

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

Citizens Coinage Advisory Committee

Moderated by Donald Scarinci

Tuesday, February 24, 2026

11:01 a.m.

Remote Proceeding

U.S. Mint Headquarters

801 9th Street, Northwest

Washington, D.C. 20220

Reported by: Elizabeth Garman

JOB NO: 7825387

1 A P P E A R A N C E S

2 List of Attendees:

3 CCAC Members:

4 Donald Scarinci, Recommended by the Senate Minority
5 Leader and Acting Chairperson for the Public Meeting

6 Arthur Bernstein, Representing the General Public

7 Dr. Christopher Capozzola, Member Specially

8 Qualified in American History

9 Jeanne Stevens-Sollman, Member Specially Qualified
10 in Sculpture of Medallion Arts11 Dr. Harcourt Fuller, Recommended by the Speaker of the
12 House13 John Saunders, Recommended by the House Minority
14 Leader15 Michael Moran, Recommended by the Senate Majority
16 Leader17 Sam Gelberd, Member Specially Qualified in
18 Numismatics

19 Kellen Hoard, Representing the General Public

20 Annelisa Purdie, Representing the General Public

21 Peter van Alfen, Member Specially Qualified as a
22 Numismatic Curator

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

2 List of Attendees (Cont'd):

3 Mint Employes

4 Megan Sullivan, Acting Chief Office Design Management

5 Roger Vasquez, Senior Design Specialist

6 Russell Evans, Design Manager

7 Boneza Hanchock, Design Manager

8 Joseph Menna, Chief Engraver

9 Michael Costello, Manager of Design and Engraving

10 Jennifer Warren, Director of Legislative and

11 Intergovernmental Affairs and Liaison to the CCAC

12 Jim Kennedy, Counsel to the CCAC

13 Apryl Whitaker, Mint Counsel for the 2027 Working Dog

14 Commemorative Coin Program

15 Greg Weinman, Acting Mint Chief Counsel

16 John Miller, President and CEO of America's VetDogs

17 Sukrita Baijal, Design Manager

18 Allison Storck, Director of Marketing and Public

19 Relations with America's VetDogs

20 Liaisons and Stakeholders

21 David Planning, Cornerstone Government Affairs

22

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

2 List of Attendees (Cont'd):

3 Billie Jean King, Recipient of Congressional Gold
4 Medal

5 Marjorie Gantman, Managing Director of Billie Jean
6 King Enterprises

7 Matthew Torres, Communications and Marketing
8 Specialist for the National Wheelchair Basketball
9 Association

10

11

12

13

14

15

16

17

18

19

20

21

22

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

2 MR. SCARINCI: I call this -- I call to
3 order this meeting of the Citizens Coinage Advisory
4 Committee for Tuesday, February 24, 2026. The time is
5 11:01.

6 I would like to remind all participants
7 and public that these meetings are recorded. CCAC
8 members, liaisons, and Mint staff, please remember to
9 mute your phone or your microphone on Microsoft
10 Teams's program when not talking and to announce your
11 name when you speak for the transcript as well as for
12 the public who are listening to this meeting.

13 Before we begin, I want to introduce
14 members of the Committee. Please respond "Present"
15 when I call your name.

16 Arthur Bernstein, representing the
17 General Public.

18 MR. BERNSTEIN: Present.

19 MR. SCARINCI: Dr. Christopher
20 Capozzola, the member specially qualified in American
21 History.

22 DR. CAPOZZOLA: Present.

1 MR. SCARINCI: Jeanne Stevens-Sollman,
2 the member specifically qualified in sculpture or
3 medallic arts.

4 MS. STEVENS-SOLLMAN: Present.

5 MR. SCARINCI: Dr. Harcourt Fuller,
6 recommended by the Speaker of the House.

7 DR. FULLER: Present.

8 MR. SCARINCI: John Saunders,
9 recommended by the House Minority Leader.

10 MR. SAUNDERS: Present.

11 MR. SCARINCI: Michael Moran,
12 recommended by the Senate Majority Leader.

13 MR. MORAN: Present.

14 MR. SCARINCI: Sam Gelberd, the member
15 specially qualified in numismatics.

16 MR. GELBERD: Present.

17 MR. SCARINCI: Kellen Hoard,
18 representing the General Public.

19 MR. HOARD: Present.

20 MR. SCARINCI: Annelisa Purdie,
21 representing the General Public.

22 MS. PURDIE: Present.

1 MR. SCARINCI: Peter van Alfen, the
2 member specially qualified as a numismatic curator.

3 MR. VAN ALFEN: Present. And thank you
4 for your kind words, Donald.

5 MR. SCARINCI: Well deserved.

6 I'm Donald Scarinci, recommended by the
7 Senate Minority Leader, Chuck Schumer, and serving as
8 Acting CCAC Chair for today's meeting.

9 I believe we have a quorum.

10 The agenda for today's public meeting
11 includes approval of minutes and letters to the
12 Secretary from the November 18th public meeting,
13 review and discussion of the obverse and reverse
14 candidate designs for the 2027 Working Dog
15 Commemorative Coin Program, review and discussion of
16 the obverse and reverse candidate designs for the
17 Billie Jean King Congressional Gold Medal, review and
18 discussion of the reverse candidate design portfolio
19 for the 2027 America Youth Sports Quarters and 2027
20 Paralympic Half Dollar.

21 Before -- that is it. That is the
22 agenda for today.

1 Before we begin our proceedings, I ask
2 the Mint Liaison to the CCAC, Ms. Jennifer Warren, if
3 we are aware of any members of the press who are
4 remotely watching the public moving.

5 MS. WARREN: Hello. This is Jennifer
6 Warren. Paul Gilkes, Coin World's senior editor, is
7 possibly watching. Mike Unser, CoinNews Media Group
8 founder and editor, is possibly watching. And Sophia
9 Mattimiro, senior editor of Numismatics, is possibly
10 watching.

11 MR. SCARINCI: For the record, I would
12 also like to confirm that the following Mint staff are
13 in attendance today. Please indicate "Present" after
14 I've called your name.

15 Megan Sullivan, Acting Chief Office
16 Design Management.

17 MS. SULLIVAN: Present.

18 MR. SCARINCI: Roger Vasquez, Senior
19 Design Specialist.

20 MR. VASQUEZ: Present.

21 MR. SCARINCI: Russell Evans, Design
22 Manager.

1 MR. EVANS: Present.

2 MR. SCARINCI: Boneza Hancock, and I
3 apologize if I mispronounced your name, Design
4 Manager.

5 MS. HANCHOCK: Present.

6 MR. SCARINCI: Sukrita Baijal, Design
7 Manager.

8 MS. BAIJAL: Present.

9 MR. SCARINCI: Joe Menna, Chief
10 Engraver.

11 MR. MENNA: Sorry. Present.

12 MR. SCARINCI: Mike Costello, Manager
13 of Design and Engraving.

14 MR. COSTELLO: Present.

15 MR. SCARINCI: Jennifer Warren,
16 Director of Legislative and Intergovernmental Affairs
17 and Liaison to the CCAC.

18 MS. WARREN: Present.

19 MR. SCARINCI: Jim Kennedy, Counsel to
20 the CCAC.

21 MR. KENNEDY: Present.

22 MR. SCARINCI: Apryl Whitaker, Mint

1 Counsel for the 2027 Working Dog Commemorative Coin
2 Program.

3 MR. KENNEDY: And this is James
4 Kennedy. I don't believe Apryl's going to be able to
5 attend the majority of the meeting. But if there's
6 any questions that come up, we will address them to
7 her as needed. Thank you.

8 MR. SCARINCI: Great. Thank you,
9 James.

10 Finally, I want to note for the record
11 that we will be joined later in the meeting by the
12 subject matter experts and liaisons for the various
13 programs we are reviewing today.

14 For the 2027 Working Dog Commemorative
15 Coin Program, we will be joined by John Miller,
16 President and CEO of America's VetDogs; Allison
17 Storck, Director of Marketing and Public Relations
18 with America's VetDogs; and David Planning,
19 Cornerstone Government Affairs.

20 For the Billie Jean King Congressional
21 Gold Medal, we will be joined by Billie Jean King and
22 Marjorie Gantman, Manager/Director of Billie Jean King

1 Enterprises.

2 And for the 2027 Paralympic Half
3 Dollar, we will be joined by Matthew Torres,
4 Communications and Marketing Specialist for the
5 National Wheelchair Basketball Association.

6 Thank you for joining us today. And we
7 look forward to hearing from you on your preferences
8 and thoughts regarding the portfolios.

9 This is the first public meeting since
10 Director Paul Hollis was sworn in as the Director of
11 the United States Mint. I would like to thank
12 President Donald Trump for making such a perfect
13 nomination. And I would like to thank Congress for
14 confirming him.

15 Today begins a new day at the Mint and
16 the end of the darkest year of my 20 years of service
17 on the Citizens Coinage Advisory Committee. Today,
18 with Paul Hollis as our Director, we hit the reset
19 button and begin anew.

20 I have received communications from the
21 press about a Gold America 250 Coin with the image of
22 the current president of the United States on the

1 obverse.

2 If you are here expecting to hear a
3 discussion of this item because you saw it in -- on
4 the CCAC website or in the Federal Register, it is not
5 on the agenda of today's meeting for review. On
6 behalf of a majority of my colleagues, I have removed
7 it from the agenda.

8 Speaking personally, anyone with an
9 understanding of history and numismatics knows that
10 the Declaration of Independence was our founders'
11 statement for cutting the ties between the colonies
12 and the king.

13 For 250 years, since that great
14 document was signed, with a few controversial
15 exceptions, no nation on Earth has issued coins with
16 the image of a democratically-elected leader during
17 the time of their service.

18 Only those nations ruled by kings or
19 dictators display the image of their sitting ruler on
20 the coins of the realm.

21 God bless America, and may God preserve
22 our nation.

1 So I'd like to begin with the Mint.
2 Are there any other issues that need to be addressed
3 before we start?

4 MS. WARREN: Donald, this is Jennifer
5 Warren. I just wanted to do two things: one, on
6 behalf of the Mint, thank Peter for serving as the
7 chair for the last two years. He's been a great help.
8 So we really appreciate that, for him stepping up
9 doing that.

10 And second, this will be Dr. Harcourt
11 Fuller's last meeting. His term ended, and he's in a
12 holdover period. We really appreciate all the work
13 he's done and the perspectives he's brought. So just
14 wanted to point those two things out. Thank you.

15 MR. SCARINCI: The Chair would like to
16 recognize Kellen Hoard.

17 Kellen.

18 MR. HOARD: Thank you. This is Kellen
19 Hoard. Mr. Chair, with your leeway, I have a couple
20 questions, just clarifying for operational purposes
21 for the CCAC.

22 MR. SCARINCI: Go --

1 MR. HOARD: Is that all right with you?

2 MR. SCARINCI: Yeah, of course. Yeah.

3 MR. HOARD: Okay. Thank you.

4 Over the last several months, the
5 Committee has been faced with a number of challenges
6 unprecedented in its history.

7 These challenges have resulted in a
8 lack of legal, procedural, and operational clarity,
9 which directly impacted the ability of the committee
10 and its members to fulfill their responsibilities in
11 the years to come.

12 Consequently, I have a number of
13 questions for Mint staff this morning, the answers to
14 which I hope provide some insight to me and to the
15 committee.

16 Thanks to my colleagues and to the
17 Working Dog liaisons for giving some leeway on this.
18 I know we have some agenda items to get to today. But
19 these issues have to be addressed at some point. And
20 we've already delayed this multiple months at this
21 point.

22 And where I'd like to begin and seek

1 some clarity on my behalf and the Committee's behalf
2 is with the Semiquincentennial Quarters. The Mint is
3 currently in the process of striking and releasing new
4 quarter designs in celebration of the United States's
5 Semiquincentennial.

6 On December 12, 2025, I wrote to
7 Then-Acting Director Kristie McNally, Acting Chief
8 Counsel Greg Weinman, CCAC Counsel Jim Kennedy, Office
9 and Design Management Acting Chief Megan Sullivan, and
10 Director of Legislative and Intergovernmental Affairs
11 and CCAC Liaison Jennifer Warren expressing concerns
12 about the processes by which those designs were
13 selected and asking questions to provide critical
14 operational clarity to how we run the committee.

15 I received no reply. And so I'd like
16 to now read that message into the public record and
17 ask those questions again now to Counsel.

18 And it went as follows: "Dear Acting
19 Director McNally, I'm writing today pursuant to the
20 Mint's December 10th announcement of final designs for
21 this 2026 Semiquincentennial Quarters.

22 "After examining the design selections

1 share with the public, it is my belief in my capacity
2 as a member of the Citizens Coinage Advisory Committee
3 that a majority of these selections are in violation
4 of the law. And I urge you to immediately correct
5 this issue.

6 "The quarters authorizing statute
7 Public Law number 116-330 is clear that, quote, 'Each
8 of the designs authorized under this subsection shall
9 be selected by the Secretary after consultation with
10 Commission of Fine Arts and review by the Citizens
11 Coinage Advisory Committee,' unquote.

12 "Nevertheless, the Committee never
13 reviewed nor was given the opportunity to review many
14 of the designs, including the Mayflower Compact
15 obverse and reverse, the Revolutionary War obverse and
16 reverse, the Declaration of Independence obverse, the
17 U.S. Constitution obverse, and the Gettysburg Address
18 obverse and reverse.

19 "Among these designs, there are those
20 that simply never appeared in front of the Committee,
21 such as the Mayflower reverse, which seems to be
22 derived from a coin minted 83 years before the CCAC

1 was formed.

2 "Those which have different design
3 elements from designs which appeared in previous
4 portfolios such as the Gettysburg reverse, and those
5 which have different descriptions from designs which
6 have appeared in previous portfolios such as the
7 Revolutionary War obverse.

8 "Public Law number 116-330 further
9 requires that, quote, 'At least one of the
10 quarter-dollar designs,' unquote/be quote, 'emblematic
11 of a woman's or women's contribution to the birth of
12 the nation or the Declaration of Independence or any
13 other monumental moments in American History,'
14 unquote.

15 "The current set of designs do not
16 include any quarter that clearly satisfies this
17 requirement.

18 "The incidental or subordinate
19 depiction of a woman on a coin as otherwise themed
20 around a ship is not reasonably described as, quote,
21 'emblematic of a woman's or women's contribution,'
22 unquote, within the meaning of the statute.

1 "Furthermore, it's not just the designs
2 which diverge. The themes too are wholly different.
3 On November 3rd, Mr. Kennedy wrote to the Committee in
4 an email that, quote, 'The law requires proposed coin
5 and medal designs be submitted to the CCAC and CFA and
6 that these bodies be given a reasonable opportunity to
7 review and advise on the proposed designs before a
8 final decision is made by the Secretary,' unquote.

9 "The Mint's opportunity to review
10 theory is one that finds no support in the statutory
11 text or in past Mint practice. But even if we were to
12 take it as fact, the Mint has still failed to live up
13 to its obligations.

14 "These proposed coin designs were not
15 submitted to the CCAC or CFA. And there was no
16 reasonable opportunity to review or advise on these
17 designs.

18 "This action by the Mint not only
19 violates the text of Public Law number 116-330 but
20 also diverges sharply from past precedent set by the
21 agency itself.

22 "The Mint and the Secretary of the

1 Treasury has for every new coin design and medal
2 designs since this Committee's inception selected only
3 designs which appeared in the specific portfolios
4 presented to the CCAC for a particular series.

5 "When the Mint wishes to re-offer an
6 unselected design from a previous portfolio or
7 historical coin design predating the CCAC to the
8 committee for consideration in a new series, it always
9 places that old design into a new portfolio.

10 "When there are multiple options for
11 inscriptions or an essential design element or there
12 are variations in the essential design elements
13 itself, they are typically demarcated as distinct
14 designs within and across portfolios for separate
15 consideration. Substantive inscription and design
16 changes undeniably constitute new designs.

17 "As a result of the decision to select
18 these designs, my statutorily-designated role to
19 review has been bypassed.

20 "I believe this constitutes an agency
21 action unlawfully withheld without observance of
22 procedure required by law and pursued in an arbitrary

1 and capricious manner.

2 "Furthermore, if a member of this
3 Committee believes the statutory review requirement
4 was not satisfied before design was approved, there's
5 no apparent formal internal mechanism within the Mint
6 or Treasury to raise that concern or request
7 reconsideration.

8 "Together, these circumstances
9 potentially expose the Mint to liability along
10 statutes other than Public Law number 116-330.

11 "Accordingly, I respectfully request
12 that the Mint and Secretary immediately suspend and
13 withdraw approval of any 2026 Semiquincentennial
14 Quarter designs that have not been submitted to the
15 CCAC for review and to the CFA for consultation and
16 that you take one of the following corrective steps.

17 "Select Semiquincentennial Quarter
18 designs which were already reviewed by the committee
19 for a Semiquincentennial Quarter portfolio. Submit
20 new portfolios to the CCAC for its review and the CFA
21 for its consultation if they're willing to review and
22 consult respectively on those portfolios.

1 "Or do not issue five different
2 Semiquincentennial Quarter designs. Only mint those
3 that the CCAC has reviewed and which the Secretary and
4 the Mint find acceptable."

5 And that was the end of the letter.
6 Though of course the Mint has proceeded with striking
7 these coins.

8 Now here's the essence of the questions
9 I asked in that message at that time for which I'm now
10 seeking answers from Mint Counsel at this meeting
11 given the lack of response.

12 The first question is for Greg. Greg,
13 how does the Mint interpret the statutory requirement
14 that each quarter design be selected only after CCAC,
15 quote, "review"? And what is the Mint's understanding
16 of how that requirement applies to the quarter designs
17 mentioned above?

18 MR. WEINMAN: Kellen, I appreciate your
19 concerns. These are conversations that obviously
20 we've had. I'm not prepared to make a public
21 statement during this meeting.

22 MR. HOARD: Okay. I --

1 MR. WEINMAN: I appreciate --

2 MR. HOARD: Sure. Well, I have a
3 couple other questions then if not on that point. Has
4 the Mint or Treasury Department produced any written
5 internal guidance, legal interpretations, or
6 precedents that you're relying on for the
7 interpretation?

8 MR. WEINMAN: Once again, I'm not going
9 to make a public statement during this meeting.

10 MR. HOARD: Okay.

11 MR. WEINMAN: I appreciate your
12 concern. And I understand --

13 MR. HOARD: Sure. I just had some
14 other questions as well. We'll go through them. And
15 maybe some of them will. As previously noted --

16 MR. WEINMAN: Sure.

17 MR. HOARD: -- Mr. Kennedy wrote to the
18 Committee in an email on November 3rd that the law
19 requires proposed coin and medal designs be submitted
20 to the CCAC and CFA and that these bodies be given a
21 reasonable opportunity to review and advise on the
22 proposed designs before a final decision is made by

1 the Secretary.

2 If that interpretation is correct and
3 given, you know, how that structure, would it not mean
4 that, if the Secretary selects designs or themes for a
5 coin the CCAC never saw, that those selections
6 wouldn't be valid?

7 MR. WEINMAN: Once again, it's the same
8 answer. I understand your concerns. I'm aware of
9 them. I'm not prepared to make a public statement
10 during this meeting.

11 MR. HOARD: Understood. Let me move on
12 from this subject then. For -- and I'll just say for
13 the record, I -- you know, I'm concerned that it would
14 be an agency action unlawfully withheld and without
15 observance of procedure required by law.

16 The guidance is contradictory to
17 itself. If the Secretary selects a design which the
18 committee was never offered an opportunity to review
19 for its portfolio and especially if the Secretary
20 selects a design which the Committee was never offered
21 the opportunity to review because the Committee didn't
22 even exist yet.

