121:4 | 144:7 | shouted 152:5 |
| seemed 78:1 | sent 13:7 | several 16:11 | show 48:20 |
| 93:14 130:13 | 121:10 | 17:10 18:6 | 103:16,22 |
| seems 78:13 | sentiments | 46:6 | 109:21 115:21 |
| 79:6 109:16 | 86:6 | shading 107:8 | 133:7 134:1 |
| 110:17 111:12 | separately | 127:8 | showed 93:2 |
| 133:15 137:7 | 62:17 | shadow 99:3 | 132:16 136:1 |
| 143:6 153:7 | separating | 99:11 105:17 | showing |
| seen 21:14 | 139:10 | 107:16,18 | 115:17 129:3 |
| 73:16 106:14 | september 1:8 | 110:1,4 112:3 | shown 114:14 |
| seizing 82:22 | 5:13 14:19 | 112:6 114:21 | 125:20 |
| seldom 103:11 | 15:5 69:22 | 115:9 | shows 23:11 |
| select 28:12,13 | series 32:12,15 | shadows 24:22 | 24:19 25:2,7 |
| 73:1 76:22 | 46:14,18 62:7 | shape 23:22 | 36:4 44:20 |
| selected 28:14 | 62:10 63:5,17 | 31:17 127:11 | 48:16 91:18 |
| 29:18 53:6 | 79:18 83:22 | shapes 127:11 | 114:2 115:7 |
| 91:8 | 91:1,5,6,13,16 | share 55:22 | 129:15 131:3 |
| | 91:21 92:10 | 81:8 83:22 | 135:22 |

| | | | |
|-------------------------|------------------------|------------------------|-------------------------|
| shunned 54:22 | simplicity | 12:15 33:2 | sparked 15:1 |
| side 21:14 29:5 | 117:7 | 50:4,5 81:21 | 107:13 |
| 33:19 34:5 | simply 13:8 | solve 38:9 | sparking 15:6 |
| 41:10 87:20 | 73:14 140:16 | somebody | speak 5:22 |
| 107:10 118:21 | 151:7 | 90:17 149:5 | 47:22 70:16 |
| 136:2,2 146:15 | single 23:6 | somewhat | 74:7,12 |
| 147:20 | 31:16 | 125:21 126:19 | speaker 2:4 |
| sight 95:9 | singular 125:2 | 127:16 | 6:10 64:10 |
| sign 146:22 | sir 154:13 | soon 62:2,12 | speakers 12:19 |
| signature 81:4 | sitting 55:12 | sorry 52:22 | 13:21 61:3 |
| 156:16 157:14 | situated 64:17 | 78:7,8,8 107:4 | 141:21 142:2 |
| significant 52:4 | six 142:17 | 115:12 118:10 | 142:10 150:21 |
| signify 12:17 | sixties 104:20 | 118:11,14 | 153:4 155:15 |
| 13:19 61:1 | sixty 23:15,16 | 134:19 144:12 | speaking 30:11 |
| 141:20 150:20 | skills 97:19 | 148:1,2 151:18 | 41:13 53:20 |
| 153:2 155:14 | 156:10 157:6 | sort 29:2 37:7 | 77:8 100:8 |
| signing 54:4 | skyline 116:17 | 37:18 38:8,14 | 125:10 |
| silhouette | 134:10 | 40:9 70:4,14 | speaks 34:6 |
| 114:14,19 | slack 131:20 | 73:12 77:16 | 85:7 |
| 118:20 | slate 46:17 | 85:13 108:9 | special 32:16 |
| silver 63:3,16 | slight 134:8 | 109:13 110:1,2 | 91:9 |
| 63:19 66:11,18 | slightly 94:2 | 110:13,15,17 | specialist 3:5 |
| 67:2 71:18 | 104:7 130:6 | 113:12,21 | 9:10 |
| 72:17 119:14 | 148:17 | 115:21 118:8 | specially 2:6,8 |
| 145:5 147:15 | slow 21:9 | 127:10 137:14 | 2:16,20 6:14 |
| 147:18 | small 37:9 | soul 17:18 23:4 | 6:18 7:10 8:1 |
| similar 83:11 | 110:1 121:14 | 24:16 25:16 | specific 124:22 |
| 91:7 101:2 | smart 112:7 | 27:2 | specificity 47:6 |