1 And even more especially if the
2 Secretary selects entirely different themes which were
3 never proposed to the committee, that's clearly in
4 violation of the requirement that each of the designs
5 be reviewed.

6 Furthermore, past practice by the Mint
7 indicates that this is the agency's understanding as
8 well. For example, over the last several years, the
9 Mint has repeatedly brought forward explicit review of
10 many designs which were offered in previous portfolios
11 but which required a fresh review to be considered by
12 the Secretary for a new series.

13 The Mint can't have it both ways. If
14 the CCAC must have an opportunity to review proposed
15 designs, there cannot be Semiquincentennial coins made
16 with designs we never even saw.

17 Off the topic of that specifically,
18 Greg, I want to return to the Mint's opinion that the
19 CCAC, as has been stated by you and Jim, must be
20 afforded, quote, "only a reasonable opportunity to
21 review and advise." What statutory basis do you have
22 for that opinion?

1 MR. WEINMAN: Once again, I appreciate
2 your concern. I'm not going to make a public
3 statement on this during this meeting.

4 MR. HOARD: Sounds good. I'm curious
5 on your take of what constitutes a reasonable
6 opportunity for our own operational purposes.

7 MR. WEINMAN: That's the same answer.
8 I appreciate your concern. I'm not prepared to make a
9 public statement.

10 MR. HOARD: Sounds good. What would
11 you say constitutes timely notice of the Committee
12 about proposed designs either to the committee or in
13 the Federal Register? How many days approximately in
14 the Mint's opinion is a timely notice?

15 MR. WEINMAN: I mean, it's an
16 interesting question. This -- in the last 20 years,
17 we've done our best to give timely notice. But if you
18 want a more formal, legal opinion, that's something we
19 can discuss outside of this meeting.

20 MR. HOARD: Okay.

21 MR. WEINMAN: I'm not prepared to make
22 a public statement on this in this meeting.

1 MR. HOARD: Understood. I would note
2 on -- over the last five meetings, the average notice
3 to the committee was 16.2 days. And the average
4 Federal Register announcement for the last five
5 meetings was an average of 24.4 days.

6 A few more questions. But just for the
7 record, I want to note for the following that, you
8 know -- that opinion that the CCAC must be afforded
9 only a reasonable opportunity to review and advise
10 diverges from both the text of the law and with
11 decades of past precedent by the Mint.

12 There's no clear explanation for that
13 divergence. The Circulating Collectible Coin Redesign
14 Act of 2020 does not just say the CCAC has to have the
15 opportunity to review. It strictly says after review.

16 Other statutorily-authorized federal
17 advisory committees have statutes explicitly
18 indicating that the only responsibility of the agency
19 is to solicit advice.

20 That includes but is certainly not
21 limited to 42 U.S. Code Section 1320d-2 and 54 U.S.
22 Code Section 306108. In the Circulating Collectible

1 Coin Redesign Act, Congress made no such
2 specification.

3 Furthermore, in the same act, Congress
4 established different requirements for the CCAC and
5 the CFA. The CFA requires merely consultation. The
6 CCAC requires review.

7 That Congress selected different words
8 is meaningful. And therefore, while the CFA only
9 necessitates the opportunity to comment, the CCAC
10 actually must consider the agenda item in question in
11 order for the process to continue.

12 Additionally, past precedent by the
13 Mint indicates this is the agency's understanding and
14 practice as well.

15 For example, when the committee in
16 October 2023 struck the 1794 Flowing Hair Gold Coin
17 and Silver Medal from the agenda because they believed
18 the design was not appropriate for the series, the
19 Mint returned in April 2024 with an entirely new suite
20 of designs.

21 Third kind of main question here, Greg,
22 are there any Mint or Treasury internal guidance,

1 legal interpretations, or precedents addressing
2 situations in which the Secretary selects a theme or
3 design that the CCAC has not reviewed?

4 MR. WEINMAN: No.

5 MR. HOARD: Are you aware of the letter
6 sent on December 1, 2025, from nine Senators to the
7 Secretary indicating their view that doing so is not
8 legal in this case?

9 MR. WEINMAN: I don't believe so.

10 MR. HOARD: Okay. Well, there was one
11 sent --

12 MR. WEINMAN: Well, once again, I -- go
13 ahead.

14 MR. HOARD: Sure. No. I mean, there
15 was one sent from December -- on December 1, 2025,
16 from nine Senators indicating their view that, with
17 the Semiquincentennial Quarters, it was not legal for
18 the Mint to proceed.

19 So when the Mint encountered the
20 first-ever instance of the Secretary opting for themes
21 and designs the CCAC has not ever seen for a given
22 portfolio, an unprecedented action that Mint staff

1 knew was of uncertain legality and an action which
2 members of Congress said was not legal, neither the
3 Mint nor the Treasury took any steps to formally
4 evaluated the legality of that action; is that
5 correct?

6 MR. WEINMAN: I'm not prepared to make
7 a public statement on those conversations at this
8 time.

9 MR. HOARD: Okay.

10 MR. WEINMAN: But I appreciate your
11 concern.

12 MR. HOARD: Thank you. Fourth main
13 question, if the committee's never given the
14 opportunity to review specific designs just in
15 general, how are individual members supposed to fill
16 their responsibilities to review designs?

17 MR. WEINMAN: Again, Kellen, I
18 appreciate your concern. I understand it. I am not
19 prepared to make a public statement --

20 MR. HOARD: I --

21 MR. WEINMAN: -- on the legality or
22 this matter at this time.

1 MR. HOARD: Sure. I had -- my next
2 question was for Megan actually or Greg, either one.
3 How does the Mint interpret the statutory requirement
4 that at least one design in the Semiquincentennial
5 series be emblematic of a woman or women's
6 contribution?

7 In the Mint's view, what
8 characteristics must a design have to satisfy that
9 requirement?

10 MS. SULLIVAN: It's my understanding
11 that that has all been reviewed. I don't have that
12 paperwork in front of me. I apologize. I was not
13 prepared for that question today. So I'm not prepared
14 to make a statement right now.

15 MR. HOARD: Understood. Megan, similar
16 question, what does the Mint consider to be the final
17 step in the design approval process for coins and
18 medals? At what point does the Mint regard the design
19 selection decision as complete?

20 MS. SULLIVAN: The design selection
21 decision --

22 MR. WEINMAN: When --

1 MS. SULLIVAN: -- is complete when the
2 Secretary has signed the memo and made the design --

3 MR. WEINMAN: The Secretary has made a
4 selection. Yes.

5 MS. SULLIVAN: Yeah.

6 MR. HOARD: Understood. One of the
7 kind of last questions on this subject matter. If the
8 Secretary selects a design for a particular coin or
9 medal authorized by law which requires the committee's
10 review but which hasn't been reviewed by the CCAC,
11 does the Mint see -- believe that there is an
12 appropriate process for addressing that injury?

13 MS. SULLIVAN: That would be a question
14 for our legal department, which I am --

15 MR. WEINMAN: And --

16 MS. SULLIVAN: -- not prepared to
17 answer that right now.

18 MR. WEINMAN: And once again, yeah,
19 these are -- I appreciate your concern. I appreciate
20 your interest. I am not prepared to make a public
21 statement on that during this meeting.

22 MR. HOARD: Understood. Another area

1 of concern for this committee recently has been around
2 proposals for the placement of a current, living
3 president this year on a Semiquincentennial One Dollar
4 Coin.

5 Again, Greg, are there any written Mint
6 or Treasury internal guidance, legal interpretations,
7 or precedents addressing situations in which the
8 Secretary selects a current, living president to
9 appear on a circulating U.S. Coin?

10 MR. WEINMAN: Not specifically.
11 Nothing that --

12 MR. HOARD: Are you -- sure. Are you
13 aware that many news outlets reporting on proposed
14 designs featuring the current, living president
15 question the legality of doing so?

16 MR. WEINMAN: I've
17 heard -- I've -- I'm -- I have heard that there are
18 questions about that. Yes.

19 MR. HOARD: Are you aware that -- of
20 the letter sent -- it sounds like maybe no -- on the
21 December 1, 2025, from nine Senators to the Secretary
22 indicating their view that doing so is not legal?

1 MR. WEINMAN: I have -- I am aware of
2 that letter. Yes.

3 MR. HOARD: Are you aware of the letter
4 sent on January 26, 2026, from nine Senators to the
5 Secretary again indicating their view that doing so is
6 not legal?

7 MR. WEINMAN: I was aware of one
8 letter. I'm not aware of others.

9 MR. HOARD: Yeah. There were two.
10 So when the Mint encountered the first-
11 ever instance of the Secretary opting to place a
12 current, living president on a circulating coin, an
13 unprecedented action that Mint staff knew was of
14 uncertain legality and an action which members of
15 Congress repeatedly say was not legal, neither the
16 Mint nor the Treasury took any steps to formally
17 evaluate the legality of that action.

18 MR. WEINMAN: Oh, no. They -- it was
19 considered. I'm not prepared in this meeting to give
20 a legal opinion or to discuss those conversations at
21 this time.

22 MR. HOARD: Understood. Greg, you told

1 me earlier, you know, that timely notice for the
2 committee to review designs was kind of, you know, a
3 vague number. Over the last five meetings, as I
4 mentioned, the average notice to the Committee was
5 16.2 days.

6 However, on November 13, 2025, when the
7 portfolio for a Semiquincentennial One Dollar, which
8 featured unprecedented legal and artistic questions
9 was presented to the Committee just five days before
10 our meeting, the Federal Register announcement for the
11 agenda items at this meeting was also published
12 atypically late, breaking with the Mint's past
13 behavior around providing timely notice of each
14 meeting.

15 The Federal Register announcement for
16 the last five meetings was posted on average 24.4 days
17 prior to the meeting. But for the November meeting
18 announcement, it was only published 12 days prior,
19 less than half the usual time.

20 Let's accept for the moment that the
21 Mint's claim that it need only offer a reasonable
22 opportunity to review and advise. How does five days'

1 notice constitute a reasonable opportunity under your
2 own definition and past precedent?

3 MR. WEINMAN: Well, for what it's worth
4 on this question -- and I will let you know that we
5 always endeavor to give as much notice as possible
6 depending on the needs of the program. For those who
7 have been around for a long time --

8 And, Donald, you may recall this.

9 In some of the early days of the CCAC,
10 there was very little time between the time the
11 Federal Register notice was published and the meeting.
12 I could think of a couple occasions where there were
13 programs that required review rather quickly. And it
14 was -- I think it might have been as little as two or
15 three days.

16 The Federal Register notice of course
17 is not the only vehicle by which public notice is
18 made. There's -- usually press releases also put out
19 and -- as the Mint endeavors to make the public aware
20 of the topics that will be discussed and the programs
21 that will be reviewed by the CCAC.

22 As I noted, it's not a specified

1 number. It is -- the Mint attempts under the
2 circumstances before it based on the needs of the
3 program to give as much notice as possible. Sometimes
4 that's quite a bit of notice. Sometimes, depending on
5 the unusual needs of a program, it's much less.

6 MR. HOARD: So under the Mint's
7 definition, a reasonable opportunity to review could
8 be less than a day?

9 MR. WEINMAN: I think every situation
10 rests on its own facts. So I'm not --

11 MR. HOARD: Okay.

12 MR. WEINMAN: -- prepared to make a
13 legal declaration on that.

14 MR. HOARD: Sure. The third
15 question --

16 MR. WEINMAN: Every program rests on
17 its own facts.

18 MR. HOARD: Understood.

19 MR. WEINMAN: We try our best.

20 MR. HOARD: The third question I had on
21 this front, the chair of the CCAC at that time removed
22 that Semiquincentennial One Dollar portfolio from the

1 November 18th agenda because he recognized there was
2 not a reasonable opportunity to review. It was such
3 limited notice.

4 The Mint then took the highly unusual
5 step to request an emergency meeting within just a few
6 days to consider the design portfolio. But the Chair
7 was unable to convene a quorum with such short notice.
8 The Mint then twice more, December 2025 --

9 MR. WEINMAN: Oh, the Mint --

10 MR. HOARD: -- asked if the committee
11 could convene with only a few days' notice. But since
12 the Committee is primarily made up of working
13 professionals and myself as a student, it was an
14 impossible request.

15 The Mint then declined to schedule any
16 portfolios for the previously-scheduled January 13,
17 2026, public meeting, which had been on the calendar
18 for months and for which Committee members were
19 available.

20 Consequently, I have never reviewed the
21 Semiquincentennial One Dollar Coin portfolio, much
22 less been given an opportunity to review it. Is it

1 legal now for the Mint to move forward with creating
2 the Semiquincentennial One Dollar Coin despite me
3 never having the opportunity to review the piece?

4 MR. WEINMAN: Yeah. For what it's
5 worth, Kellen, I don't agree with your
6 characterization. I think the Mint made a significant
7 effort to request the CCAC to review the portfolio.
8 There was clearly a conscious decision not to do so.
9 The Mint has moved forward accordingly. I am not
10 prepared to discuss more than that at this meeting.

11 MR. HOARD: Understood.

12 MR. WEINMAN: So I just don't agree
13 with your characterization. I'm sorry.

14 MR. HOARD: Well, what I'd note on that
15 one is that it was the Chair who had ultimately
16 removed and who had sought to convene the quorum but
17 was unable to. Myself as an individual committee
18 member never took a formal vote to remove it from the
19 agenda.

20 And if the Mint is only in
21 communication with the Chair about, you know, putting
22 something on the agenda, the Mint has indicated that

1 the Chair has control over the agenda. And the Chair
2 alone can say no --

3 MR. WEINMAN: That's correct.

4 MR. HOARD: -- to putting it on the
5 agenda. How can I even have an opportunity to review
6 under that system?

7 I'm wondering, basically, does the Mint
8 believe the statutory requirement is satisfied if the
9 chair declines to place a portfolio on the agenda, and
10 the Committee never formally votes or deliberates,
11 especially given that the Chair isn't even appointed
12 by the committee? It's appointed by the Mint or the
13 Treasury.

14 So could the Mint theoretically appoint
15 a Chair who promises to remove every single design
16 portfolio from the agenda so that the Secretary can
17 skip the statutorily-mandated review process
18 altogether for every series?

19 MR. WEINMAN: Yeah. I mean,
20 that -- you raise an interesting question. The -- it
21 is the operating procedures of the CCAC.

22 And there is a set of operating

1 procedures that has fundamentally and with some minor
2 tweaks has been the same set of operating procedures
3 that were put in place when the Committee was
4 established in 2003 that assigned the Chair the
5 responsibility for setting the agenda.

6 That could be changed. And it sounds
7 like you may be proposing that that be changed.
8 That's a valid proposal. It's something to take under
9 consideration going forward.

10 Maybe there is a better way of
11 establishing the agenda for meetings. I'm certainly
12 open to discussing that. I'm sure other Mint
13 officials are as well.

14 MR. HOARD: Thank you, Greg.

15 Jennifer, I had a quick question for
16 you as CCAC Liaison. If the Mint was actually trying
17 to provide the Committee reasonable opportunity to
18 review the Semiquincentennial One Dollar portfolio,
19 why did the Mint not offer as an agenda item for
20 January 13th?

21 MS. WARREN: Sir, that's not in my
22 realm of discussion. I -- what I do is I am told

1 something needs to go up. I notify the Chair. I
2 notify you all. And I do it. So I am not involved in
3 those decisions.

4 MR. HOARD: Is --

5 MS. WARREN: I just have the tentative
6 meeting scheduled. And then I ask, "Do we need a
7 meeting?" I'm told either yes or no. Sometimes I'm
8 not given a lot of heads-up that we need one. And
9 sometimes I'm given little time. So that's all I can
10 answer on my part.

11 MR. HOARD: Understood. And --

12 MR. WEINMAN: And once again, Kellen, I
13 just don't agree with your characterization of how
14 this played out. I don't feel the need or don't want
15 to discuss it fully in this public meeting. I believe
16 the CCAC was given -- at least the chair of the CCAC
17 was given a full opportunity to review this portfolio.

18 The Mint, in my opinion, attempted
19 multiple times to find an opportunity for the CCAC to
20 review the portfolio. The CCAC made a decision not
21 to. At least the Chair of the CCAC made the decision
22 not to.

1 MR. HOARD: Well, the Chair did.

2 Correct.

3 MR. WEINMAN: I don't -- I'm not going
4 to go further than that this meeting.

5 MR. HOARD: Last question on the
6 Semiquincentennial One Dollar is for Megan. Megan,
7 whose idea at the Mint or the Treasury was it to place
8 the current, living president on the
9 Semiquincentennial One Dollar Coin?

10 MS. SULLIVAN: I do not know whose
11 decision it was specifically. It was not out of my
12 office.

13 MR. HOARD: Which office was it out of?

14 MS. SULLIVAN: I do not believe that
15 decision was made within the agency. I am not the
16 expert on that, though. I am not the -- that is my
17 understanding.

18 MR. HOARD: Is it typical that --

19 MR. WEINMAN: That's correct.

20 MR. HOARD: -- a decision like that
21 would not be made in your office or in the agency at
22 all?

1 MS. SULLIVAN: I don't think that
2 that's outside of the realm of possibilities.
3 Typically, we drive these things. But it's not
4 unusual that suggestions get made from other places.

5 MR. HOARD: Understood. Penultimate
6 subject matter here, on November 17th, the Mint gave
7 the Committee the last-minute design portfolio for a
8 gold coin featuring the current, living president.

9 The design had no denomination, weight,
10 or fineness marked. And there's only a single obverse
11 and reverse option. There was no choice for the
12 Committee.

13 There was, of course, also not timely
14 notice for the Committee to review this legally and
15 artistically unprecedented portfolio.

16 Greg, are you aware of any time in the
17 Committee's history where it was asked to review a
18 coin design portfolio for a precious metal coin where
19 there was simply no denomination, no weight, no
20 fineness?

21 MR. WEINMAN: I think there
22 have -- yes. The -- I -- whether or not any

1 portfolios come to you without all the required
2 inscriptions, I don't know specifically about weight,
3 fineness, denomination.

4 I know that we have presented designs,
5 especially when time was of the essence, that may not
6 have had all of the final inscriptions on them.

7 I think the Mint, if it didn't specify,
8 it certainly would have today had this been on the
9 agenda, that these were not the final inscriptions for
10 the coin and that certainly a denomination would be
11 added. Certainly a fineness would be added.

12 And so these were not the final
13 inscriptions. And yes, in the past, designs have come
14 before the CCAC that did not have all of the
15 final -- the inscriptions finalized.

16 MR. HOARD: Well --

17 MR. WEINMAN: It's unusual. But it
18 does happen.

19 MR. HOARD: Let me ask you about an
20 extension of that.

21 Given that the inscriptions of things
22 like denomination and weight and fineness are

1 essential elements of a coin's design and that the
2 Mint expected the Committee to review designs which
3 were missing these critical elements, is it the Mint's
4 opinion that it can present incomplete designs for
5 final review to the Committee?

6 Essentially, how can the Committee
7 properly --

8 MR. WEINMAN: Sure.

9 MR. HOARD: -- advise the -- Secretary
10 if it isn't allowed to see final design drafts? Could
11 the Mint really just give us an empty circle to review
12 and fill in whatever details it wanted later?

13 MR. WEINMAN: Well, I don't -- I think
14 that's -- I don't think that's a reasonable question.
15 I think we're not going to send you an empty circle.

16 I think, that said, the CCAC advises
17 the Secretary, and by connection advises the Mint.
18 And therefore, if the -- if we had come to you and
19 said, "The inscriptions have not been finalized yet,"
20 certainly the CCAC would have been in its statutory
21 authority to make suggestions as to what an
22 appropriate denomination would be for the coin.

1 It would be appropriate for the CCAC to
2 advise on what other inscriptions might be appropriate
3 for the coin, not just the design. You don't have to
4 only comment on what is in front of you literally.

5 In fact, the CCAC over the last 22
6 years, 23 years has often made suggestions beyond what
7 is -- what appears in the portfolio. And that's
8 entirely appropriate. It's often been a collaborative
9 process. The Mint has always taken the CCAC's advice
10 very seriously.

11 Occasionally, when time permits -- in
12 fact, frequently when time permits, the Mint will come
13 back to the CCAC with revised designs, sometimes with
14 the revised inscriptions.

15 And I think this was -- this would've
16 been no exception. I think the Mint would have
17 welcomed the CCAC's advice, not only on the proposed
18 design but also on what appropriate inscriptions for
19 this coin would be or would not be.

20 MR. HOARD: Last question on this gold
21 piece for Megan. Whose idea was it at the Mint or
22 Treasury to place the current, living president on the

1 gold coin? Was it outside the agency as well?

2 MS. SULLIVAN: That is correct.

3 MR. HOARD: Okay. Final subject
4 matter, as a representative of the General Public on
5 this Committee, a concern I've heard from many members
6 of the public -- recently have been around the Mint
7 price increases.

8 To any Mint staff who want to speak on
9 this, the price in clad Mint sets is almost quadrupled
10 from 33.25 to 124.50. The American Innovation One
11 Dollar Proof Sets and One-and-Five-Sixth-Inch Bronze
12 Medals doubled or more than doubled.

13 And the Mint website says this was due
14 to material and labor costs. Did material and labor
15 costs quadruple from 2025 to 2026? What was driving
16 this scale of price increase on non-precious-metal
17 items?

18 MR. WEINMAN: Although this is
19 what -- I mean, although this is outside the scope of
20 this CCAC public meeting, I mean, an obvious thing we
21 can say, it's -- there are many factors that go into
22 the price of our numismatic products.

1 And it's -- there have been an -- the
2 Mint, as you know, is self-funded. The Mint does not
3 receive an appropriation. The Mint generates its own
4 revenue to pay its bills. Circumstances across the
5 board have changed for the Mint, not the least
6 involving how circulating coins circulate.

7 And so there are many factors that go
8 into how the Mint must price its products so that it
9 can remain in the black at the end of the year. But,
10 once again, that's about all I can say on this because
11 this really is outside the scope of the CCAC's for
12 this particular meeting.

13 MR. HOARD: Understood. I only had two
14 other questions on this. And then that was it for me.
15 Does the Mint expect any negative impacts on -- are
16 there disproportionate impacts on particular
17 demographics of collectors from these increases?

18 I essentially ask, you know, as a
19 college student like myself who can't afford \$125-clad
20 Mint sets, is the Mint expecting these kind of
21 negative impacts on any particular kinds of
22 collectors?

1 MR. WEINMAN: Once again, this is
2 outside the scope of this meeting. But your opinion
3 is and your concerns are noted.

4 MR. HOARD: Understood. That'll be it
5 for me then. Thank you, Greg and Megan, for the
6 insight. I appreciate it.

7 MR. WEINMAN: Certainly.

8 MR. HOARD: And thanks, Donald.

9 MR. SCARINCI: Kellen, thank you so
10 much for your wonderful questions and your letter.
11 And I would appreciate if you would send a hard copy
12 of your letter to the Secretary so that we can include
13 it on the -- in the minutes of this meeting. [Exhibit
14 UM1 Meeting-02-24-2026]

15 And I as well have sent -- Mike and I
16 also have written to the previous Acting Director.
17 And we will also submit that letter for inclusion in
18 the minutes of this meeting. [Exhibit UM2 Meeting-02-
19 24.2026]

20 And the dark time that I had referred
21 to during the stewardship of Acting Director McNally,
22 you know, it -- during that dark time, the CCAC have

1 been treated like mushrooms.

2 And there very well was a time that the
3 Mint, you know, took the advice of the CCAC and
4 addressed the concerns of the CCAC. That time has
5 gone dark during the period of Kristie McNally's
6 stewardship. That will change. I am very optimistic,
7 you know, with the swearing in of Paul Hollis.

8 Paul is a numismatist. He is one of
9 us. He understands numismatic history. He
10 understands coins. And he understands the role of the
11 CCAC.

12 So thank you, Kellen, for your
13 comments.

14 And I just want -- I just have one last
15 question before we begin. And I'm assuming the answer
16 is yes. The -- you know, at some point, you know, the
17 CCAC's website seems to at some point have been
18 hijacked somewhere.

19 And I'm assuming that, based on the
20 answers I got this morning, that the -- that Jennifer
21 is -- now has regained control of the CCAC website and
22 that nothing will be posted there unless it goes

1 through our liaison.

2 Is that -- can you confirm that,
3 anyone?

4 MS. WARREN: Donald, that's always
5 been -- Donald, this is Jennifer. That's always been
6 the case. I'd have to send it through -- I send the
7 minutes and transcripts and such to our public affairs
8 who then works with Treasury to post it because IT has
9 now moved to a central location in the agency.

10 And again, as I said, you know, I have
11 asked for that one thing to go down. But, again, we
12 did what we normally do. I did not do anything astray
13 from the November meeting or the one with the Liberty.
14 So we can talk offline on that.

15 And just as a reminder, we still do
16 need to re-approve the minutes and letters before we
17 start with the first liaison. Thank you.

18 MR. SCARINCI: Yes. I appreciate it,
19 Jennifer. And I'm looking for how we proceed from
20 today forward. And what happened in the past happened
21 in the past. The -- both the public, the CCAC, and
22 Congress will get answers to all of Kellen's questions

1 at some point.

2 And -- but for -- you know, but for
3 going forward, I very much would like to hit the reset
4 button and -- you know, and do the things that we do,
5 you know, and begin a new day with a new Director.

6 So, with that said -- so the first
7 order of business, you know, for this -- for
8 the -- for this committee is the review and approval
9 of the CCAC minutes from our public meeting on
10 November 18, 2025, and the letters to the Secretary
11 from the meeting.

12 Are there any comments on that
13 document?

14 Hearing none, is there a motion to
15 approve the minutes?

16 MR. BERNSTEIN: Arthur Bernstein moves
17 approval.

18 MR. SCARINCI: Thank you, Art.
19 Is there a second?

20 DR. FULLER: Harcourt Fuller seconds.

21 MR. SCARINCI: Thank you, Harcourt.

22 All those in favor, please signify by

1 saying "Aye."

2 MULTIPLE SPEAKERS: Aye.

3 MR. SCARINCI: Are there any objections
4 to the motion?

5 Hearing none, without objection, the
6 minutes and letters are approved.

7 So okay. The Committee will now
8 consider the first candidate design portfolio for
9 today. Megan Sullivan, Acting Chief of Design
10 Management, will now present the obverse and reverse
11 candidate designs for the 2027 Working Dog
12 Commemorative Coin Program.

13 MS. SULLIVAN: Thank you, Mr. Chair.

14 Public Law 118-109, the Working Dog
15 Commemorative Coin Act, recognizes the invaluable
16 service that working dogs provide to society.

17 Dogs going back thousands of years have
18 been tied to humans, whether for protection,
19 companionship, or assisting in daily activities. The
20 United States had an unofficial K-9 military presence
21 assisting soldiers in the Civil War and World War I.
22 But military K-9s did not become officially recognized

1 until March 13, 1942.

2 During the height of the wars in
3 Afghanistan and Iraq, it is estimated that the United
4 States Military employed nearly 2500 K-9s. Military
5 K-9s have been seen in service -- have seen service in
6 major combat since World War I and have been praised
7 as an indispensable asset for military, police,
8 government, and security teams around the world.

9 In 2000, Congress passed Robby's Law,
10 which allowed for the adoption of military K-9s by law
11 enforcement agencies, former handlers, and other care
12 groups.

13 Since then, military K-9s have left
14 service and gone on to work in explosive detections
15 for police forces and work as service dogs for
16 veterans and families.

17 Beyond their military working capacity,
18 working dogs provide enhanced mobility assistance and
19 renewed independence for the injured and disabled.
20 Service dogs are able to support veterans, care for
21 those who are deaf, see for those who are blind, and
22 sense changes in a person's body before a seizure.

1 The service dog programs of America's
2 VetDogs were created to provide enhanced mobility,
3 emotional support, and renewed independence to
4 veterans, active service members, and first responders
5 with disabilities.

6 They also provide guide dogs for
7 individuals who are blind or have low vision and
8 hearing dogs for those who have lost hearing later in
9 life. Working dogs play a vital role in improving the
10 lives of many.

11 Here to speak on this program, we
12 worked very closely with John Miller, President and
13 CEO and America's VetDogs.

14 John, thank you so much for being here.
15 And we would love to hear from you. And please feel
16 free to introduce the rest of your team as well.

17 MR. MILLER: Sure. Thank you.

18 So I'm John Miller, President and CEO
19 of America's VetDogs. I'm joined by Allison Storck,
20 who is our Director of Marketing and PR, and David
21 Planning, who works with -- who has a representation
22 down in D.C. through Cornerstone.

1 And we're very excited, you know, to
2 have the opportunity to present to you today. I'll
3 give you a little bit about America's VetDogs, and
4 I'll get into why we selected the preferences, you
5 know, that we did for each side of all three coins.

6 So we provide service dogs to veterans
7 and first responders free of charge. It costs us well
8 over \$50,000 to get each dog ready. But we do not
9 charge anybody who comes to the organization, you
10 know, for our service.

11 You know, we operate in all 50 states
12 and have placed over 1200 dogs, you know, over 23
13 years as America's VetDogs.

14 We worked diligently over the last four
15 years, any number of our staff, volunteers, and our
16 veterans, and our program graduates to make this bill
17 come to fruition, and spent the last year working with
18 the Mint in reviewing designs and really getting to
19 understand the process, you know, in earnest.

20 You know, we had the opportunity as an
21 organization back in 2018 to serve Former President
22 George H. W. Bush, providing him his service dog

1 Sully. And we have -- you know, since then, you know,
2 have developed significant partnerships across the
3 country.

4 We are in over -- we have dogs in over
5 30 military installations or hospitals including
6 Walter Reed, the Pentagon, United States Central
7 Command. And that's in addition to, you know, the
8 1200 dogs we've placed with individuals: veterans and
9 first responders.

10 We're very honored in 2024 to be
11 selected by the Congressional Medal of Honor Society
12 to receive their Community Service Civilian Citizens
13 Honor Award.

14 And we also have partnerships across
15 the country with national media outlets. NBC
16 Universal, you know, is our primary partner.

17 But we have partnerships with
18 all -- many of the networks and many of the local
19 regional networks as well as sports teams and
20 corporations across the country with our Puppy With a
21 Purpose Program, which is really developed to
22 highlight and educate the public as to the service

1 that America's VetDogs provides to veterans and first
2 responders.

3 In terms of, you know, the coins and
4 how we landed on the designs, you know, we had a very
5 diligent process internally.

6 Once we received the -- you know, the
7 initial designs from the Mint, I think we started with
8 57 of them. We wanted to make, you know, an earnest
9 effort to ensure that the dogs on all of the designs
10 would be accurately represented as they would be, you
11 know, as active working dogs.

12 And we also looked at this from a
13 perspective of, you know, being able to try to market,
14 you know, the coins and sell as many coins, you know,
15 as possible for, you know, this program.

16 So where we landed was -- on the gold
17 coin, we're recommending you have therapy dogs that
18 you would see in the Children's Hospital. And there's
19 some very striking designs that represent that.

20 You know on the silver coin, a guide
21 dog on one side and the service dog on the other. And
22 on the clad coin, a military K-9 and on the reverse a

1 police K-9.

2 So we picked those demographics to try
3 to be able to, A, represent as many working dogs as
4 possible; and, B, you know, really, you know,
5 segregate, you know, the market and, you know, be able
6 to appeal and try to sell coins to those different
7 constituencies as well.

8 So we took this very seriously from,
9 you know, the day we started. It's been a pleasure to
10 work with the Mint and their team. And we're excited,
11 you know, to answer any questions anybody may have
12 about our organization or any of our selections. So
13 we appreciate the opportunity.

14 MR. SCARINCI: Thank you.

15 MS. SULLIVAN: Thank you very much,
16 John.

17 Kellen, I see your hand up.

18 MR. HOARD: Yeah, I'm sorry. This is
19 Kellen Hoard. I had a quick question for the
20 liaisons.

21 First of all, thank you for being here
22 today. Excited to work on this portfolio. I

1 mentioned to my girlfriend that we were doing a dog
2 coin. And it's the only time she's ever been
3 interested in a coin. So that in itself is quite
4 exciting.

5 The question I had was around your
6 liaison preference for the gold obverse, which is
7 number 6. And sorry if I'm, like, preempting the
8 designs being pulled up or anything. I was wondering
9 if it was a therapy dog or a service dog. I know for
10 the gold coins, it's featuring therapy dogs.

11 And I don't have a ton of insight into
12 the subject matter. But the dog assisting, you know,
13 with the keys, I didn't know if that is something that
14 therapy dogs do or if that's more reminiscent of
15 service dog, which might be more appropriate for the
16 silver portfolio.

17 MR. MILLER: Allison, do you want to
18 answer that?

19 MS. STORCK: Yeah. So therapy dogs
20 technically aren't under the assistance dogs umbrella.
21 They are their own separate entity. But that doesn't
22 limit them from being trained in certain tasks that

1 can be utilized throughout their working career.

2 So retrieving a dropped item such as a
3 key could be something that could be utilized as a
4 therapy dog.

5 MR. HOARD: Thank you.

6 MR. SCARINCI: Are there any other
7 technical or legal questions from the Committee about
8 this program or the candidate designs for the 2027
9 Working Dog Commemorative Coin for the gold, silver,
10 and clad before we begin our general discussions?
11 Anyone else other than Kellen?

12 Okay. Let's begin our consideration.
13 I'd like to remind members as we --

14 MS. WARREN: Donald, I'm sorry to
15 interrupt. This is Jennifer.

16 MR. SCARINCI: Yes.

17 MS. WARREN: I don't think Megan went
18 through the designs. Did you not want to go through
19 the designs?

20 MR. SCARINCI: Yes. Oh, I thought she
21 did. Okay. Yes.

22 MS. WARREN: No.

1 MR. SCARINCI: Sorry.

2 MS. WARREN: I'm sorry. That's why I
3 was interrupting. Sorry.

4 MR. SCARINCI: Sorry, I was still
5 focusing on Kellen's excellent remarks.

6 So yeah. Sorry, Megan. Go ahead and
7 walk us through the portal.

8 MS. SULLIVAN: Sure thing. Thank you
9 so much.

10 So as mentioned, the artists were asked
11 to develop designs with the following themes: gold for
12 therapy dogs; silver, service dogs and guide dogs; and
13 clad, military K-9 and police K-9 dogs.

14 As I go through the portfolio, I will
15 note the liaisons' preferences for you again. And the
16 CFA actually has already reviewed these designs; they
17 met last week. And so I will point out their
18 recommendations as well as I walk through for your
19 information.

20 So let's start in on the gold obverse
21 designs. Starting with gold obverse 1, this features
22 two therapy dogs in profile. The additional

1 inscription is "Therapy Dogs." Note here this is the
2 CFA's silver obverse recommendation.

3 Moving on to gold obverse 2, this
4 design depicts the love and support -- the love and
5 dedication of a loyal therapy dog. The additional
6 inscription is "Unconditional Support." And this is
7 the CFA's preferred gold obverse design.

8 Design 4 features a close-up view of a
9 devoted therapy dog, lovingly providing comfort to
10 their handler. Obverse design 5 shows a therapy dog
11 in profile with a dog tag as a background element.

12 Obverse design 6 features a
13 durable -- dutiful therapy dog holding a set of keys
14 as their handler approaches with an outstretched hand.
15 The dog -- features of paw and hand, symbolizing the
16 special bond between a therapy dog and their handler.

17 This is the liaisons' preferred gold
18 obverse design. This is also the CFA's recommendation
19 for the gold reverse with revised inscriptions, of
20 course.

21 Moving on to the gold reverse designs,
22 gold reverse 1 is a portrait of a young boy in a

1 wheelchair sharing a moment with his therapy dog.
2 Reverse design 3 depicts a tender moment between a
3 young boy and his loyal therapy dog.

4 Design 4A depicts the loving bond
5 between a child and their therapy dog with a heart
6 symbol between them. The additional inscription is
7 "Therapy Dogs." This is the liaisons' preferred gold
8 reverse design. And reverse design 5 features a loyal
9 therapy dog receiving affection from their handler.

10 Mr. Chair, would you like me to
11 continue through the three coins and then allow for
12 discussion? Or would you like to discuss the coins
13 individually?

14 MR. SCARINCI: No. Let's go through
15 all of them. And who did you say was the liaisons'
16 preference for the gold obverse?

17 MS. SULLIVAN: The gold obverse
18 preference is obverse design 6 with the keys.

19 MR. SCARINCI: And that is also the
20 CFA's reverse selection?

21 MS. SULLIVAN: Reverse preference, yes.

22 MR. SCARINCI: Oh, I see.

1 MS. SULLIVAN: See if they did a little
2 mixing and matching here.

3 MR. SCARINCI: I got you. Thank you.

4 MS. SULLIVAN: And happy to repeat that
5 at any point. All right.

6 MR. SCARINCI: Is everybody good so
7 far?

8 Okay. Let's go to the next item
9 next -- next portfolio.

10 MS. SULLIVAN: Okay. Silver obverse
11 designs.

12 Thank you, Roger.

13 Silver obverse design 1 features a
14 golden retriever guide dog in a street crosswalk
15 pausing to alert its visually-impaired human of the
16 raised sidewalk curb.

17 The golden retriever symbolizes the
18 very essence of the, quote, "good dog," a loyal and
19 capable companion, enabling its owner to navigate the
20 world with confidence and embrace a richer, more
21 independent life.

22 Additional inscriptions are "Guide Dog"

1 and "Live Without Boundaries." This is the liaisons'
2 preferred silver obverse design.

3 Silver obverse design 4 is a portrait
4 of a guide dog at rest, but alert and awaiting any
5 movement or command from their handler. The
6 additional inscriptions are "Live Without Boundaries"
7 and "Service." This is the CFA's preferred clad
8 obverse design, though they recommend changing the
9 gear and the text on the gear.

10 Then moving on to silver obverse 6,
11 this features a handler walking with their guide dog.

12 Moving to the reverse designs, silver
13 reverse 1 depicts the labrador retriever with a
14 veteran using a wheelchair, sharing a heartfelt moment
15 of connection that reflects a deep bond of trust and
16 unwavering support.

17 Service animals are steadfast partners,
18 empowering disabled veterans to navigate a life with
19 dignity and renewed freedom. The additional
20 inscription is "Puppy With a Purpose." This is the
21 liaisons' preferred silver reverse design.

22 This is also the CFA's recommendation,

1 though they recommended changing the word "Service" on
2 the dog's vest to "Vet."

3 Silver reverse 2 features a seated
4 Labrador retriever wearing a vest inscribed with
5 "Service Dog" and holding an attached leash in their
6 mouth.

7 This retriever exemplifies patience,
8 warmth, and unwavering kindness, embodying the
9 exceptional qualities of a well-trained service dog.
10 And this is the liaisons' second preferred reverse
11 design.

12 Silver reverse 3 depicts a service dog
13 bringing a set of keys to their handler. The
14 additional inscription "Service Dog" is featured on
15 the dog's vest.

16 Silver reverse 5 features a person in a
17 wheelchair and their service dog on a boardwalk
18 watching the sunrise. The additional inscription
19 "Service Dog" is featured on the dog's vest.