| 119:3 149:12 | smile 130:13 | sound 55:6 | spectacular |
| similarities | soaring 66:7 | 131:21 | 81:6 |
| 101:1 | 122:4,9 | source 67:17 | speed 121:3 |
| similarity | soars 99:15 | 86:22 125:1 | spelling 139:11 |
| 91:11 101:7 | soldier 23:12 | sources 18:1 | spells 82:14 |
| 130:4 | 55:9 | space 67:1 71:4 | spending 68:18 |
| similarly 40:4 | soldiers 21:5,6 | 78:2 86:19 | spent 142:6 |
| 109:19 | 41:12,14 | 87:3 91:10 | spirit 105:1 |
| simple 31:3 | sollman 2:8 | 100:21 122:13 | split 147:14 |
| 129:16 | 6:17,19 12:14 | | |

| | | | |
|-----------------------|------------------------|------------------------|-------------------------|
| spot 47:11 | started 62:10 | 110:14 121:22 | submit 138:10 |
| spread 149:4 | starting 122:2 | strange 82:20 | subsidiary 63:6 |
| sprout 23:6 | stated 35:20 | 83:10 102:21 | subtle 27:10 |
| 31:16 | states 15:2 | 127:18 | 101:3 105:16 |
| sprouting | 17:15 63:1,21 | straps 99:16 | 107:2 |
| 42:19 49:12 | 73:15 123:6 | strategy 4:3 | subtleness 43:8 |
| sprouts 44:14 | static 87:2 | 11:17 64:5 | succeeded |
| staff 5:19 9:2 | stationed 15:17 | 119:7 | 144:22 |
| 69:21 154:20 | status 16:20 | street 1:13 | success 154:2 |
| stage 99:15 | stays 87:2 | strength 26:10 | suffered 65:18 |
| stakeholder | steal 87:1 | 38:4 51:10 | suggest 96:22 |
| 76:12 125:1 | steals 133:7 | 64:21 121:3 | suggesting |
| stalk 43:1 | step 23:14 29:4 | 122:21 123:3 | 24:14 31:12 |
| stamp 26:8,9 | 99:11 | 132:16 | suggestion |
| 28:19 49:11 | stevens 2:8 | strict 16:18 | 38:22 40:13 |
| 54:1,1 55:4,6 | 6:17,19 12:14 | stride 24:12 | 51:19 60:1 |
| stamped 26:3 | 12:15 33:2 | strikes 92:8 | suggests 23:8 |
| stamping 48:17 | 50:4,5 81:21 | striking 41:8 | sugihara 19:20 |
| 54:4 | stewart 65:4,11 | striving 41:22 | 54:2 |
| stance 66:8 | 65:13,16 66:5 | strong 26:16 | sukrita 9:18 |
| 115:8 | 67:7,20 87:13 | 37:16 39:11 | sullivan 3:3 9:5 |
| stand 21:12 | stewart's 65:7 | 40:5 44:19 | 9:7,20 14:8,12 |
| 114:6 115:7 | 67:22 68:6 | 46:4 89:7 | 20:18 62:19,22 |
| standard 72:20 | stick 56:17 | 103:5 109:12 | 64:12 68:12 |
| standing 21:4 | stole 133:3 | 134:7,11,18 | 69:3 70:20 |
| 82:11 88:18 | stolen 134:1 | 137:16 | 71:14 72:2 |
| 99:2 105:16 | stood 41:4 | strongest 44:6 | 73:5 74:5,16 |
| stands 65:4,20 | 107:13 | 91:17 137:22 | 97:2,5 120:18 |
| 95:11 116:2 | stop 34:20 | struck 63:18,19 | 120:21 |
| star 27:11 | stopped 143:11 | 82:12 128:21 | sums 34:1 |
| 39:13 | stopping 50:17 | 129:9 | 87:21 |
| starburst 89:5 | story 37:20 | student 121:16 | sun 127:15 |
| 89:6 123:13 | 44:6,10 45:2 | study 54:6 | suns 122:22 |
| staring 84:17 | 46:4 63:13 | stuff 46:2 | super 122:21 |
| stars 23:16 | 66:2 89:14,21 | stunningly | 129:9 |
| 127:8 | 90:4,11,11,14 | 108:13 | supergirl 8:13 |