20 Silver reverse design 7 depicts a
21 service dog receiving affection from a veteran using a
22 wheelchair. The additional inscription, "Vet Dogs,"

1 is featured on the dog's vest.

2 Moving into the clad designs, clad
3 obverse 1 features portraits of a German shepherd and
4 Belgian Malinois, two of the most esteemed working dog
5 breeds for both the military and police.

6 Poison alert, the composition captures
7 their unwavering vigilance and dedication, evoking a
8 sense of honor, strength, and prestige, and paying
9 tribute to their vital roles in service and
10 protection. The inscription "K-9" is featured on one
11 of the dog's harnesses.

12 Clad obverse designs 2A and 2B depict a
13 heroic German shepherd clad in a bulletproof K-9 vest
14 and goggles. In design 2A, the dog stands upon a pile
15 of broken concrete rubble with exposed rebar, the word
16 "USA," inscribed on its collar.

17 Obverse design 2B shows a closeup of
18 the shepherd's head and torso with the word "Liberty"
19 inscribed in its collar. An additional inscription is
20 "Defending America."

21 Clad obverse design 5 features a
22 military dog and their handler at work. The

1 additional inscription "K-9" is featured on the dog's
2 vest. And this is the liaisons' preferred clad
3 obverse design.

4 Obverse design 7 depicts
5 military -- police and military service dogs. The
6 additional inscriptions are "K-9" and "Police and
7 Military." "Police and Military" are also featured on
8 the dogs' collars.

9 Clad obverse design 8 features a
10 military dog in tactical gear flanked by two stars.
11 The additional inscriptions are "Military," "K-9," and
12 "Defending America."

13 Moving into the clad reverse designs,
14 clad reverse design 2 and 2A show a Belgian Malinois
15 in tactical gear standing next to their service
16 member/handler.

17 The additional inscriptions "Defending
18 the United States of America" and "K-9" make it clear
19 that this team is at work. This is the
20 recommended -- the CFA's recommended reverse -- oh,
21 I'm sorry. I'm reading the wrong place.

22 Moving on, reverse design 3. This is

1 the CFA's recommended design. And I'll read their
2 notes after I finish this. Design 3 features an alert
3 German short-haired pointer in the iconic pointing
4 stance, examining a duffel bag on a tiled airport
5 floor, along with its human partner waiting behind.

6 The dog's working harness reads "Do Not
7 Pet" and "K-9 Unit," with the additional inscription
8 "Police K-9" on the outer border.

9 This is the CFA's recommended reverse
10 design, but they recommend that the chairs in the
11 background be dropped and that the "Do Not Pet"
12 inscription is removed and that the flag be increased
13 in size.

14 Reverse design 5 depicts a working dog
15 and their handler inspecting a backpack. The
16 additional inscriptions are "First Responder" and
17 "Police K-9." And this is the liaisons' preferred
18 clad reverse design.

19 And clad reverse 7 features a military
20 working dog in tactical gear in front of a camouflage
21 pattern design element and flanked by two stars. The
22 additional inscription is "K-9."

1 And that completes the portfolio.

2 MR. SCARINCI: Thank you.

3 Okay. So let's begin our
4 consideration. And, you know -- and let's keep this
5 to under five minutes.

6 Kellen, I know you have to go for a
7 little while. And I'll call you at the very, very
8 end.

9 So I was going to do this
10 alphabetically. But for the -- but for this series,
11 I'd like to take Jeanne Stevens-Sollman and ask her to
12 make her comments first.

13 If you've seen Jeanne's sculptures and,
14 in fact, if you see what Jeanne has as her background,
15 which is her own sculpt, she has a particularly
16 sensitive eye towards and heart towards animals and
17 dogs.

18 So Jeanne, why don't you lead us off in
19 the discussion today?

20 MS. STEVENS-SOLLMAN: Thank you, Mr.
21 Chairman.

22 This is Jeanne Stevens-Sollman. And

1 thank you so much for your introduction.

2 Yes. I truly enjoyed going over this
3 portfolio. And I really want to extend my compliments
4 to the artists and also to Mr. Miller and his staff
5 for their input.

6 I can tell you all worked very, very
7 hard on these dogs. I don't have very much to say,
8 except that I think that there is a very good
9 representation here, that the difficult part for me
10 was to choose the best one.

11 And mostly I have -- I do agree with
12 the liaisons' choices. There's -- you know, that
13 could be -- it can be a little bit of -- so, like, the
14 gold obverse number 1, it's very sentimental.
15 However, it doesn't really tell us what the dogs are
16 doing.

17 And what I -- gold obverse number 6,
18 you could see that this dog was working. And this is
19 what this whole portfolio is about: the working dog.
20 And so for my choice, even though I think some of
21 these dogs are quite lovely, my choice for the gold
22 obverse is going to be number 6.

1 When we --

2 MS. WARREN: Jeanne?

3 MS. STEVENS-SOLLMAN: Yes?

4 MS. WARREN: I'm sorry. This is
5 Jennifer. When you turned away from the mic, we can't
6 really hear you.

7 MS. STEVENS-SOLLMAN: Okay. I'm sorry.

8 MS. WARREN: So it's going in and out.

9 MS. STEVENS-SOLLMAN: Okay. I'm sorry.
10 I'll try my best not to turn my head. Okay. Can you
11 hear me now?

12 MS. WARREN: Yes.

13 MS. STEVENS-SOLLMAN: Can you hear me?

14 Okay. To move on to the gold reverse,
15 again these are quite wonderfully represented. My
16 choice, I think I like reverse gold number 3 only
17 because it has a little bit more information. I think
18 that the liaisons' choice for reverse 4A is quite
19 charming. So I would say okay with that one.

20 And then if we move on to
21 the -- silver -- sorry. The silver dollars, I'm -- I
22 think that the -- I think you -- the preference

1 of -- the liaisons' preference of reverse 5. Showing
2 kind of these police dogs' work is really important.

3 I do prefer reverse 03 with the
4 recommendation of the CFA's removing the chairs. This
5 dog is really sniffing out that bag. And I think that
6 this is what is going to draw people into this working
7 dog portfolio.

8 The obverse -- sorry. I'm a little bit
9 mixed up here. The obverse clad where we are looking
10 at obverse 1, even though they have their equipment
11 on, I'm not quite sure that Belgian Malinois is
12 correct. I do have a Belgian myself, so I know truly
13 how they look.

14 I think that the other choices of
15 obverse 2A is my preference. And the liaisons'
16 preference of 5 -- obverse 5, I prefer not to have the
17 handler on the coin.

18 For the reverse -- the clad reverse, I
19 guess we talked about that.

20 So those are my opinions, and I'm
21 hoping that helps people choose their piece, their
22 medal.

1 Thank you, Mr. Chairman.

2 MR. SCARINCI: Thank you, Jeanne.

3 So let's move to Art Bernstein. You
4 know, Art.

5 MR. BERNSTEIN: This is Arthur
6 Bernstein. In general, I support the liaisons'
7 preferences. Speaking specifically to the gold
8 designs, obverse 6 I think is simple but sends a very
9 clear message. And I like the fact that it's
10 uncluttered.

11 With regard to the reverse, I also
12 support the liaisons' preference. And that was design
13 4. However, the flying heart I found distracting.
14 And I found it unnecessary.

15 This design beautifully conveys the
16 love and affection. And I just find the heart to be
17 an added detail that doesn't lend much value. And so
18 I would recommend design reverse 4 without the flying
19 heart. On the silver designs, again I support the
20 liaisons' preferences. That would be --

21 And then for the working dogs, the
22 clad -- working dog clad designs, I support the

1 liaisons' preference for obverse 5.

2 I did think that 2A, which others have
3 commented upon -- I appreciated the sense of action in
4 2A. There's a lot going on in that sculpt. And I'm
5 going to give some points to that design. The
6 liaisons' preference for the reverse was 5. And I
7 support that recommendation.

8 Thank you.

9 MR. SCARINCI: Okay. Thank you.

10 Chris Capozzola.

11 DR. CAPOZZOLA: All right. Thank you,
12 Mr. Chairman.

13 This is Chris Capozzola. And thank you
14 to the liaisons who are here and for the chance to
15 talk about this. It's obviously overdue and a great
16 moment.

17 I want to make four very quick general
18 comments before I get into the the portfolio, which I
19 generally agree with the liaisons' preferences.

20 First, as I approached this, I was, you know -- I put
21 a big thumb on the scale for, you know, any designs
22 where the dogs are working; right?

1 You know, that -- I -- we love all
2 dogs. But this -- you know, this portfolio is
3 designed specifically to reflect their work. And so
4 those -- you know, those were -- are more important to
5 me.

6 Second, you know, I'll observe that
7 many of the designs are highly detailed. And
8 ordinarily, we would be pretty hesitant about that.
9 In the kind of metals that they'll be struck in, you
10 know, that's less of a concern.

11 But there were times where I felt that
12 some of the designs were a bit either cluttered or
13 overly detailed or would be hard to read on a coin.

14 And third, there is -- and I'm sure
15 there's a joke to be made here. But there's a heads
16 and tails problem with many of these in that
17 there -- you know, there's a dog and -- a head of a
18 dog in the front, a head of a dog in the back.

19 And I'm not quite -- I don't have
20 specific solutions to that. But I wanted to raise it
21 for them in -- as they consider kind of making those
22 final pairings of obverse and reverse.

1 And just to make it -- you know, make
2 sure that collectors and people who see these will
3 know intuitively what's the obverse and what's the
4 reverse.

5 And then fourth, I'll just
6 observe -- and this may be editorializing -- I would
7 just ask the CCAC not to be bound too much by the
8 insights provided to us this morning from the CFA,
9 which seems to be sort of maybe a little bit sort of
10 more-detailed work than the CFA has typically provided
11 in the past and not, I think, particularly helpful
12 guidance at this moment.

13 So on the gold, I think I like -- I
14 definitely like the choices -- the liaisons' choices.
15 Art made my point, which I was going to make in terms
16 of reverse 4. I like everything but the heart.

17 And then I maybe -- I might pause also
18 with one question about obverse 6, which I'll give to
19 our guests. There's this symbol on -- up -- on gold
20 obverse 6: a paw and a hand.

21 Is that a recognizable symbol, like a
22 kind of logo that people will know? Or is it just

1 that we know what paws are, and we know what hands
2 are? If you understand my question.

3 MR. MILLER: Allison, you want to take
4 that?

5 MS. STORCK: Sure.

6 So this is just a highly-recognizable
7 logo. It's not any logo that is affiliated with any
8 specific organization. It's more of just an overall
9 indication that it's a helping paw, if you will. But
10 it's not something that will make or break the vest at
11 all.

12 DR. CAPOZZOLA: Okay. All right. And
13 just again that gets to this question of, you know,
14 the level of detail. Obviously in gold that will look
15 just fine.

16 But, you know, as with the heart and
17 with all these things, I always like -- encourage us
18 to take off at -- one thing from the design. And it
19 usually makes it smoother and stronger overall. All
20 right. So thank you. That's on the gold.

21 On the silver, I like and appreciate
22 the liaisons' choices. I -- you know, I am -- I

1 appreciate the sentiment of "Puppy With a Purpose" on
2 reverse 1, silver reverse 1.

3 And I know that it is, you know, kind
4 of a motto or a mission statement of that dogs. And I
5 think it's -- it does change the tone of the coin
6 overall.

7 And I think it's -- personally, I would
8 recommend eliminating it. I'm sure that will make
9 changes for the spacing and design. But it wasn't
10 something I was excited about.

11 Finally, on the clad, I really love the
12 obverse clad 05, which is the preferred -- or
13 not -- sorry. Yeah. Obverse 05. That is, you know,
14 just a really fantastic coin. I can't wait to see it.
15 And on the reverse, again I support that just fine.

16 And this is just a comment for the Mint
17 more generally on clad reverse 7. And we don't often
18 see camouflage as a coin design element. And I know
19 it poses, you know, sort of immense kind of design
20 challenges.

21 But I do think, you know, in -- whether
22 it -- maybe not in this portfolio, but going forward,

1 just encourage them and artists to continue to
2 experiment with that as a visual element.

3 Thanks very much.

4 MR. SCARINCI: Thank you, Chris.

5 Harcourt, you're next.

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

7 For me, this is one of the most
8 exciting portfolios I've had the privilege to review.
9 I think all of the designs are really great. I'm
10 happy to support the liaisons' preferences.

11 If we go to the gold, I really like
12 obverse 6 on the gold. And for the reverse, reverse
13 4A, I agree with that. I think that's a very
14 wonderful design.

15 I think I would also agree with my
16 colleagues in removing the heart because the design
17 says it all. I don't think we need that additional
18 heart to emphasize the point.

19 On the silver obverses, I like obverse
20 01, which I believe is the liaisons' preference on
21 that. Again, going with the theme of working dogs, I
22 think this, you know, highlights that very well.

1 On the silver reverse, I like R1 and
2 R2. Those are two, you know -- two great designs
3 which I'll be giving points to. I like -- on 2, for
4 example, I really like how the dog's, you know, face
5 is highlighted. You see character. You see care. So
6 I'll be giving points to that.

7 And then finally on the clad designs, I
8 like obverses 2A and 2B on the clad. This is --

9 If we can go back to 2A. Thank you.

10 This is one of my favorite designs. I
11 mean, this -- it's just a very stunning design showing
12 the great work that these dogs do. And it's -- again,
13 it's -- I think it's one of the -- one of my favorite
14 coins.

15 And then finally on the reverses, I
16 like -- on the clad, I like reverse 3. Yes, but I
17 like reverse 3. I think it's very detailed. It shows
18 the important work that the dog or the dogs do to keep
19 us safe.

20 And I also like reverse 5 as well,
21 which I believe is the liaisons' preference, showing,
22 you know, the handler with the dog doing the very

1 important work that they do.

2 Thank you, Mr. Chairman. Thank you.

3 MR. SCARINCI: Thank you, Harcourt.

4 Sam Gelberd.

5 MR. GELBERD: Thank you, Donald. This
6 is Sam Gelberd.

7 First, I'd like to thank the liaisons
8 for their time today. This is a very exciting
9 portfolio. I'm very happy about this topic.

10 For the gold \$5 coin, I really do like
11 obverse number 1, seeing the dogs paired jugate. I
12 think it says everything. I like that it includes
13 therapy dogs right there on the obverse.

14 Obverse 6, I agree it is nice and
15 clean. I just think the lettering for "In God We
16 Trust" and "Liberty" are just a little too large in my
17 opinion.

18 I think we can move "In God We Trust,"
19 make it smaller to where the date is and maybe make
20 "Liberty" smaller and put the date in that portion as
21 well. And then maybe add "Therapy Dogs" where it says
22 "In God We Trust." So for that reason, I'll be giving

1 number 1 a couple more points than I will for obverse
2 6. But obverse 6 is a close second for me.

3 For the reverse of the gold coin, I do
4 love the very tender scene that's shown in 4A. And
5 for reasons others have said, the image says it all.
6 The heart is superfluous. I think we could get rid
7 of.

8 For the silver coin, so there's a large
9 \$1 silver dollar. I agree with obverse number 1.
10 With the reverses, I like number 1 or number 2. I
11 appreciate the scene showing the human connection in
12 number 2 even though -- I'm sorry -- in number 1.

13 But number 2, it is so well done
14 artistically. Absolutely love that design. So I'm
15 still up in the air about exactly where I'll land with
16 the reverse for the silver dollar. I want to hear
17 from a couple of other people as well.

18 For the clad half dollar -- I'm sorry.
19 Yeah. For the half dollar, the obverse, I really like
20 obverse 2A or 2B. In all honesty, I think obverse 5
21 reads a little strange, seeing the legs and the hind
22 quarters kind of truncated. I don't really think that

1 reads well.

2 I'm not sure if we really need to have
3 military personnel on there. I think seeing the dog
4 in the military gear says enough about what
5 would -- the image is trying to convey.

6 For the reverse, I'm very biased. I
7 like number 3. It reminds me of one of my most
8 favorite breeds: Hungarian vizslas. So I would go
9 with that one with -- along with the CFA's
10 recommendation, getting rid of the chairs and as well
11 as the "Do Not Pet" insignia there on the gear.

12 But ultimately I will go with the
13 liaisons' preference, reverse number 5, because it
14 does include a nod to first responders then. And
15 that's what these dogs are in this regard.

16 So that's what I wanted to share,
17 Donald. Thank you very much.

18 MR. SCARINCI: Sam, good job.

19 Mike Moran, you're next. You've been
20 uncharacteristically quiet, Mike, so --

21 MR. MORAN: No. Well, I've got the
22 patch off my eye. It's not the best thing going right

1 now.

2 MR. SCARINCI: I'm sorry.

3 MR. MORAN: Anyway, on the gold coins,
4 I'll remind everybody, as I do on every one of these,
5 that you're dealing with a nickel. And I find the
6 human hand in number 4 is really distracting because
7 it makes up almost half of the image. And it's about
8 the dog, not the hand. So that is not to my -- one of
9 my choices.

10 I also find that on number 1 the two
11 heads together, I'm not sure that's going to show up.
12 I don't think there's necessarily enough negative
13 space, time to sculpt that.

14 The designer here has to do shading to
15 really disguise the fact that he's taking up a lot of
16 the obverse surface there with the two images of the
17 dog. You don't get the shade of those on the coin.

18 So I really think that at this point in
19 time I am number 6. If I were to look at number 6 and
20 recommend it, I think the two keys need to be both
21 parallel with the plane of the coin so that they're
22 better recognizable on the small size that we have

1 here on the \$5 gold piece. Other than that, it's a
2 good design.

3 The reverse, I like the liaisons'
4 number 4A. And I won't belabor that point.

5 On the silver, I think my favorite
6 there is on the obverse number 1. And on the reverse,
7 I really -- I like all -- the first five of them. But
8 I really was taken by reverse 5 because I felt like it
9 was a suitable reverse.

10 And it shows the dog and the -- his
11 master there in silhouette -- almost silhouette, with
12 the rising sun, showing that there's a future and some
13 hope for the two of them going forward. So that was
14 what kind of pulled me in on that one.

15 On the clads, I struggled. I'll be
16 honest with you on that one. I really had troubles
17 with all of them on that. And as a result, I will
18 probably defer to the liaison on their choices for
19 both obverse and reverse.

20 That's my evaluation, Donald. Thank
21 you.

22 MR. SCARINCI: Thank you, Mike.

1 Annelisa Purdie.

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

4 Good afternoon to everyone. This is
5 Annelisa Purdie in this last week of February. This
6 is a very dense portfolio, so I'm going to keep my
7 comments as brief as possible.

8 I want to thank the liaisons for being
9 here, first of all. I'm also very excited about this
10 portfolio and feel that it's so important. More
11 animals on coins I am always in favor of. And it's
12 something that's definitely going to resonate with a
13 lot of people due to the things that these dogs do.
14 You know, it's amazing.

15 I also want to give credit to the
16 artists. There was something to like about each of
17 these designs. And the detail that they put into the
18 dogs' designs, from their muzzles to their haunches to
19 their tails to the position, shows that there's some
20 affection going on for dogs.

21 I'm wondering how many of them are dog
22 lovers as well. But this is a really well-thought-out

1 portfolio.

2 So for the most part, I do agree with
3 the liaisons' recommendations. But I just want to
4 raise a few comments about some designs that stood out
5 to me as well.

6 For the gold obverse coin, I agree that
7 6 exemplifies the nature of these dogs as important
8 work and that the emphasis is on the dog and what
9 they're doing to help their human.

10 I am going to give some merit points to
11 obverse 4 because of the affection that's put in there
12 as these dogs are performing a job. But there's also
13 a very important emotional component into what they
14 do.

15 And I think that that was captured
16 really well in obverse 4 with that look of love and
17 devotion that's on the dog's face and the reliance
18 that the human has on them as well.