| start 12:2 | 90:16,18 95:15 | subject 40:2 | 62:8 120:17,22 |
| 62:18 148:2 | 98:7 105:20 | 90:14 | 120:22 121:16 |

| | | | |
|----------------------|------------------------|------------------------|------------------------|
| 121:20,22 | 94:3 116:19 | sworn 156:5 | 135:17 143:18 |
| 122:4,8,12,19 | 117:10,14 | symbol 23:9 | 143:19 145:8 |
| 122:20 123:1,5 | 128:10 137:20 | 25:13 67:10,21 | 154:15 |
| 123:10,12 | 142:13 | 68:5 88:3 | taken 156:3,12 |
| 124:10 125:19 | supporting | 94:11 96:1 | 157:9 |
| 127:20 130:2 | 46:1 | symbolic 27:7 | takes 102:7 |
| 131:18 133:6 | supposed 135:7 | 31:14 44:15 | 143:13 |
| 134:22 135:6 | sure 34:8 42:14 | symbolically | talk 75:17 |
| 135:20 136:14 | 42:21 50:16 | 53:18 | talked 50:16 |
| 137:14 140:5 | 56:10,16 82:4 | symbolism | talking 5:21 |
| 145:6,20 146:6 | 85:15 88:19 | 30:22 35:4 | 45:1 88:22 |
| 147:10,12 | 89:14 90:21 | 36:12,15 47:11 | talks 113:7 |
| 148:11 149:1 | 107:9 108:8 | 85:6 95:14 | tally 58:10 |
| supergirl's | 110:13,19 | 103:9 | talmud 17:11 |
| 121:22 123:22 | 119:22 127:7 | symbolize 21:9 | 23:3 25:15 |
| superhero | 130:14,15 | symbolizes | 27:1 31:17 |
| 108:22 | 133:12 135:6 | 28:20 | talmudic 51:20 |
| superheroes | 144:22 151:18 | symbolizing | 51:22 |
| 79:13 109:16 | surface 48:11 | 24:11 26:9 | target 111:3 |
| 149:7 | surprising 50:7 | symbols 34:3 | taste 111:8 |
| superhuman | surround | 45:5 | 136:15 |
| 121:2 | 23:16 | symmetric 88:8 | team 40:10 |
| superman | surrounded | sync 53:4 | 68:18 76:11 |
| 62:11 77:16 | 123:13 | system 54:13 | 154:6 |
| 78:1 91:7,12 | surrounding | t | teams 5:21 |
| 110:11 121:2 | 66:21 86:15 | table 141:15 | 68:20 153:21 |
| 121:13 129:1 | survival 26:11 | 152:19 | technical 30:1 |
| 130:4 135:14 | survivors | tactical 65:7 | 56:6 69:12 |
| 135:18,20 | 29:16 33:18 | tail 116:14 | 86:21 100:2 |
| 136:1,9,14 | 55:17 140:4 | take 33:22 35:8 | 124:4 |
| 149:1 | suspect 95:21 | 35:21 37:12 | teenage 106:19 |
| superpower | sweet 139:22 | 39:2 57:8 | 124:2 134:22 |
| 86:19 | 140:6 | 61:10 76:1 | teenager 121:1 |
| superpowers | swinging 98:10 | 80:2 88:20 | 121:16 124:1 |
| 121:7 133:15 | 98:14,18 | 90:16 95:7 | tell 37:20 81:8 |
| support 32:21 | swooping 99:7 | 103:3 109:14 | 90:11 |
| 51:13 59:22 | 108:6 | 123:21 135:17 | telling 21:6 |
| 81:16,17 93:22 | | | 44:10 |

| | | | |
|-------------------------|----------------|------------------------|----------------|
| tells 46:3 88:22 | 36:21 37:1 | 129:18,21 | 42:13 43:3,6,8 |
| ten 145:9 | 40:15,17,19 | 131:9,10,13,22 | 43:16 45:16,21 |
| tend 87:19 | 43:19,20 46:9 | 134:4 135:9,11 | 47:6,10,11,17 |
| 101:16 | 46:10,12 49:22 | 136:19,22 | 47:20 48:2,6 |
| tension 37:20 | 51:4,5 52:15 | 137:17,18 | 48:14,19 49:13 |
| terms 41:13 | 55:22 56:1,19 | 139:3 140:7,8 | 50:21 51:1 |