19 For the gold reverse, I'm going to echo
20 everyone's comments with reverse 4; the floating heart
21 is not necessary. Turn it into a biscuit and give it
22 to the dog as a treat.

1 I think the affection is shown there
2 very, very well, and that the heart is a little bit of
3 overkill. But the balance of this coin is beautiful
4 in terms of the forward space. It doesn't feel
5 overcrowded.

6 Also, I'm going to give some merit
7 points to design number 3 for some of the same
8 elements. I just think that design reverse 4, gold 4,
9 was done better overall.

10 For the silver portfolio, my favorite
11 was also obverse number 1. I love the way that the
12 lead is going out of the border of the coin, which is
13 something that's happened with a lot of the designs in
14 this portfolio, which I appreciate.

15 And this is something that I think that
16 the collectors will recognize instantly as well with
17 guide dogs that have become ubiquitous where we are.
18 And I love the way that the dog is looking at their
19 human as well, to reassure them that they're there
20 while still guiding them up the steps. I think that
21 was done very well.

22 For the reverse, the silver reverse, I

1 love reverse 1. Again, like that the dog's tail is
2 outside of the border of the coin, and it doesn't feel
3 too busy. There's not a lot going on where it's
4 distracting at all. I think it represents the
5 relationship very well.

6 Reverse 2 is just adorable. Look at
7 that face. I love that face. And I keep coming back
8 to it while -- because again exemplifying what the
9 service dog does.

10 For the silver reverse number 5, this
11 is going to get some merit points from me because the
12 overall tone of the design is lovely. I love this
13 idea, especially as this appears to be a child with
14 their service dog.

15 I'm not sure how well this would
16 translate to a coin because of the shadow elements
17 here, unless some of the elements were recessed. I
18 think it would be beautiful for a much larger coin.
19 But again, for the dollar coin, I'm not sure that all
20 of these elements would show up.

21 And there might be some contrast
22 between, for example, the wheelchair wheels and the

1 shadows in terms of distinguishing between the
2 different shapes.

3 So for the clad portfolio, my favorite
4 of these designs for the obverse is 2A. I think that
5 this harkens back to the long tradition of working
6 military dogs in countless conflicts and the way that
7 they've gone into these situations along with their
8 humans.

9 I think the dog's pose is done very
10 well. That alertness is done very well. And that the
11 rebar and concrete throughout on the bottom also
12 emphasizes the danger that these dogs are in. And yet
13 they're continuing to push forward and do their job
14 and move ahead.

15 I like to be with the focus on the
16 dog's head, specifically. And these details are
17 beautiful as well. But I think 2A really exemplifies
18 their work.

19 For the clad reverses, favorite is also
20 number 3. This dog is ready. Reverse 3 is ready to
21 go. And this is something that again is ubiquitous
22 for those who travel and who see working dogs

1 everywhere. I think it's done very well. I don't
2 think that the elements are in contrast to each other.

3 I will also be giving some merit points
4 to reverse 2 simply because I like the idea of the dog
5 facing the viewer. But I do think that the K-9 in
6 those reverse 2 and reverse 2A is a little bit much.
7 We already know that this is a working dog. But 3 is
8 by far my favorite.

9 But for the most part, I will defer to
10 the liaisons' preferences. I think that all of these
11 designs have some merit, and it was really enjoyable
12 to look through these.

13 So those are my thoughts. Thank you.

14 MR. SCARINCI: Thank you, Annelisa.

15 John Saunders.

16 MR. SAUNDERS: Hi, this is John
17 Saunders. Thank you.

18 I must say this is one of the more fun
19 portfolios we've reviewed. I like dogs on coins. And
20 just -- it's a nice idea. Working dogs is great.
21 Dogs by themselves would be great.

22 I think I've suggested when we have

1 sessions to come up with ideas for new coinage
2 programs that dogs and/or cats, but particularly dogs,
3 on coins would be a nice program to have that I think
4 would sell very well because the Mint does need to
5 make enough money to make a living.

6 Specifically, on the gold obverse, I
7 eliminated three obverses because I -- two for the
8 same reason Mike said. I think obverse 1 is nice.
9 But I think on a gold coin, the difference between the
10 two dogs is going to disappear to some extent.

11 And I think obverse 4, even more so. I
12 think the hand and the dog will blend together and
13 kind of look like a blob, though I do like the dogs
14 expression.

15 On 5, I didn't like the dog tag.
16 Thinks -- I look at that little circle on top of the
17 dog, and I wonder what the hell that is. I'm glad
18 that was explained as part of a dog tag. I see it
19 now. But I didn't see it at first.

20 So I'm left between 2 and 6. 6, quite
21 honestly, it looks like it should be a service dog.
22 In fact, it does look very much like one of the

1 service dog in -- silver reverse 3 has the dog with
2 the keys again.

3 So I thought, for emotional support,
4 obverse 2 is going to get my -- all my votes because I
5 just think it's a nice thing with the dog. It doesn't
6 show a human there. But this is again for emotional
7 support. Having a beautiful loving dog is a lot of
8 emotional support.

9 In terms of the reverse, I agree with
10 everybody else. One blew -- number 4 blew away the
11 rest of them. And I also like the suggestion of
12 turning the heart into a dog biscuit and getting it
13 out of there.

14 Silver obverse, I'm a little different
15 than everybody else. I like the obverse 4 best. I
16 just like the dog sitting there. I think it's great.

17 Obverse 1 is okay. I think it's a bit
18 too busy. It's on a silver dollar coin, so there's
19 room for a lot of design. So I could live with that
20 one. I wouldn't want it on the gold piece. But I
21 still like 1 better than 2.

22 In terms of the reverse, I was blown

1 away by reverse 2. I like the expression on the dog's
2 face. I like he's holding the leash, getting ready to
3 be -- go out with this master. And I like that by far
4 better than any of the others.

5 3 is kind of similar, but I think 2 is
6 much better. 5 is interesting artistically. I see
7 it's the sun. And you can -- it's proven by the
8 shadows.

9 But I also look at that, and I see them
10 rolling down a tunnel. I mean, it's almost like
11 there's a tunnel entrance where the sun is. So it's a
12 little confusing, but it's kind of a nice design.

13 In terms of the clad obverse, I like 2A
14 and B. I really like the dog there. I like the
15 outfit he's in. I like B a little bit better than A
16 because it's a little bit simpler. But I like both of
17 them.

18 I also like 5. I thought it was just a
19 nice, clean design. I think 1 is going to get
20 confused with the two together. That might blend
21 together on a coin. Looks better than a picture.
22 Only things that look good at pictures don't look so

1 good on a coin.

2 In terms of the clad reverses, unlike
3 2A, I like it much better than 2 because, even though
4 the mask may be realistic, I like seeing the dog's
5 face. I liked 3. I also liked 5 a lot.

6 And -- some opinions on the specific
7 designs. I have a question for the Mint. I see that
8 we've had a number of gaps in the numbering systems
9 here, where there's -- it goes 1, 3, 5 or 1, 2, 6.

10 What does that mean? Does that mean
11 there was another design that was being considered for
12 presentation? And then at the last minute it was
13 decided not to go forward that design? But I'm just
14 curious how the --

15 MS. SULLIVAN: Never last minute. But
16 happy to answer that question. So when we put
17 together our initial portfolio for the liaisons, we
18 send it forward to them knowing full well that there
19 may be designs that are inaccurate or what they might
20 deem inappropriate or rather not appropriate for this
21 program.

22 We endeavor to keep the numbering the

1 same throughout the whole process so that there's
2 never confusion.

3 So when you see that, it means that a
4 design was dropped after that first liaison review a
5 lot of times because of inaccuracy issues that we just
6 couldn't resolve or, you know, a design that an artist
7 may have done that just really just, you know, did not
8 fit the bill once they reviewed it.

9 You know, obviously we would never put
10 forward to the liaisons designs that we thought were
11 not -- would not fit the program. But here, this has
12 been the liaisons' choice.

13 And that's often also why you see some
14 A/B variations, because sometimes there's been, you
15 know, a slight tweak added to a design. And we want
16 to keep both versions in. So that can also lead to
17 that.

18 So that's the reason, just designs were
19 removed early on in the process. And we don't want to
20 create confusions with our liaisons. So you'll see
21 that not infrequently in our programs.

22 MR. SAUNDERS: That seems like a

1 very -- a sensible approach and a good way to do it.
2 But I'm glad to hear that explanation.

3 One other comment on the gold obverse,
4 my choice of O2, I like the idea of putting "Therapy
5 Dogs" instead of "Unconditional Support." I think
6 that's -- "Therapy Dogs" say what it's all about.

7 I think we need -- I guess on the
8 reverse, we have "Therapy Dogs" too, so it isn't
9 necessary. But I think it should say "Therapy Dogs"
10 on one side or the other for sure.

11 And that's my comments.

12 MR. SCARINCI: Thank you, John.

13 Peter, I miss you so much. Your turn
14 to speak on the portfolio.

15 MR. VAN ALFEN: All right. Thank you,
16 Donald.

17 I'm going to preface my comments first
18 by saying that I'm very much a dog person, so very
19 happy to see dogs in this portfolio. And I also want
20 to congratulate our liaisons on the very good work
21 that they do.

22 I also just want to note that I

1 struggled quite a bit with this portfolio, partly
2 because I think that a lot of the obverse designs
3 really do look quite like reverse designs.

4 So for example, the liaisons'
5 preference for the silver, the obverse and the reverse
6 designs there, I think most of the general public
7 would struggle to determine which of those two would
8 be the obverse and which would be the reverse.

9 So if you were flipping the coin, heads
10 or tails, you know, how would you distinguish between
11 the two of them? And partly this is, you know, a
12 matter of tradition of having, you know, more
13 complicated designs on the reverse, more detailed; and
14 simpler designs on the obverse.

15 So as I was moving through
16 this -- these portfolios, I was trying to find
17 stronger, simpler designs that could work for the
18 obverse while, you know, willing to have more
19 complications on the reverse.

20 So that said, I do have a preference in
21 the gold for designs obverse 1 and 2 because these are
22 a little simpler. Although as Mike pointed out, with

1 the jugate bust of the two dogs on one, there could be
2 some complications in terms of being able to
3 distinguish what is actually going on there on a small
4 coin.

5 One thing I do want to point out with
6 obverse 6 in the gold, while this is a simple design
7 and it is attractive, the worry that I have here is
8 that those keys on a very small coin could be
9 misinterpreted. And as somebody who spent a great
10 deal of time around labrador retrievers, you know that
11 they can get --

12 MR. SCARINCI: Drooly.

13 MR. VAN ALFEN: -- a little drooly at
14 time. And when I first saw this, you know, on a
15 small -- you know, if you look at this, you know, in a
16 small format, it does look more like drool than keys.
17 So I think this is something that we would really need
18 to consider very carefully if we were going to go
19 forward with that particular design.

20 For the reverse, I'm happy to support
21 the liaisons' choice with number 4. But again, I also
22 have concerns about the heart elements there.

1 For the silver, again, I'm not
2 particularly happy with any of these obverse choices.
3 The first one, I think again looks far too much like a
4 reverse design than an obverse design, although I do
5 think that this works well potentially as a reverse
6 design.

7 The liaison selection for the reverse
8 design, or reverse 1, I think would be perfectly fine.
9 And I think that this is an attractive design as well.
10 I quite like reverse 5.

11 I think that's a very strong design. I
12 will certainly be giving that some merit points.
13 But my colleagues have also underscored some of the
14 potential problems with that as a coin rather than as
15 a drawing like this.

16 For the clads, again, I think that
17 there are some issues with the obverses. Liaisons'
18 choice of number 5 I do find to be a strong design.
19 But the concern that I have here are the same concerns
20 that Sam underscored earlier, that the truncation of
21 the dog's legs and hindquarters just seem a little
22 odd.

1 And for that reason, I'm not as favored
2 or favorable for this design as I am for 2B, which I
3 think is just a strong and suitable design for an
4 obverse.

5 In terms of the reverses, I also have a
6 preference for number 3. But I do think that there
7 are some elements in there that could be removed, such
8 as the chairs and so forth.

9 So those are my comments. And back to
10 you, Donald.

11 MR. SCARINCI: Thank you.

12 So I guess I will go next before Kellen
13 returns. And I think, you know, as we look through
14 this portfolio, you know, and we -- you know, some of
15 us seems to -- seem to have struggled with obverse.
16 You know, what's the obverse, you know, and what's the
17 reverse?

18 You know, and there is a pattern,
19 right, that we could point out. You know, the obverse
20 could very well be, you know, where it's the dog
21 alone; right? And the reverse is the dog with people.

22 And, you know, so as I'm looking

1 through this portfolio, I'm looking at it really from
2 the point of view of obverse and reverse along
3 the -- as a set; right?

4 And that's I think the way we need to
5 see this because it will be offered as a set and
6 largely collected as a set. And, you know, so having
7 some cohesion with the obverse designs is important.

8 And so on the gold coin, it's very
9 difficult to picture this. This is a small palette,
10 remember. And the coin -- the gold coins that we have
11 done in the past that have been particularly
12 compelling have been simple, single images, not too
13 complex.

14 And so I could very -- I could
15 understand why the CFA's preference is obverse 2. And
16 that it is the simplest design. I mean, some of us
17 talked about obverse 4 with the hand and the human
18 component in it. You know, and some of us also talked
19 about obverse 6.

20 My concern with obverse 6 is again
21 exactly what Peter just said, you know, keeping in
22 mind the palette, you know, the small nature of it.

1 You know those keys are not going to look like keys;
2 right?

3 We -- you know, collectors will take
4 their loops to that -- to these things because that's
5 what we collectors do. And, you know -- and
6 the -- you know, but those keys could very well be
7 viewed at least, you know, as, you know, dribble;
8 right?

9 And the other thing I'm very concerned
10 about, you know, is I just generally don't like
11 symbols, you know, that we, you know, can't easily
12 identify.

13 And I would hate for there to be any
14 surreptitious interpretation of the symbol. So I'm
15 not inclined to go with number 6. I am inclined, you
16 know, to support the CFA's preference on this one, you
17 know, which is obverse 2.

18 For the reverse, I agree with the
19 majority. You know, and yes, we'll just after -- if
20 we -- if reverse 04A is selected, we will make a
21 motion to remove the heart and possibly, if the
22 majority wants to entertain a motion, you know, on the

1 "Therapy Dogs" and "\$5" graphic, you know, to make it
2 look a little more conforming.

3 So, you know -- but I do like that
4 design. I think love is between the eyes of that dog
5 and the eyes of that child. You don't need the heart
6 to say what the artist brilliantly depicted in this
7 image.

8 So as to the silver, the -- again
9 thinking in terms of, you know, having a dog, you
10 know -- having a dog depicted on the obverse of the
11 designs, I think O4 obverse, the silver obverse O4,
12 you know, is certainly my preference.

13 It's also another, you know,
14 artistically, you know, wonderful depiction of a dog
15 there. And, you know, majestic. But, you know -- but
16 very well suited for service. So I like O4. That is,
17 I think, the CFA's preference. And I think Art also
18 pointed that out on that coin.

19 The reverse for the silver, you know,
20 there's -- any number of these are wonderful.
21 The -- you know, O2, which is the liaisons' second
22 choice, is nice.

1 But I think, you know, as much as I
2 like that one, I think for the reverse, you know, of
3 the silver, you know, obverse 1, which is both the
4 liaison and the CFA choice, you know, really tells the
5 story; right?

6 And depicts the story and the use and
7 the purpose and communicates what this dog is actually
8 doing. So I think that's a -- you know, I -- so I
9 think obverse 1 -- you know, it's a close call between
10 1 and 2.

11 But I think obverse 1 in the theme of
12 using, you know, humans for the reverse, you know,
13 included in the reverse image, I think this is -- this
14 really tells the story very, very well.

15 In terms of the clad coin, you know, I
16 agree with Harcourt. You know, I think obverse 2A is
17 really -- you know, it's really a great depiction.
18 You know, and the clad coin is big enough
19 barely -- but big enough to carry this off; right?

20 And so I kind of think the dog's
21 function here is well depicted. So I
22 really -- my -- that is my preference.

1 As far as the reverse goes, you know,
2 I -- you know, I'm inclined to support the liaisons'
3 preference on that, which is reverse 05. You know,
4 again, you know, it shows what the dog is doing;
5 right? And it shows purpose.

6 I also could see, you know, those who
7 like 03. But I think it's really -- I think what I
8 like about 03 and 05 is it's showing what the dog
9 does.

10 And by the way, I think, you know,
11 anyone who has flown in an airport, you know, overseas
12 certainly has experienced seeing a scene exactly like
13 this at one time or another. So, you know -- so I
14 think, you know, either 03 or 05.

15 And, you know -- and I'd like to say,
16 you know, I have -- this was a very exciting portfolio
17 for me. I represent -- as a lawyer, I represent
18 animal rescues. It's one of the things I do.

19 And I always say that, you know,
20 people, humans, get themselves into their own mess.
21 They make their own problems; right? And they have to
22 spend money on lawyers to get them out of their

1 problems.

2 But animals, you know, they don't get
3 themselves into their own problems; right? And, you
4 know, I have a lot of compassion, you know, for
5 animals. I foster. I have -- I foster animals.

6 My cat is a foster cat who I failed to
7 foster because I fell in love with him. So -- you
8 know, so thank you to the liaisons -- you know, to the
9 liaisons. This this was really, you know, a very cool
10 portfolio.

11 And Joe Menna, you know, I'm going to
12 give merit. And let's not forget when we score to
13 give merit.

14 And I just have to say, Joe, this is a
15 great portfolio from your artists. And, you know,
16 please communicate -- I think I heard from everyone
17 here today that -- you know that they think this was a
18 fabulous portfolio. You know, and please communicate
19 that to the artists.

20 And if you all agree, please liberally
21 give merits, you know, because the artists do listen
22 to what we have to say. And, you know, I -- they

1 should be commended here.

2 So that's my comments.

3 And last but not least is Kellen Hoard.
4 You're back in time for your opinion on the service
5 dogs.

6 MR. HOARD: Thank you, Donald, for your
7 patience. And your timing was perfect talking about
8 fostering that allowed me to get here just in time.
9 So thank you.

10 But before I go to the designs here, I
11 had one question for Megan. Just for my edification,
12 I think I heard someone earlier speaking on the
13 distinction between, you know, A and B and versions.

14 And this is something I've just always
15 wondered on the CCAC is what criteria the Mint uses to
16 determine, like, what constitutes a wholly separate
17 design of A and B versus not?

18 Is it like a -- is it a single
19 design -- or inscription? Or is it substantively how
20 they differ? How do you guys structure that in terms
21 of the original type and the A and the B?

22 MS. SULLIVAN: It's not a sort of

1 specific spelled out, you know, "If this, then this."
2 It's more case-by-case basis. You know, so if it is
3 just an inscription change, we do try to do an A and a
4 B.

5 Admittedly, sometimes we miss it if
6 we're -- you know, when we're working with portfolios
7 of 60-plus designs. You know, sometimes we'll
8 inadvertently number them 2 and 3, and they should
9 have been 2 and 2A.

10 So it really depends. Sometimes you
11 will see them come in because an edit was made to a
12 design. So, you know, we've already numbered them 1
13 to 10; right?

14 And then design 3, if somebody says,
15 "Hey, why don't we do this to design 3?" Okay. Well,
16 now it's -- it looks like 3, but it's not quite. So
17 we'll -- you know, we want it to stay in that order.
18 So we'll give it 3A to keep it in that order.

19 So it's really a case-by-case basis.
20 You know, we're doing what we can to try to keep the
21 portfolios as clean as possible and make them as
22 easily reviewed as possible.

1 MR. HOARD: Okay. Thank you, Megan.

2 I'll start with gold obverse. And I
3 got a little all over the place with where the
4 liaisons' preferences were and committee members.

5 But I'll just go straight through what
6 I had. Obverse 1 was my favorite for gold, just
7 straight up. I think it fits the size of the gold
8 coin really well.

9 It's explicit about, you know,
10 emphasizing these are therapy dogs in particular.
11 It's well-framed. It has depth. And for those who
12 just love dogs of any kind, it's, you know, completely
13 perfect. So I would go for -- with that one.

14 I know that obverse 6 was, I think, one
15 of the preferences. To me, this just -- it's a fine
16 design but not quite as compelling. Works a little
17 less well with the size of the coin that we're
18 operating on.

19 And to me -- I asked that question
20 earlier -- might have a little bit of confusion
21 because it neither demarcates as therapy dog and kind
22 of to me looks like a service dog as a lay person.

1 But -- so that's -- for that reason, obverse 1 was my
2 preference.

3 On reverse, my favorite was reverse 1.
4 I think it's clear and simple and powerful and
5 interesting. And yeah, I mean, that -- it just struck
6 me the most out of any of the designs. But I'm also
7 okay with O4A. You know, I think it would work well
8 with the size of the coin. It uses the space
9 decently.

10 It's impactful with the one note that I
11 would only be okay with O4A if we got rid of the font
12 at the bottom or we change the font at the bottom,
13 which to me is a little too "clip-arty", "comic-sansy"
14 and doesn't match any of the rest of the font on any
15 of the obverses or reverses. So with that one
16 exception, I'm okay with that one as well.

17 For the silver obverse, I support
18 obverse 1. I'm sticking with the 1s here. Yeah, I
19 thought this was classic, interesting. No comments on
20 it. It was just the best of the bunch overall. So no
21 huge comments on that one. Trying to move quick.

22 So on the silver reverse, reverse 1 I

1 thought paired excellently stylistically with obverse
2 1 including, you know, explicitly both guide dogs and
3 service dogs fulfilling different roles. It fits the
4 size of the coin well, has some detail. The
5 descriptions are well laid out. And so I thought they
6 paid really well stylistically.

7 For the clad obverse, clad obverse 1 to
8 me had the right level of depth, variety, detail, what
9 I'm looking for in a clad coin. I'm always a big fan
10 of -- you know, I think the clad coins don't get their
11 due sometimes.

12 But as the person who can afford to buy
13 clad coins, I think this is a neat one that, you know,
14 is -- would be compelling a lot of folks who are
15 buying those.

16 I also was interested in obverse 2B. I
17 just thought this one really was well framed,
18 was -- heavily emphasized the dog itself quite well as
19 a working dog, and was something that would visually
20 grab you as you're looking at in your hand.

21 That would turn up well on screens on a
22 laptop or at a coin show. And that's one that is

1 frankly just cute. And so, you know, to me I can't
2 underweight that factor as well.

3 I know there was some conversation on
4 obverse 5. To me, that one is just too oriented
5 toward the handler, frankly. And the dog's legs were
6 cut off in a way that I just didn't find super
7 aesthetically pleasing. So I won't be giving that one
8 points, even though it is a nicely-rendered design.

9 And then for the clad reverse, I felt
10 quickly but not particularly strongly about reverse 2,
11 reverse 2A, and reverse 3. I'd be okay with any of
12 those. None of them especially blew me out of the
13 water. But I'll be giving out points to all of those.

14 So hopefully that was reasonably quick.
15 And that's where I'll be putting my points. Thank
16 you.

17 MR. SCARINCI: Kellen, thank you.

18 Jennifer, I think we have concluded our
19 review.

20 MS. WARREN: Yes, this is Jennifer.

21 You can now ask if the liaisons or Mint or Joe or
22 somebody or Mike have any comments. And then you go to

1 asking everybody to vote unless somebody has a call
2 for something. I see Joe has his hand up. And I see
3 that Harcourt has his hand up.

4 MR. SCARINCI: So let's -- you know,
5 let's hear from Harcourt first.

6 And then, Joe, let's do you next.

7 DR. FULLER: This is Harcourt Fuller.
8 Mr. Chairman, can we go back to clad R3? I believe
9 it's R3. The one that has the, yeah, "Do Not Pet." A
10 couple of my colleagues questioned or expressed a
11 preference not to have that "Do Not Pet."

12 And I wanted to ask the liaisons if
13 that is normally depicted on -- you know, on, I guess,
14 the vest. And if that's the case, I don't see a
15 problem with leaving it there, if that is normally on
16 the vest. So let me ask the liaisons, please.

17 Thanks.

18 MR. MILLER: Yes. So it is. It is
19 something, you know, customary in today's day and age
20 too with -- let's call them the fake service animals;
21 right?

22 You know, I think it's something that

1 clearly distinguishes, you know, on a service dog or a
2 guide dog or, you know, frankly any certified working
3 dog. It is fairly standard to have the "Do Not Pet"
4 language on there.

5 DR. FULLER: So do you feel okay with
6 leaving it there? What do you think about that?
7 Since some of my colleagues have said.

8 MR. MILLER: Yeah, I can understand
9 from a design perspective. But from being represented
10 accurately as to what the dog is doing and, you know,
11 what it would look like out on the street, it should
12 be on there in our opinion.

13 DR. FULLER: Thank you.

14 Mr. Chairman, can I get another
15 question in?

16 MR. SCARINCI: Of course.

17 DR. FULLER: I believe this is gold 6.
18 Is that obverse 6 with the keys? Yes.

19 MR. SCARINCI: Yeah.

20 DR. FULLER: I know colleagues have
21 expressed the concern that that's going to look -- the
22 keys are going to look like drool. So if we increase

1 the size of the keys -- and maybe this is a question
2 for Joe -- would that solve that issue? Thank you.

3 MR. SCARINCI: So before we go to
4 Joe --

5 Joe, hold that question in your mind.

6 Because, Harcourt, we could also, if
7 this one gets the majority vote -- we can also move
8 towards motions.

9 So -- but before we do that, Jeanne,
10 please.

11 MS. WARREN: Jeanne, you're muted.

12 MS. STEVENS-SOLLMAN: Okay. Thank you.

13 I just wanted to make a comment overall
14 when we're voting. I think Donald had a good
15 suggestion, that we distinguish between obverse and
16 reverse.

17 So if we just had the dog on, like, the
18 obverse, for instance on the gold piece, and on the
19 reverse the working dog with, you know, his handler or
20 whatever, I think that makes a good distinction
21 between obverse and reverse. So if when you're voting
22 you can keep that in mind, that might be helpful.

1 MR. SCARINCI: Great.

2 MS. STEVENS-SOLLMAN: That's all.

3 Thank you.

4 MR. SCARINCI: Thank you, Jeanne.

5 Joe, it's time for the star of the
6 show. That's you.

7 MR. MENNA: Mr. Chairman, if it's
8 appropriate, you know, when we were in person, I would
9 typically offer -- from either or --

10 MR. SCARINCI: Joe, you're in and out.
11 Your voice is in and out. Is there a way you can fix
12 that?

13 MR. MENNA: Can you hear me?

14 MS. SULLIVAN: Joe, I recommend turning
15 off your camera. Sometimes that'll help with the
16 audio just because it's processing less.

17 MR. MENNA: Can you hear me?

18 MR. SCARINCI: Yes.

19 MS. SULLIVAN: Yes.

20 MR. SCARINCI: Much better.

21 MR. MENNA: Okay. So yes. So when
22 we're in person, designs that were favored in one way

1 or another, but there was some -- maybe a lot of
2 discussion about -- I used to offer aesthetic
3 comments, not to sway, but to maybe help inform
4 decisions.

5 And I realized, as we've gone video,
6 I've kind of not done that. So if it's okay with you,
7 Mr. Chairman, I have a couple observations on the
8 portfolio that may help, just the ones -- particularly
9 the designs that have been discussed a lot.

10 MR. SCARINCI: Of course, please
11 express --

12 MR. MENNA: Okay. So -- and Dr. Fuller
13 anticipated one of -- my first observation is the
14 design elements here could be scaled up on 6
15 significantly.

16 Addressing Sam's question, you -- if
17 you shrink the font, it would disappear into that
18 border. That border could be considered a border.
19 The text could be kept the size as is and incused.

20 And then the keys and everything would
21 read more clearly because I'm going to just make this
22 observation because it got a lot of discussion, and

1 the CFA gave it a lot of discussion.

2 Regarding the obverse with the two
3 silhouetted dogs and the single silhouetted dogs, I
4 couldn't agree with the chairman more about, you know,
5 bold, single devices.

6 Look at the success of the Harriet
7 Tubman gold obverse; right? It -- Chris Costello's
8 [ph] design was -- it was a large head with -- but
9 what I was going to comment is both of these designs,
10 essentially to answer Mike's concern, they do have
11 essentially the same negative space.

12 And it's really just a question of
13 whether you want one or two dogs. I guarantee the
14 sculptors could add -- could more than ably convey
15 both at this scale.

16 And the last thing I'd say is Donald
17 always gives me a lot of credit when it's just my
18 artists. But there's anonymity in the pool because
19 it's a combination of medallion artists and AIP artists
20 who Megan and her team are responsible for. But we
21 worked together.

22 So thank you for your time.

1 MR. SCARINCI: Thank you very much,
2 Joe.

3 Mike, do you have anything to add?

4 MR. COSTELLO: This is Mike Costello.
5 I have no additional comments. Thanks.

6 MR. SCARINCI: Okay. So if -- is there
7 any other discussion by any of the members?

8 If not, we will now score the obverse
9 and reverse candidate designs of the 2027 Working Dog
10 Commemorative Coin Program. Everyone has their score
11 sheets that you received electronically.

12 When you are done, please email them to
13 Jim Kennedy. And if you need Jim Kennedys's email
14 address, please just send -- dash off an email to
15 Jennifer so we don't, you know --

16 MS. WARREN: It's in the chat, sir.
17 This is Jennifer. It's in the chat.

18 MR. SCARINCI: Oh, it's in the chat.
19 Thank you, Jennifer. You think of everything,
20 Jennifer. That's great.

21 MS. WARREN: Jim did it, not me. I'm
22 not going to take credit.

1 MR. SCARINCI: Okay. Well, you can.

2 All right. So let's take a five-minute
3 break to allow members to score.

4 MR. MORAN: Donald, this is Mike. Can
5 we take a little longer than five minutes so I can go
6 down and get a little bit of lunch?

7 MR. SCARINCI: Of course we can.
8 Let's -- how's ten minutes? Does that work?

9 MR. MORAN: That'd work for me.

10 MR. SCARINCI: Okay. Ten minutes.
11 Let's score, and then let's reconvene. It is
12 now -- let's say it's one o'clock. It's actually
13 1:03.

14 So why don't we -- actually, why don't
15 we come back at 1:15? How's that for everybody? That
16 gives you plenty of time to get a sandwich or take a
17 break into the men's room or a ladies' room. So let's
18 resume at the -- at 1:15 p.m.

19 (Off the record.)

20 MR. SCARINCI: We are back. And I'd
21 like to recognize Jim Kennedy to present the results
22 from our scoring sheets.

1 Jim.

2 MR. KENNEDY: Thank you, Donald, from
3 Jen's computer.

4 So we'll go with the gold first. On
5 the obverses, obverse 1 gets 12 points. Obverse 2, 18
6 points, which is the high vote getter. Obverse 4 is
7 seven points. Obverse 5 is six points. And obverse 6
8 is 15, so that's the second highest point getter.

9 On the reverse, reverse 1 gets nine
10 points. Reverse 3, 11 points. Reverse 4A, a whopping
11 29. And reverse 5, seven votes -- points. Excuse me.

12 And I'll move to silver if you're
13 ready. Okay. On silver, on the obverse, obverse 1,
14 21 points, which is the high point getter. Silver
15 obverse 4 is 18 points. And obverse 6 is four points.

16 On the reverse for silver, reverse 1,
17 25 points, which is the high point getter. Reverse 2,
18 18 points. Reverse 3, nine points. Reverse 5, six
19 points. And reverse 7, four points.

20 And then moving on to clad, on the
21 obverse, obverse 1, eight points. Obverse 2A, 25
22 points, which is the high point getter. Obverse 2B,

1 18 points, so that's in second place. Obverse 5, ten
2 points. Obverse 7, three points. And obverse 8, four
3 points.

4 Moving to the clad reverse, reverse 2,
5 seven points. Reverse 2A, ten points. Reverse 3, 23
6 points, which is the high point getter. Reverse 5, 20
7 points, so in a close second. And then reverse 7 is
8 four points.

9 MR. SCARINCI: Okay. Thank you, Jim.

10 I -- you know, I know we have motions
11 that some of us want to make. But before we do
12 motions, does anyone have any comments about
13 the -- about the designs selected? Anyone?

14 So the comment -- the --

15 Yes? Did somebody -- was somebody
16 wanting to speak?

17 So the -- so I know -- you know, so I
18 know we have comments on the one reverse design with
19 the little heart. You know, do we want to entertain a
20 motion to remove --

21 Could -- Megan, could you put the
22 reverse with the heart?

1 MS. WARREN: Donald, this is Jennifer.
2 First, you may want to have a motion of which ones
3 you're picking and then make a modification to
4 anything that has been actually approved.

5 MR. SCARINCI: Oh, does anyone have any
6 thoughts about the ones we're picking or any
7 preferences?

8 John, did you want to say something?

9 MR. SAUNDERS: Yes.

10 This is John Saunders. I was going to
11 make a motion that we accept all the high vote
12 getters. And we remove the heart, which I think we're
13 all in agreement on, in terms of the heart at least.
14 And then if there's anything else that needs to be
15 modified, we can talk about it afterwards.

16 MR. SCARINCI: Okay. So let's deal
17 with this because I know we all feel the same way.
18 And I think we have two motions. The first
19 one -- let's deal with them one at a time.

20 The first one will be to remove the
21 heart. And the second, there were some comments about
22 the font chosen for the "\$5" and the "Therapy Dogs."

1 So let's address the heart first.

2 MS. WARREN: Donald, sorry. This is
3 Jennifer. I think you first John's motion. We need a
4 second, is first to approve the top vote getters of
5 each coin.

6 MR. MORAN: This is Mike Moran. I was
7 about to -- really in there as well. I'll do the
8 second.

9 MR. SCARINCI: This is the second for
10 John's motion?

11 MR. MORAN: Yes.

12 MR. SCARINCI: Okay. And John's motion
13 is to remove the heart on 04A?

14 MR. MORAN: No.

15 MS. WARREN: No. It's --

16 MR. MORAN: His is for the high vote
17 getters.

18 MS. WARREN: His motion was to pick the
19 highest vote getters and the -- and change the heart.

20 MR. SAUNDERS: I actually combined both
21 of them.

22 MR. SCARINCI: Okay. So let's -- can

1 separate those two things out, John, to accept
2 the -- first to accept the high vote getters?

3 MR. SAUNDERS: Okay. Sure.

4 MR. SCARINCI: Okay. So the first
5 motion is to accept the high vote getters. Any -- do
6 I have a second on that?

7 MR. MORAN: Yes, you do. It's Mike.

8 MR. SCARINCI: Mike.

9 Any discussion on the motion from
10 anyone?

11 Okay. Motion is made and seconded by
12 Mike. The motion is to remove the heart. All those
13 in favor?

14 MS. WARREN: The motion is the highest
15 vote getter. We have to vote on that and then move on
16 to the heart.

17 MR. SCARINCI: First we're doing the
18 heart; right? First we're just dealing with this
19 point.

20 MS. WARREN: No.

21 MR. MORAN: No.

22 MR. SCARINCI: And then we'll do the

1 high vote getters. The motion right now is to remove
2 the heart.

3 MR. MORAN: Okay.

4 MR. SCARINCI: All those in favor?

5 MULTIPLE SPEAKERS: Aye.

6 MR. SCARINCI: Is there anyone opposed?
7 Okay. The motion to remove the heart
8 carries.

9 The second motion is -- on this coin is
10 the font on the \$5 and the therapy dogs. Do -- there
11 was some comment about changing the font. Is there a
12 motion to change the font?

13 Kellen makes the motion.

14 MR. HOARD: This is Kellen Hoard. I
15 move that we recommend the font on the bottom of this
16 design be changed to be more in line with the fonts
17 elsewhere on the reverse and obverse.

18 MR. SCARINCI: Is there a second?

19 MR. GELBERD: This is Sam Gelberd.
20 I'll second it.

21 MR. SCARINCI: Who seconded it?

22 MR. GELBERD: Sam Gelberd.

1 MR. SCARINCI: Okay. Sam seconded.
2 Sam's the second. There's a motion made and second.
3 Is there any discussion on the motion?

4 DR. FULLER: Yes, this is Harcourt
5 Fuller.

6 MR. SCARINCI: Yes.

7 DR. FULLER: I'd like to ask Joe if he
8 agrees with changing that font, if I may.

9 MR. MENNA: I'm not a Committee member.
10 And this is a commemorative coin. And that's a
11 kid-friendly font. And this is -- this story is about
12 what they do for sick kids. I don't know.

13 DR. FULLER: And that's what -- and
14 that's why I asked with respect to the -- you know, to
15 the Committee.

16 MR. MENNA: Like, it's not a -- I don't
17 mean to interrupt you, Dr. Fuller.

18 Yeah. It's not a solid -- I agreed
19 with Donald. Like, you know, the -- it's not a -- it
20 doesn't anchor it the same way that a traditional
21 Arial or whatever type font would do.

22 But if this coin represents kids and

1 you can get some families who have kids in this
2 horrible situation to look at it and that helps them
3 look at it more, that's cool; right?

4 DR. FULLER: Thank you for that, Joe.

5 So may I ask -- I mean, I --

6 MR. MENNA: I don't -- I'm going to
7 interrupt you one more time, Doctor.

8 But the heart could be read as -- the
9 heart is what would turn it into, like, a comic strip;
10 right? You have the heart that's kind of like a
11 thought balloon. And then you have the comic -- you
12 have the kid-style lettering. So I would -- it's
13 either kind of one or the other.

14 DR. FULLER: So I agree with removing
15 the heart. We voted on that. I guess my question
16 remains if the font for, you know, the "\$5" and
17 "Therapy Dogs," if we have to change that, because I
18 do think it is -- it looks kid-friendly to me.

19 But I'm willing to go with the majority
20 of the committee, whatever we decide. But I just
21 wanted to raise that point.

22 Thank you, Mr. Chairman.

1 MR. SCARINCI: Okay. So we have a
2 motion made and seconded to change the font on the
3 "\$5," "Therapy Dogs" in O4A. If there's no other
4 comment, let's take a vote. And I guess --

5 MR. GELBERD: Donald, that's just a --

6 MR. SCARINCI: Yeah.

7 MR. GELBERD: I'm sorry. This is Sam
8 Gelberd.

9 Before we do put it to a vote, I
10 understand the theme in including a child. However,
11 it's a \$5 gold coin. I'm not sure how many children
12 will be able to afford this or families that may be
13 paying exorbitant medical expenses for certain
14 therapy. So I do think it should be changed more
15 befitting of a commemorative United States coin.

16 And that's all. Thank you.

17 MR. SCARINCI: Okay. So all those in
18 favor of changing the font at the direction -- and I
19 guess your motion is with a more suitable font
20 selected by the chief engraver, unless we want to pick
21 a font -- more suitable font picked by the chief
22 engraver than that font.

1 All those in favor?

2 MULTIPLE SPEAKERS: Aye.

3 MR. SCARINCI: Is anyone opposed?

4 Okay. So we have a motion to -- motion
5 is made, seconded, and voted on to remove the heart
6 and replace the "\$5," "Therapy Dog" font with a more
7 suitable font that's consistent with the coin.