| 43:11 45:15 | 57:21 58:1,6 | 141:8,12,14 | 52:1,3 68:21 |
| 76:9 89:13 | 58:22 59:12,17 | 144:2 145:22 | 72:11 74:11,21 |
| 96:15 104:4 | 60:9 61:7,14 | 146:8 148:9,16 | 74:22 75:6 |
| 107:2,8 108:1 | 61:15,20 62:2 | 149:16 150:2,3 | 76:5,8 77:14 |
| 108:15 111:19 | 62:22 64:11 | 150:15 153:13 | 78:7 79:17 |
| 127:4,7 136:11 | 68:9,13,15,22 | 153:14 154:3,7 | 80:16 82:13,18 |
| 140:1 | 69:3,6 70:18 | 154:15,17,19 | 83:1,7 84:4,12 |
| terrible 17:3 | 70:21 71:8 | 155:7,11 | 84:14,16,19 |
| 54:15 | 75:19 76:12,13 | thanks 33:16 | 85:3,5,7,8,18 |
| terrific 32:6 | 76:15 78:16 | 49:21 | 86:15 87:21 |
| 111:15 | 81:20 82:4 | thematic 66:1 | 89:2 90:2 |
| territories 15:7 | 83:17,18,21 | 123:16 | 91:11,21 92:8 |
| test 65:6 | 84:6,8,11,21 | theme 31:10 | 94:5,8,12 96:6 |
| 149:14 | 85:21,22 86:3 | 90:3,4 | 102:6 104:22 |
| testifying 156:5 | 88:9,11,13 | themes 63:12 | 105:7,10,13,20 |
| text 39:1 56:7,8 | 92:12,13 93:16 | 90:3 98:6 | 106:2,15 107:1 |
| 56:15 57:6 | 93:17 95:12 | 121:21 126:14 | 107:6,9,14 |
| thank 5:8 6:8 | 96:8,17,18 | thing 20:8 45:6 | 108:7,18 109:1 |
| 6:12,16,20 7:2 | 97:5 100:1 | 48:11 55:3 | 109:10,20 |
| 7:9,13,17 9:8 | 102:9,11,13 | 74:21 81:1,12 | 110:8 111:2,3 |
| 9:12 10:16 | 104:9,10,13 | 83:6 154:9 | 111:14,14,16 |
| 11:1,6,19 | 106:5,7,9 | things 37:16 | 111:20 113:6 |
| 12:16 13:14,17 | 107:5 109:3,4 | 39:9 44:22 | 113:20 114:8,9 |
| 14:12 18:11,14 | 110:20,21 | 55:14 91:2 | 114:9,17,22 |
| 19:10 20:15,17 | 112:11,13,22 | 113:7 149:8 | 115:3,10,19,20 |
| 20:18 27:17 | 116:4,6 117:3 | think 18:9,13 | 116:1,2,18 |
| 28:4,15 29:20 | 117:4,18 | 19:6 31:11 | 117:2 118:4 |
| 29:21,22 30:14 | 119:10 120:10 | 32:5,12,17 | 124:2 125:18 |
| 31:21 32:1,22 | 120:20,21 | 34:2,22 35:2,4 | 125:22 126:4 |
| 33:10,14 34:15 | 123:20 125:13 | 36:3,11,16 | 126:13,15 |
| 34:16,19 35:8 | 128:4,6,11,13 | 37:11 38:5,21 | 127:19 128:2 |
| 35:11,14 36:2 | 128:17 129:17 | 39:14 41:17 | 129:5,6,10,13 |

| | | | |
|------------------------|------------------------|------------------------|------------------------|
| 129:14,17 | threat 66:20 | 54:5 104:6 | torn 109:22 |
| 130:3,7,8,20 | threats 91:18 | 107:20 | total 58:8,16 |
| 132:13,18,19 | three 36:9,11 | title 65:2 | 143:1 146:12 |
| 132:21 133:21 | 39:9 40:14 | titled 19:22 | 146:12,13,16 |
| 134:8,14 135:2 | 57:11 62:16 | today 8:3 9:3 | 147:1,3,12,16 |
| 135:14 136:1 | 63:5,17,17 | 9:21 10:12,19 | 147:17,18,20 |
| 136:15,16 | 72:20 76:21 | 11:11,20 14:5 | 147:21 148:4,5 |
| 137:3,13,16 | 78:4,7 80:14 | 17:6 18:2 | 148:6,6 |
| 139:8,9,11 | 81:16 85:17 | 19:10 52:11 | touch 31:8 |
| 140:2 143:6 | 87:8 89:9 90:9 | 53:10 55:18 | 137:10 |
| 149:9,21 | 92:11,11 98:12 | 61:12 64:2 | tough 46:7 |
| 150:11,12 | 102:15 103:4 | 68:17 79:4 | touring 68:18 |
| thinking 44:13 | 104:3 109:11 | 104:17 110:19 | tov 33:13,14 |
| 90:12 94:1 | 109:16 122:22 | 154:21 | toward 24:14 |
| 109:13 119:2 | 129:5 130:1 | today's 8:4 | 83:10 135:5 |
| third 65:5 66:6 | 132:11,22 | together 44:8 | towards 17:7 |
| 119:7 120:16 | 134:7 137:2,22 | 68:20 76:5,6 | 45:11 67:9 |
| thirds 19:16 | 138:17 145:10 | 111:10 112:5,5 | 101:22 116:21 |
| thought 31:20 | 146:5 149:9,11 | 153:22 | 125:21 |
| 35:22 39:10 | 150:14 | token 45:20 | town 121:14 |
| 43:16,18 44:9 | thrilled 96:14 | told 45:2 | track 96:7 |
| 44:18 45:2,7 | thrown 50:6 | tomorrow | traded 70:6 |
| 53:14 78:4 | tie 105:2 | 124:21 | tradition 25:12 |
| 83:9 102:16,18 | tied 47:16 | took 14:13 19:1 | traditional |
| 103:4,12,13 | 58:16,20 59:10 | 21:12 37:10 | 67:4 73:13 |
| 119:1 131:5 | 101:11 | 38:19 48:16,18 | 98:21 122:17 |
| 132:12 133:16 | tight 146:11 | 54:21 55:5 | traditions 70:8 |
| 133:19 | time 5:14 20:17 | 97:12 | tragedies 65:18 |
| thoughts 11:21 | 33:7,22 48:17 | tool 16:6 | tragedy 46:21 |
| 34:14 43:18 | 52:7 57:9 | tools 15:21 | tragically |
| 88:9 90:14 | 68:18 71:21 | 16:2 | 108:17 |
| 101:13 102:8 | 75:17 86:17 | top 22:7,19 | train 22:1 |
| 109:3 128:5 | 87:14 95:5 | 25:21 38:18 | 34:20 |
| 137:17 139:2 | 101:5 106:17 | 45:11,22 58:13 | trains 15:16 |
| thousands | 138:7 142:7 | 145:10 146:1 | traits 138:18 |
| 15:16 16:5 | 154:5 | 148:7 | transcends |
| 55:17 75:13 | times 16:11 | topic 69:21 | 122:14 |
| | 29:10 46:6 | | |

| | | | |
|---------------------------------------|--------------------------------------|-------------------------------------|------------------------------------|
| transcriber 157:1 | truly 68:21 | ultimate 105:5 | understood 42:17 |
| transcript 5:5 | trusty 122:21 | 121:6 | unfortunately 94:14 |
| 5:22 157:3,5 | try 30:9 118:18 | ultimately 14:15 34:13 | unheard 68:12 |
| transcriptionist 156:8 | trying 16:7 37:18 115:22 | 82:6 83:16 | uniform 50:17 |
| transit 27:4 | tuesday 1:8 5:13 | 84:13 91:8 | 89:1 103:15,17 |
| translate 105:20 110:3 | turn 14:11 69:4 146:4 | 104:15 106:4 | uniforms 41:13 |
| 127:7 130:8 | turned 86:20 | 130:3 131:2,7 | 41:14 50:16 |
| translated 17:12,12 | turning 39:13 | umuted 132:7 | unique 15:18 |
| translates 23:4 25:16 | twelve 5:14 | unanimous 153:8 | 63:8 |
| translation 17:13,17 27:1 | twentieth 39:22 | unanimously 61:7 | uniquely 63:4 |
| 51:19 52:2 | two 18:18 19:16 21:5 | unbalanced 129:10 | 70:3 71:6 |
| translations 17:9,20 | 23:21 51:3 | undated 71:19 72:5,5 | 91:19 |
| transpired 29:3 | 63:15 80:14 | underground 16:8 70:10 | united 15:1 |
| trauma 42:11 | 84:20 85:10 | underneath 130:7 | 17:15 63:1,21 |
| travel 16:3,8 26:10 | 88:17,20 89:7 89:11 90:5,9 | underscoring 117:18 | 73:15 123:6 |