8 Okay. Now, let's go back -- now let's
9 talk about all of the designs. Do we have a motion?
10 John has made a motion to accept the high scores on
11 all of the designs. Is there a second to that motion?

12 MR. MORAN: Second, Mike Moran.

13 MR. SCARINCI: Okay. Mike seconds it.
14 Any comment on the portfolio? Is there any design
15 that you -- that anyone wants to reconsider?

16 Okay. Then let's take a vote on the
17 motion to accept all the high scores.

18 All those in favor?

19 MULTIPLE SPEAKERS: Aye.

20 MR. SCARINCI: Anyone opposing?

21 Anyone abstaining?

22 Okay. Motion carries.

1 Are there any other motions in
2 this -- for this portfolio before we move on to the
3 Congressional Gold Medal?

4 MS. WARREN: Donald, this is Jennifer.
5 Can I -- there's just a request to make sure we
6 understand everything. So one motion was to remove
7 the heart on RO4A. That passed. It was first by
8 John, seconded by Mike.

9 The second motion was on that same
10 coin, instructing basically the Mint or slash chief
11 engraver to make suitable font change for that coin.
12 Kellen, I don't know if Kellen made it. And then Sam
13 seconded it?

14 MR. SCARINCI: Yeah.

15 MS. WARREN: And that passed by voice
16 vote.

17 And then finally, you all voted to
18 accept all the high scores of the designs for gold,
19 silver, and clad. And that was made by John Saunders,
20 seconded by Mike. And that passed by a voice vote;
21 correct?

22 MR. SCARINCI: That's correct.

1 MS. WARREN: Thank you. Just wanted to
2 put -- sure that was in the record. And clear.
3 Thanks.

4 MR. SCARINCI: Okay. So if all
5 discussion has concluded, I would like to thank John
6 Miller, Allison Storck, and David Planning for joining
7 us today to talk about these designs.

8 Let's move right into the
9 Congressional -- to the Congressional gold coins. And
10 then we will recess after that coin so that people can
11 get a bite to eat; okay? So I just don't want to keep
12 the people who are here for that coin waiting any
13 longer.

14 So let's proceed. We've -- so we're
15 now moving to the next portfolio to be reviewed today,
16 which is the obverse and reverse candidate designs for
17 the Billie Jean King Congressional Gold Medal. Megan
18 Sullivan, Acting Chief of Design Management, will
19 present the portfolio, which looks like it contains
20 only one design.

21 MS. SULLIVAN: Thank you very much, Mr.
22 Chair.

1 Public Law 118-88 awards a
2 Congressional Gold Medal to Billie Jean King, an
3 American icon, in recognition of a remarkable life
4 devoted to championing equal rights for all in sports
5 and in society.

6 In her legendary tennis career, Billie
7 Jean captured 39 grand slam singles, doubles, and
8 mixed doubles titles, including a record 20 Wimbledon
9 Championships.

10 Her ascension in the ranks of her sport
11 corresponded with the early years of the women's
12 movement. And the rising star soon learned she could
13 leverage her success and influence to fight for equal
14 rights for all in sports and society.

15 She campaigned relentlessly for equal
16 prize money in the men's and women's games. In 1972,
17 she turned her focus toward helping pass Title IX,
18 which prohibits sex discrimination in all
19 federally-funded school programs, including sports.

20 In 1971, before Title IX passed, only 1
21 percent of college athletic budgets went to women's
22 sports programs. Demonstrating extraordinary courage

1 and leadership, Billie Jean took to Capitol Hill to
2 testify on behalf of Title IX and to speak to its
3 importance for girls and women's to advance in their
4 sport.

5 President Richard Nixon signed Title IX
6 into law on June 23, 1972. And its impact on women's
7 sports has been significant. Since Title IX's
8 passage, participation by girls and women have grown
9 by 1,057 percent at the high school level and by 614
10 percent at the college level.

11 Billie Jean created the Women's Sports
12 Foundation in part to protect the sports side of Title
13 IX. Billie Jean successfully lobbied for equal prize
14 money for men and women at the 1973 U.S. Open Tennis
15 Championships.

16 As a result of her advocacy, the U.S.
17 Open became the first major tournament to offer equal
18 prize money to both sexes. All four grand slams now
19 offer equal prize money to women and men.

20 Billie Jean fulfilled her lifelong
21 dream to give women's tennis the prominence it
22 deserved by forming the Women's Tennis Association in

1 1973 and became its first president.

2 The WTA is the principal organizing
3 body of women's professional tennis and governs the
4 WTA Tour, the worldwide professional tennis tour for
5 women.

6 Later that same year, former number one
7 ranked tennis player, Bobby Riggs, claimed the women's
8 game was inferior to the men's to undermine the
9 credibility and prominence of women in sports.

10 He challenged Billie Jean to a match,
11 and she accepted. In doing so, she launched her fight
12 for parity into the worldwide limelight. Promoters
13 dubbed the match the Battle of the Sexes and gave it a
14 primetime television audience.

15 One of the most-watched televising
16 televised sporting events of all time, 50 million
17 people in the United States and an estimated 90
18 million people worldwide tuned in on September 20,
19 1973, to watch Billie Jean versus Bobby in the Houston
20 Astrodome.

21 Billie Jean beat Bobby in straight
22 sets: 6-4, 6-3, 6-3; and earned the winner-take-all

1 prize of a hundred thousand dollars. Perhaps no other
2 sporting event has played a more significant role in
3 developing greater respect and recognition for women
4 athletes than the Battle of the Sexes.

5 Billie Jean's victory together with the
6 passage of Title IX is often credited with igniting a
7 boom in women's sports participation and for
8 empowering women to advocate for equal pay in all
9 sectors of the workforce.

10 Her fight for parity didn't stop there.
11 She co-founded World Team Tennis, the only
12 professional co-ed team sports league in 1974. Billie
13 Jean also founded the Women's Sports Foundation in
14 1974 with a \$5,000 check she won for being named the
15 Best Women Athlete of the Year.

16 The organization has given over \$100
17 million to help girls and women play, compete, and
18 lead in sports. In 2006, the home of the U.S. Open
19 was renamed the USTA Billie Jean King National Tennis
20 Center in honor of her accomplishments on and off the
21 court.

22 In 2014, she founded the Billie Jean

1 King Leadership Initiative, a nonprofit dedicated to
2 addressing the critical issues required to achieve
3 diverse, inclusive leadership in the workforce.

4 In 2017, Fox Searchlight released the
5 critically-acclaimed film Battle of the Sexes, which
6 depicts the cultural and societal impact of the
7 groundbreaking match.

8 In 2020, Fed Cup, the World Cup of
9 Women's Tennis, was renamed the Billie Jean King Cup,
10 making it the first global team competition to be
11 named after a woman.

12 In 2022, she received France's highest
13 order of merit from President Macron and was inducted
14 into the United States Olympic and Paralympic
15 Committee Hall of Fame as a special contributor.

16 In 2024, the BJK Leadership Initiative
17 was renamed the Billie Jean King Foundation to reflect
18 all of the work accomplished outside of its original
19 focus.

20 The foundation focuses on the
21 transformative power of sports, education, and
22 activism. Billie Jean King and her partner, Ilana

1 Kloss, were named in the most powerful, out LGBTQ
2 people in sports on the first ever Out Sports Power
3 100 List in 2023.

4 Named one of the 100 most important
5 Americans of the 20th Century by Life Magazine, Billie
6 Jean King is also the first woman athlete to receive
7 the Presidential Medal of Freedom and will be the
8 first individual woman athlete to receive the
9 Congressional Gold Medal.

10 On the call today, we have Billie Jean
11 King. And we also have Marjorie Gantman, the managing
12 director of Billie Jean King Enterprises.

13 Thank you both so much for being on
14 this call with us. And thank you for your patience as
15 we worked through our previous program. If you would
16 like to say a few words, speak about the designs
17 you've chosen, we would love to hear them.

18 Thank you very much.

19 MR. SCARINCI: Thank you.

20 Marjorie.

21 MS. GANTMAN: Hello?

22 MR. SCARINCI: Your microphone. There.

1 MS. GANTMAN: Thank you, Megan.

2 And here's Billie Jean.

3 BILLIE JEAN KING: Hi, everyone. I
4 really enjoyed listening about the service dogs. So
5 God, that was fantastic. I love dogs, so they're
6 really -- they've done -- they do great service. So
7 thank you for doing that too. I just love them.

8 Anyway, this is great to be here today
9 and with all of you.

10 And I want to particularly thank Megan
11 and Sukrita for all your help in this process and of
12 course Marjorie and all of you.

13 So what would you like to know? I
14 think the main thing is we really tried to figure out
15 what would be dynamic or be fun as well for people.
16 And we did take the -- we did think about the '70s.
17 That's when I was at my best. So I wanted something
18 to show -- I like my shy haircut the best.

19 So that's in there because it really
20 shows the environment, like the wind or if you're
21 perspiring. I don't know. I like all that. So it's
22 good. And we worked long and hard on this actually.

1 And then when -- Pressure's a Privilege
2 is something that's copyrighted, that is being used
3 constantly that I came up with during Federation Cup,
4 which is now the Billie Jean King Cup back in 2000
5 when Lindsay Davenport was playing for the USA.

6 And she was panicking and
7 looking -- she's six-three, and I'm looking up at her.
8 And she looks down at me and says, "Help, I don't know
9 what I'm going to do," because she had to play against
10 this player, Arantxa Sanchez Vicario that she had
11 trouble with.

12 And so I don't know. I just said,
13 "Champions adjust and Pressure's a Privilege." And
14 that's where that came from. And she loved it. She
15 went, "Oh, that's great. Okay." And she won the
16 match, most importantly. But it was -- that's how
17 that came about. And people use it all the time,
18 whether it's in business, life, or in sports.

19 But during the Olympics, the Winter
20 Olympics where we attended, I heard it a lot. And
21 they kept coming up to me, the athletes and the
22 coaches saying they love it. They use it a lot. So

1 that's good if it helped.

2 But very excited about this. The thing
3 I love the most is bipartisan, that both the
4 Republicans and Democrats both were in favor of it.
5 That meant a lot to me.

6 And anyway, do you have any questions
7 or comments or whatever? I can talk about it, this
8 forever. The dress is called Madame Superstar.
9 There's a little thing on my collar. That's the
10 Jenny. That's Virginia Slims. That's a-whole-nother
11 discussion since I don't smoke.

12 And then we -- I know Marjorie and I
13 went back and forth on whether the signature should be
14 there, shouldn't be there, should it be slanted,
15 should it be blah, blah, blah. And when I write, I
16 usually write up. So I wanted it to go up a little,
17 at least. I didn't want to be too exaggerated.

18 But we really talked long and hard on
19 this. And it's absolutely -- I know it's beautiful.
20 I don't -- I -- anyway, I take my hat off to all of
21 you who designed it. And then of course the writing
22 and then the font was very important.

1 And the wreath, I don't know. I
2 thought -- I could tell a lot of thought went into it.
3 And I'd just like to thank all the designers that are
4 responsible, the ones that made it, the ones that
5 didn't make it, because it takes -- it's a long
6 process.

7 So if you could thank them for me or if
8 you could tell me how to thank them, I'd appreciate it
9 because, boy, it takes a village to do this. I can
10 tell. It takes a lot of people. And the art behind
11 it, the thought process. Anyway, thank you so much.
12 I mean, it's just truly beautiful.

13 MS. SULLIVAN: Thank you very much.

14 MR. SCARINCI: Are there any --

15 MS. SULLIVAN: Marjorie, did you have
16 anything you wanted to add?

17 MS. GANTMAN: I would just love to
18 thank you and Sukrita. Just incredible collaborators
19 in this process. And it was a process. And I think
20 we're just -- we're thrilled with where we landed. So
21 thank you very much.

22 MS. SULLIVAN: Thank you.

1 Mr. Chair.

2 MR. SCARINCI: Does any member have any
3 questions or comments that you would like to make?

4 MR. MORAN: Donald, this is Mike Moran.
5 Billie Jean, it is a privilege to talk
6 to you.

7 BILLIE JEAN KING: Thank you.

8 MR. MORAN: I've been on this Committee
9 for way too many years. And I've seen a lot of
10 sponsors come through here for these gold medals. And
11 most of them are the mouthpieces for the people that
12 are getting it. They can't explain why or what is on
13 it in any great detail.

14 It really warms me to see the personal
15 enthusiasm that you put forth for this because I've
16 never seen it before for the Congressional Gold Medal.
17 It makes me really proud to sit here and ratify what
18 you did, which is what we're going to do today.

19 And now I know the reasoning behind it
20 and the little thoughts and Pressure is a Privilege.
21 And I need to use that myself, particularly with my
22 sons. But I just wanted to thank you.

1 BILLIE JEAN KING: Thank you.

2 MR. MORAN: Thank you for taking the
3 time to come in here and talk to us about this.

4 BILLIE JEAN KING: Who --

5 MR. MORAN: You earned it, and it's
6 yours.

7 BILLIE JEAN KING: Thank you. I
8 appreciate that. And if you can see me watching the
9 ball with -- very important to have that in there.
10 You see the ball there, and then me watching it.

11 And I'm also leaning forward, which I
12 wanted. I know what I'm doing here. I'm chipping,
13 charging. I'm going to net. And that's what I
14 wanted. I wanted that feeling of forward motion.

15 And then the hand, we worked on a lot,
16 the left hand that doesn't hold the racket. So we had
17 a great time in the process with Megan and Sukrita.
18 And because we did go back and forth a lot. It was
19 really a labor of love. I liked it. But who wrote
20 the king book, that king book you showed up?

21 MR. MORAN: That was me.

22 BILLIE JEAN KING: Well, I'm going to

1 get it because I love that. Forget the king. That's
2 not because of that, because of how long it takes to
3 do a book and the publisher. But it's the artwork
4 that I love. I just love coins, and it's just --

5 MR. MORAN: Well, it's in there.

6 BILLIE JEAN KING: I can't wait to see
7 it.

8 MR. MORAN: You can't write a coin book
9 without a lot of illustrations or people just get
10 bored. It's like watching mud dry.

11 BILLIE JEAN KING: Well, I really love
12 it. And I'm sorry we're holding you up from lunch,
13 some of you.

14 MR. MORAN: No, I've already eaten. So
15 I'll talk about it. I can tell -- I've eaten off
16 here. But thank you very much, Billie Jean.

17 BILLIE JEAN KING: Anyway, thank you so
18 much everyone. And we really appreciate it.

19 MR. MORAN: Thank you.

20 BILLIE JEAN KING: You have no idea
21 what it means to me. I hope the younger generations
22 are inspired as well. Everything I do is for the

1 younger generations, to motivate them to do their best
2 and also to serve.

3 MR. MENNA: Mr. Chairman, can I
4 make -- can I say something in, in response to Billie
5 Jean's addressing the artist?

6 MR. SCARINCI: Yes, please.

7 MR. MENNA: Hi, Billie Jean. I'm the
8 Art Director of the United States. I'm the Chief
9 Engraver of the United States Mint, which is a fancy
10 word for art director. And I just wanted you to know
11 that all -- like, you know, all the artists remote and
12 in person, I've never seen -- I've been here 20 years.

13 And these designs were crafted
14 with -- they were meant to be a tribute to you very,
15 very deeply and personally because so many of us grew
16 up children in the '70s. And we knew you, Muhammad
17 Ali, and Evel Knievel, like Dr. J.

18 But you were one of our -- one of my
19 generation's greatest heroes. And I know that the
20 artist who worked on your medal, it meant a very
21 great -- it couldn't have meant more. And I've seen
22 people do this stuff for 20 years. Thank you.

1 BILLIE JEAN KING: Thank you. I
2 appreciate it. Is there a way for me to thank
3 the -- all the artists, the ones that didn't have
4 their coins or whatever?

5 MR. MENNA: A lot of them are watching
6 now live.

7 BILLIE JEAN KING: Well, I'd like to
8 thank each and every one of them because it really
9 takes a lot to do this. And I know it's a labor of
10 love. And -- but I'd just like to thank everyone, the
11 ones who got what they wanted, the ones who didn't get
12 it.

13 But thank you so much for your
14 contributions. And I know you do a lot of these and
15 not just mine. So thank you.

16 And I only wish Althea Gibson was one
17 of these people. I hope -- she was my first shero.
18 And she's the one who was the first black in tennis in
19 1950. And I hope that someday she gets this because
20 she made a difference. She was the first black that
21 went in major title.

22 She also was the first woman to be

1 on -- a black woman to be on the LPGA. And she's such
2 a -- she was just such a great person. I had the
3 privilege of seeing her play and also getting to know
4 her over the years until her death.

5 But she deserves so much more than she
6 gets. And we finally honored her at the U.S. Open.
7 This was it. She was 1950. So it's been 76 years.
8 So I just really -- I don't know. I always think
9 about her.

10 I always want her to get the
11 Presidential Medal of Freedom. I want her to get
12 everything. So I'm going to mention it. Why not?
13 She's a huge influencer.

14 MR. SCARINCI: Thank you, Billie Jean.

15 BILLIE JEAN KING: Thank you.

16 MR. SCARINCI: Peter van Alfen.

17 MR. VAN ALFEN: Oh, I just wanted to
18 say as well, my mother was an amateur tennis player.
19 And as a child growing up in the '70s, you were very
20 much a household name. And so I'm sure she's going to
21 be thrilled to learn that I was participated in this
22 today, which I will certainly tell her.

1 But thank you again for all your
2 inspiration when I was a boy. And I hope that you
3 continue to inspire younger generations today as well.
4 We all are no longer young.

5 BILLIE JEAN KING: Thank you.

6 MR. VAN ALFEN: But I know the
7 influence and inspiration that you certainly played in
8 my household, so thank you very much.

9 BILLIE JEAN KING: Thank you.

10 MR. SCARINCI: Thank you, Peter.

11 Anyone else have anything to say?

12 Chris Capozzola.

13 DR. CAPOZZOLA: Sure.

14 While I'm at it, this is Chris
15 Capozzola. Billie Jean, I'm the member on the
16 Committee who's specially representing the American
17 History world.

18 And so while I appreciate Megan
19 Sullivan's amazing biographical introduction of you,
20 it's important I think also to know that this CGM,
21 this Congressional Gold Medal, in part reflects your
22 contributions to endorsing and supporting women's

1 history as a field and as a subject.

2 Not only as someone who made it, but
3 also make sure that people continue to study it and
4 learn it. So thank you for that.

5 BILLIE JEAN KING: Well, ironically,
6 I've gone back to college because I had to quit with
7 three years to be number one in the world. And I've
8 gone back. And I graduate in May. So -- and I'm a
9 history major.

10 MR. CAPOZZOLA: So -- oh, fantastic.

11 BILLIE JEAN KING: So I hope that'll
12 make you happy because I love --

13 MR. CAPOZZOLA: That made my day.
14 Thank you.

15 BILLIE JEAN KING: Yeah. Good. Thank
16 you.

17 MR. SCARINCI: And Annelisa Purdie.

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

19 This is Annelisa Purdie. Just echoing
20 everyone's comments, Billie Jean. Thank you so much
21 for being here. And I did not know that the dress had
22 a name, which is wonderful.

1 I've seen that famous dress at the
2 museum. And I did not know that it was called Madame
3 Superstar. So I'm now going to store that. But thank
4 you for --

5 BILLIE JEAN KING: Thank you.

6 MS. PURDIE: Thank you for all that
7 you've done. And I remember your comments about
8 Althea Gibson in the American Masters documentary on
9 her from about a decade or so ago and how much she
10 inspired you and how much you've inspired so many
11 people.