| traveled 93:8 | 91:2 112:4 | understand 36:5,17 53:16 | universe 64:18 |
| tree 26:17,19 26:19,19 29:6 | 113:10 116:11 | 60:15 80:21 | 64:20 65:9 |
| 29:6,14,16 | 117:1,8 128:11 | 89:11,17 | 93:8 |
| 31:14 34:4 | 132:22 133:10 | 105:14 112:15 | unknown 64:10 |
| 39:5 45:19 | 136:2,9 137:4 | 115:16,22 | unprecedented 76:10 |
| 53:10,11 55:16 | 138:18 140:17 | 130:10 137:8 | unrecognizable 121:5 |
| triangle 118:21 | 144:5,9,18 | understandable 53:21 | unser 8:19 |
| tried 15:16 78:22 | 145:11,15 | understanding 39:19 71:14 | unstoppable 97:20 |
| trouble 44:16 | tying 119:6 | 72:2 76:20 | unwavering 66:8 |
| true 21:8 80:18 156:9 157:5 | type 154:6 | 77:20 94:16 | upper 45:8 |
| | typewriting 156:7 | 151:4 152:15 | upwards 108:21 |
| | u | | urban 118:8 |
| | u.s. 15:3 30:20 37:13 92:6 | | use 97:19 |
| | | | used 15:15 16:6,20 45:18 |

| | | | |
|--|---|---|--|
| 45:19 64:19 103:8 usual 100:6 usually 48:9 126:11 utilize 31:13 utilizes 31:13 | 61:16,21 62:3 69:6,11 70:18 71:8 75:18 76:13,16 78:16 80:19 81:19 83:18 84:7 85:22 88:10 90:15 92:13 93:17 94:21 95:12,18 96:8 96:18 99:22 102:10 104:10 106:6 109:4 110:21 112:10 112:18,21 116:5 117:4 119:11,20 120:8,11 123:20 124:17 125:4 128:6,13 129:18 131:10 131:22 132:8 134:3 135:10 136:18 137:18 139:4,6,14,18 140:8,18 141:1 141:14,22 142:3,8,11,21 143:3,14 144:6 144:9,12,17 145:1,16,21 146:3,19 147:9 148:8 149:16 150:3,15,22 151:3,11,17,22 152:9,13,18 153:5 154:17 155:7,11,16 | variation 77:18 134:15 varied 131:18 variety 73:21 124:10 129:2 various 11:10 15:21 27:4 vasquez 3:5 9:9 9:11 vast 19:17 20:4 53:21,21 71:5 vault 99:3 103:6 116:21 venus 87:3 veritext 1:12 version 13:7 71:12,13 74:9 123:7,14 versions 72:1,9 74:2,3 versus 106:19 107:21 veteran 65:4 victim 23:12 victims 16:21 21:16 22:1,17 22:21 23:14,15 24:7 26:11,21 view 36:3 107:10 114:6,8 viewer 125:21 viewer's 125:22 villains 101:19 virginia 156:19 virtual 142:14 virtually 97:20 | virtue 21:17 visa 26:2 visas 16:4 22:10,16 visual 23:6 37:19 visualities 109:15 visualizing 111:9 visually 37:22 49:17 vogue 55:3 voice 37:17 voices 70:14 void 22:4 volume 95:21 96:5 volumes 85:7 vote 35:8 58:13 112:15 146:11 147:14,15 148:1,7,19 150:7,10,19 152:7 153:1 voter 150:13 votes 133:3 148:5,5,6,6 voting 34:13 40:11 142:20 142:21 150:13 vulnerable 15:19 |
| v | | | w |
| v 23:22 vacuum 67:1 valuable 80:22 value 29:7 values 63:13 66:1,3 80:4 98:7 122:1 123:16 van 1:7 2:20 5:8 6:8,12,16 6:20 7:2,6,9,13 7:17,21,22 8:21 9:8,12,15 9:18,22 10:3,6 10:10,15,22 11:6 12:12,16 12:20 13:14,17 13:22 27:17 29:21 32:1,8 32:22 33:6 34:16 35:10 36:22 40:16 43:20 46:9 49:22 51:5 52:13,16 53:1 56:1,10,19 57:15 58:1,22 59:5,12,17 60:5,9,18 61:4 | | | wait 62:14 132:5 143:1 |

| | | | |
|---|---|--|--|
| walk 53:16 64:15 66:4 | 98:14 99:12,18 117:11 122:5 | 79:3 86:10 135:4 | 44:18 |
| walking 50:13 82:10 | 122:10 123:8 123:17 128:11 | we've 47:12 71:18,18 76:8 | wish 81:1 |
| wallenberg 18:7,19,22 20:2 | 137:3 warren 3:10 5:2,2 8:15,18 | 106:13 138:15 145:9 | wishes 39:8 |
| want 6:2 11:8 20:7 34:20 35:7 39:19 40:2 46:14 68:15,22 76:3 86:5 92:5 101:14 105:14 109:14 115:19 119:22 140:16 153:20 | 8:18 10:6,9,20 13:8 33:4 57:13,19 119:19,21 120:9 142:16 143:1,5,10,16 143:22 144:3,8 144:10,14 145:13,19 151:10 | wear 65:10 124:15 wearing 103:14 124:10,12 week 78:21 weigh 40:2 weinman 11:2 weird 133:20 welcome 8:22 18:10 27:19 35:17 37:6 69:8 70:2 | witness 156:4 witnessing 97:13 woman 62:11 77:17 78:1 119:3 124:21 124:21 135:1,2 135:22 wonder 62:11 77:16 78:1 97:21 107:20 119:3 124:21 |
| wanted 44:3 55:21 78:3 92:18 114:4 138:10,19 139:1,21 140:13 | washington 1:14 watched 97:8 watching 8:17 104:19 123:6 way 15:4 16:13 16:20 28:9 32:17 43:2 46:3 52:4 71:7 76:5 78:11 81:8 84:2 88:2 91:21 93:20 96:2 101:11,12 102:21 107:7 109:14 118:7 118:20 119:5 127:17 132:20 | went 17:3 142:17 west 104:20 western 39:21 whatsoever 35:4 whitaker 3:13 10:17,19 whosoever 27:1 wide 70:15 75:5,7 widely 39:21 wield 65:5 willing 20:12 51:13 93:22 wind 122:10 wings 23:22 wire 22:15 27:7 27:10 39:13 | wonderful 10:16 30:17 43:20 49:22 78:16 84:8 100:1 107:17 128:6,13 129:18 131:10 135:10 148:9 155:11 wondering 52:10 56:7 90:13 118:6 word 26:18 28:20,21 29:7 31:7 53:12 wording 53:7 words 18:10 37:21 64:7 138:17 work 13:5 21:9 23:21 24:5,19 28:6 42:1 43:17 46:8 |
| ward 97:12 104:21 107:1 | wayne 97:12 | | |
| wardrobe 131:20 | ways 16:21 34:9 38:5 49:18 54:22 | | |
| warm 35:17 | | | |
| warner 4:3 11:17 63:6,22 64:3 66:12 76:6 80:2,11 80:18 84:3,14 93:4,10,12,22 | | | |

| | | |
|---|---|------------------|
| 48:16 70:12,22 73:18 76:5,11 81:5 83:13 87:15 102:16 108:9,22 110:16 111:12 130:16 145:11 worked 43:16 63:21 68:20 working 43:10 76:4 153:21 works 108:18 114:13,22 126:16 139:12 world 15:6,18 17:14,19 19:13 20:6 23:5 24:3 24:17 25:17 27:2,14 55:8 75:5,7 113:22 121:4,18 worry 16:17 101:6 worship 95:9 worth 47:17 worthy 98:3 wreath 25:8 writing 45:11 60:2 written 16:22 wrong 44:11 71:16 101:19 102:18 | 52:16 53:1,19 56:17 57:16 59:15,16 61:21 94:21 95:1 102:2 112:19 115:3 118:3 120:5 124:17 128:16 131:7 139:4,6,13 141:11 144:12 148:16 151:20 year 5:15 62:9 63:2,5,20 68:20 72:4,6 74:1,4,12,17 76:1,4 77:15 81:5,11 83:2 90:1 105:3 119:7 136:14 136:14 138:16 year's 72:1 years 32:14 55:18 63:17 121:12 yellow 122:22 yep 112:21 118:13 145:21 york 5:11 76:1 young 97:11 110:11 135:1 youngest 97:6 youth 104:19 | zor 121:8 |
| | z | |
| y | zachor 28:19 31:7 34:5 zahar 53:10 | |
| yay 126:8 yeah 29:1 32:8 34:16 46:12 | | |