12 And I'm so glad that you love the
13 design because it was done with care and with love and
14 that it reflects you and who you are. And that was
15 the goal. So it's just an honor to have you here.

16 Thank you.

17 BILLIE JEAN KING: Thank you.

18 MR. SCARINCI: So, Billie Jean, you
19 should know that Althea Gibson was honored on the
20 reverse of one of the Women Quarter Series designs for
21 2025.

22 BILLIE JEAN KING: Oh, I heard that

1 actually. Thank you for doing that. I did hear that.

2 MR. SCARINCI: And they --

3 BILLIE JEAN KING: We talked about it
4 at the US Open. We -- yes.

5 MR. SCARINCI: We'll send you an image
6 of that coin.

7 BILLIE JEAN KING: Oh, I would love
8 that.

9 MR. SCARINCI: It's a wonderful coin.

10 BILLIE JEAN KING: I'm going to have to
11 get it.

12 MR. SCARINCI: John Saunders. John.

13 MR. SAUNDERS: Thank you.

14 John Saunders here. Couple comments.

15 First, I'm old enough to remember the match against
16 Bobby Riggs. And I was voting for you, and most of my
17 friends were too.

18 That was -- you put him down, and he
19 needed to be put down. And that was really -- that's
20 good. So thank you for that as well as everything
21 else that everybody's already talked about.

22 And then I want to comment on the

1 obverse design. I think this is one of the best, if
2 not the single best, obverse design I've seen for
3 anything since I've been on this Committee.

4 And that includes hundreds of designs
5 that we've looked at. It's just dynamic. It's not
6 crowded. It does everything that you would want a
7 design to do.

8 And, you know, if it wasn't you
9 personally on here, if it was just a generic woman, I
10 think it would be a great design in itself. And it's
11 even better with you on it. So I really compliment
12 the obverse design.

13 I do have a question about the reverse
14 design. It -- the way it's put in -- the quotation is
15 from Congress. But it's got your signature underneath
16 it. So it looks in first glance like it's a quotation
17 from you, which it clearly is not.

18 BILLIE JEAN KING: Okay.

19 MR. SAUNDERS: I thought that a little
20 bit odd, but I like the overall appearance of it and
21 so forth. But the obverse blows it away. So thank
22 you.

1 BILLIE JEAN KING: Thank you. I think
2 that's a great comment actually.

3 Marjorie, we'll discuss. It's
4 beautiful though.

5 You're -- I -- you're right. It looks
6 like it's not mine, I guess. But I --

7 MR. SCARINCI: It does have that look.

8 BILLIE JEAN KING: You're right. But I
9 just -- I don't know. I love looking at -- see, I
10 like signatures, so I always want to see somebody
11 else's signature. Maybe that's my bias. You know,
12 like, I'd like all of you to have your -- so who said
13 this? Just, was it Congress or someone?

14 MR. SCARINCI: No. We're reviewing the
15 design right now. So you're going to hear comments
16 from each of the members about the design.

17 BILLIE JEAN KING: Okay. Good.

18 MR. SCARINCI: So, Dr. Fuller.

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

20 First of all, I -- this is my last day
21 on the coin committee. And I'll have something to say
22 about it later on. But what a sendoff. I mean, I'm

1 actually speaking with the great Billie Jean. I mean,
2 I can't believe it.

3 You know, my wife and I, we have two
4 daughters. And you are an inspiration as far as what
5 girls can achieve in any field in this life. And to
6 top it off, you're a history major. I'm a history
7 professor. So that's so really great.

8 So thank you for your contributions to
9 this country and to the world. And it's just a great
10 honor for me to be in your presence on the last day.

11 Thank you.

12 DR. FULLER: Well, thank you. And good
13 luck with everything. And thanks for all your service
14 doing this. This is great. Just go for it, whatever
15 you decide.

16 MR. SCARINCI: Okay. Sam.

17 BILLIE JEAN KING: Say hi to your
18 family too.

19 DR. FULLER: I will. Thank you.

20 MR. SCARINCI: Sam Gelberd.

21 MR. GELBERD: Thank you, Donald.

22 This is Sam Gelberd. I just want to

1 say what an amazing privilege and opportunity this is
2 to speak with you, Billie Jean. I was a bit too young
3 to catch the Battle of the Sexes when I was a kid.
4 But my wife and I did see the movie in 2017 on the big
5 screen. Amazing way to put Bobby in his place. That
6 was awesome.

7 I am a former world history teacher, so
8 best of luck with the history. And I am also a former
9 middle school coach of several sports, primarily
10 volleyball.

11 BILLIE JEAN KING: Oh, volleyball.
12 That's great.

13 MR. GELBERD: None of that would have
14 been possible without you. So just thank you
15 thousands of times over for everything you've done for
16 sports, in this country especially, so -- especially
17 when it comes to our young girls and women. Just --

18 BILLIE JEAN KING: Thanks. I
19 appreciate that. Thanks, Coach.

20 MR. SCARINCI: Kellan Hoard.

21 MR. HOARD: Thank you, Donald.

22 Like Sam, I was a little bit too young

1 to catch it live.

2 BILLIE JEAN KING: You think?

3 MR. HOARD: But I will also be
4 graduating from college this May, so you and I are
5 going to be hitting the job market together it sounds
6 like this is June. Good luck finding something.

7 BILLIE JEAN KING: What's your major
8 again?

9 MR. HOARD: I double major in
10 international affairs and political science, so --

11 BILLIE JEAN KING: Oh, that's great.
12 We love -- we need you. Good. Get in there.

13 MR. HOARD: Thank you.

14 BILLIE JEAN KING: Anyway, good luck
15 with that.

16 MR. HOARD: Thank you for joining us
17 today. Really appreciate it.

18 BILLIE JEAN KING: Thank you. Thanks
19 for having us.

20 MR. SCARINCI: Okay. Is there anyone
21 else? Let's -- does anyone have any other comments on
22 the design of the obverse or the reverse?

1 MS. WARREN: Donald, this is Jennifer.

2 Do you want to show the obverse and reverse --

3 MR. SCARINCI: Please.

4 MS. WARREN: -- since we have not shown
5 it?

6 MR. SCARINCI: Please. Yeah.

7 Megan, if you don't mind. Thank you.

8 Thank you, Jennifer.

9 MS. SULLIVAN: All right. So we'll
10 quickly go through, and I will give you the design
11 descriptions. So the obverse design captures Billie
12 Jean King at the height of her career in a moment of
13 focused, dynamic action as she prepares to hit an
14 approach shot, features the inscription, "Billie Jean
15 King" and "Pressure is a Privilege."

16 And the reverse design features a
17 Laurel wreath signifying victory and triumph, framing
18 text from the public law, quote, "In recognition of a
19 remarkable life dedicated -- devoted to championing
20 equal rights for all in sports and in society."

21 And the additional inscription is "Act
22 of Congress 2024," and Billie Jean King's signature is

1 depicted below the text. Those are the designs.

2 MR. SCARINCI: That's great.

3 Does anyone -- is there any further
4 discussion on the coin design? So --

5 MS. WARREN: Peter has his hand up.

6 MR. SCARINCI: Oh, Peter, I'm sorry. I
7 didn't see.

8 MR. VAN ALFEN: Donald, I would imagine
9 that most of the Committee members are willing to
10 support the adoption or recommendation of this design.
11 So if you would allow it, I would make a motion that
12 we accept or recommend the obverse/reverse design.

13 And if there is any suggestion about
14 possible changes or whatever, we could do that in
15 the -- these -- in the discussion of the motion.

16 MR. BERNSTEIN: Arthur Bernstein
17 seconds the motion.

18 MR. SCARINCI: I agree with you. So
19 there's a motion made, a motion seconded.

20 Mike, did you have something you wanted
21 to say?

22 MR. MORAN: Actually, I was going to

1 second the motion. But Art got to it first. And the
2 other thing I was going to add was I'm not troubled by
3 the presentation on the reverse whatsoever. That's
4 it. Let's vote.

5 MR. SCARINCI: Okay. So
6 let's -- instead of scoring on this, let's vote.
7 There's a motion on the floor to adopt the design.
8 There's a second. It's been seconded.

9 All those in favor?

10 MULTIPLE SPEAKERS: Aye.

11 MR. SCARINCI: Anyone opposed?

12 Okay. The motion carries. The coin is
13 approved.

14 And before we take our break, is
15 there -- are there any -- is there any modifications
16 or discussions about the design that anyone would like
17 to raise? There's been some comments about the
18 reverse.

19 John Saunders.

20 MR. SAUNDERS: Thank you.

21 John Saunders. I'm perfectly happy to
22 adopt the design, even though I did make a comment

1 about the reverse. But I also wanted to say that
2 it's --

3 Besides the privilege of having you
4 here, Billie King.

5 It's also just a really great thing to
6 have the subject of a congressional medal being able
7 to come here and talk to us. Too many times, the
8 recognition is not given until after somebody's dead.
9 So it's nice to do while they're alive. And it's nice
10 to be able to greet the person who's appearing on the
11 coin.

12 So, thank you.

13 BILLIE JEAN KING: Thank you.

14 MR. SAUNDERS: And thank Congress.

15 MR. SCARINCI: Yeah, I'm also -- I
16 agree with you, John. I'm not particularly bothered.
17 I kind of like the signature on the coin. You know,
18 and it's pretty clear that it's not a quote. It's not
19 in quotations. It's -- you know, it speaks about the
20 congressional will to adopt this and to award the
21 Congressional Gold Medal.

22 BILLIE JEAN KING: Right.

1 MR. SCARINCI: A Congressional Gold
2 Medal, Billie Jean, is a tremendous honor. And, you
3 know -- and I hope you will enjoy the ceremony when
4 the coin is actually awarded to you. You know,
5 I'm -- and I'm sure Paul Hollis, the Mint director,
6 will be there when that occurs. So thank you very
7 much.

8 And unless anyone else has anything
9 else to say.

10 Or Billie Jean, unless you have
11 anything else to say.

12 You know, we can go to lunch.

13 BILLIE JEAN KING: All I can say is
14 thank you, everyone. Please thank everyone that's
15 involved too that was ever part of this.

16 MR. MORAN: Hey, Billie Jean. This is
17 Mike Moran again. You can get the book on Amazon:
18 "When Coins Were King."

19 BILLIE JEAN KING: I got it. I already
20 took the information down. It's done. Don't worry.
21 I'm --

22 MR. MORAN: If I could inscribe it,

1 give it to you, I would.

2 BILLIE JEAN KING: I know. Maybe I'll
3 bring it. You never know. I'll bring it with next
4 time I'm in D.C.

5 MR. MORAN: Well, if you're at
6 the -- you'll be there for the presentation. I'll see
7 if I can't make it a point to get my sorry body over
8 there too, that I can do.

9 BILLIE JEAN KING: Well, I definitely
10 will bring it if -- I will definitely bring it
11 whenever that happens. I hope I'm alive too. Who
12 knows? Let's go for it every day.

13 MR. MORAN: Well, I want to see you. I
14 watched that match. So yeah, I'm on the tail end of
15 this one too.

16 BILLIE JEAN KING: Don't worry. We're
17 doing the best we can. You never know. Everybody can
18 contribute at any age.

19 MR. MORAN: Okay. You're right.

20 MR. SCARINCI: So this portfolio is
21 concluded.

22 And thank you so much for being here.

1 I think this was wonderful. This couldn't have gone
2 any better, Billie Jean. Thank you so, so much. You
3 know, thank you so much for being here. And
4 congratulations.

5 BILLIE JEAN KING: Thank you too.
6 Thank you for this moment. I appreciate it.

7 MR. SCARINCI: For --

8 BILLIE JEAN KING: It's fantastic.

9 MR. SCARINCI: For everyone else, what
10 would you -- how much time would you like to take
11 between now and the last portfolio?

12 MR. SAUNDERS: We --

13 MR. SCARINCI: Would you like to have a
14 half hour? Or should we just move on?

15 MR. SAUNDERS: I'd like to see us go
16 power -- have a short break and power through.

17 MR. SCARINCI: Fifteen minutes, twenty
18 minutes. How long?

19 MR. SAUNDERS: Fifteen.

20 MR. HOARD: Okay. I'll go to 15.

21 MS. WARREN: Let's say 2:20. This is
22 Jennifer.

1 MR. SCARINCI: Let's reconvene at 2:20
2 p.m. Okay. We're off until then.

3 (Off the record.)

4 MR. SCARINCI: So moving on to
5 the -- that was a very exciting review. You know, I
6 think we all really enjoyed Billie Jean King. She's,
7 you know, really approachable, down to earth. You
8 know, it was -- it must have been a lot of fun for
9 Megan and the team to work with her.

10 So moving on to the next group of
11 designs, which is the reverse candidate designs for
12 the 2027 Paralympic Half Dollar, Megan Sullivan, the
13 Acting Chief of Design Management, will present the
14 portfolio.

15 And can I ask maybe a dumb question
16 before we start? What's the obverse?

17 MS. SULLIVAN: The obverse designs you
18 looked at back -- oh, I don't have that calendar up.
19 You looked at the previously. It is the Kennedys, the
20 new Kennedys that you looked at.

21 If you remember a couple of months ago,
22 you looked at Kennedy and Washington obverses. And so

1 the obverse will be the Kennedy. And then when we get
2 to the quarters, it will be the Washingtons, one of
3 the Washingtons you looked at.

4 MR. SCARINCI: Oh, I got you. Okay.
5 All right. So let's roll.

6 MS. SULLIVAN: Kellen, I see your hand
7 up. I didn't know if you wanted to ask a question
8 before we get started.

9 MR. SCARINCI: Oh, is there a question?
10 I'm sorry. I didn't see.

11 Kellen?

12 MR. HOARD: I had a related question to
13 Donald's, Megan, which you may or may not know. Part
14 of the calculus on my end for those -- the reverses
15 now we choose actually relates to what the obverse
16 ultimately is selected.

17 I don't know if you know or able to say
18 I don't which version of the Kennedy was ultimately
19 chosen so we can pair it accordingly.

20 MS. SULLIVAN: As -- but it is my
21 understanding -- I have not seen a selection come
22 through from the Secretary. So I don't know.

1 MR. HOARD: Okay. Thank you.

2 MR. SCARINCI: Go --

3 MS. SULLIVAN: So each year from -- oh,
4 go ahead.

5 MR. SCARINCI: Go ahead. No, I was
6 just going to tell you go.

7 MS. SULLIVAN: Okay. Sorry.

8 Each year from 2027 to 2030, in
9 accordance with Public Law 116-330, the Secretary of
10 the Treasury will issue a half dollar coin featuring a
11 design on its reverse emblematic of a sport tailored
12 to athletes with a range of disabilities, including
13 physical impairment, vision impairment, and
14 intellectual impairment, referred to in the act as a
15 Paralympic sport.

16 Each half dollar is to feature a single
17 Paralympic sport. For 2027, the featured sport will
18 be wheelchair basketball. Wheelchair basketball, one
19 of the most well-established and globally-beloved
20 parasports debuted at the inaugural 1960 Paralympic
21 games and will continue to be a part of the games in
22 Los Angeles in 2028.

1 Since its debut, wheelchair basketball
2 has grown in popularity and is now played in over 100
3 countries. The sport is played between two teams of
4 five players who use wheelchairs as adaptive
5 equipment.

6 Basketball wheelchairs have a front
7 bumper to prevent locking with other wheelchairs,
8 cambered wheels for increased stability and quick
9 turns, and an additional caster wheel in the rear for
10 increased stability during play.

11 Many types of straps are available for
12 use for increased stability, safety, and injury
13 prevention while playing wheelchair basketball. These
14 straps are generally positioned around the waist,
15 thighs, calves, and feet. Wheelchair basketball uses
16 standard basketball court dimensions and a 10-foot
17 high hoop.

18 All of the designs you see here will
19 feature the inscriptions "Wheelchair basketball,"
20 "United States of America," and "2027." For this
21 program, all of our designs were reviewed by the
22 National Wheelchair Basketball Association for

1 accuracy and appropriateness.

2 They've actually requested that the
3 jersey numbers feature the numbers 19 and/or 48 to
4 serve as a subtle nod to the year of the first
5 national wheelchair basketball tournament.

6 Roughly half of these designs have
7 players oriented in a way that that might work if we
8 can do that manufacturable. So that's a question that
9 we would like you to consider as you're looking
10 through the designs.

11 Joining us today, we have Matthew
12 Torres, Communications and Marketing Specialist at the
13 National Wheelchair Basketball Association, serving as
14 subject matter expert should you have any questions.

15 So, Matt, I think I saw you come on.
16 Thank you for being with us. We really appreciate
17 your expertise here.

18 And so, while not an official liaison
19 with preferences, he will be here to answer any
20 questions that you might have.

21 So I can walk through the designs very
22 quickly for you all. We have -- design 1 depicts an

1 athlete completing a maneuver unique to the sport
2 using the wheel of the chair to retrieve a ball from
3 the ground.

4 The athlete traps the ball against the
5 bottom edge of the wheel, then rolls the chair forward
6 so the ball travels up the back of the wheel where
7 they can scoop it up into their hand.

8 In this design, the athlete has just
9 retrieved the ball and is now reaching down to swing
10 the chair to his left to reengage in the action of the
11 game.

12 Design number 2 presents an athlete in
13 motion. Design number 3 shows a basketball mid-flight
14 right after an athlete shoots it toward the hoop
15 above.

16 Designs number 4 and 4A illustrate an
17 athlete in profile either catching a pass or preparing
18 to shoot the ball. In design 4, the background
19 depicts traditional wood plank flooring from a
20 basketball court; while in design 4A, a scattered
21 collection of basketball composed -- basketballs
22 compose the background.

1 Designs 5, 5A, and 5B feature the front
2 view of an athlete mid dribble. In design 5, the
3 background depicts traditional wood plank flooring
4 from basketball court.

5 Design 5A depicts a basketball in the
6 background. And design 5B incorporates the top view
7 of a basketball hoop and net as a border and a
8 basketball in the background.

9 Design 6 renders two athletes post
10 face-to-face holding a basketball between them with a
11 large basketball as the background design element.

12 Design 7 showcases two athletes
13 reaching for a jump ball. I will note this was the
14 CFA's recommendation. They weren't sure that they
15 liked the "Wheelchair Basketball" inscription at the
16 bottom. Again, all of these designs contain that.

17 It is not required. However, you'll
18 see throughout this program and the youth sports
19 program that we did include the name of the sport for
20 clarity. But the CFA suggested moving "2027" down to
21 that space.

22 Moving on to design 8, this design

1 depicts an athlete attempting to block another's
2 layout. Design 9 presents one athlete attempting to
3 block another athlete's shot.

4 Design 10 depicts two athletes locked
5 in battle for the basketball. One readies to shoot as
6 he tips precariously on a cambered wheel while the
7 other reaches to block the shot. Design 11 features
8 an action pose of two athletes in competition.

9 And that includes the portfolio.

10 MR. SCARINCI: So who did the liaison
11 support? I didn't catch that.

12 MS. SULLIVAN: So this program does not
13 have an official liaison. We have experts that we
14 worked with. But unlike a program, you know, with a
15 congressionally-named liaison, we don't have a
16 specific preference from them.

17 So this is open to you. They have
18 reviewed them all for accuracy and appropriateness.
19 And you're welcome to speak with Mr. Torres about any
20 of the designs.

21 MR. SCARINCI: Great. Okay. Are
22 there --

1 Thank you, Megan.

2 Are there any technical or legal
3 questions from the committee about this program or the
4 reverse candidate designs for the 2027 Paralympic Half
5 Dollar before we begin our general discussion?

6 Mike?

7 MR. MORAN: Yes. Thank you, Donald.

8 Megan, this is for you. I wasn't at
9 the November meeting. Is it possible that you could
10 bring up the image of the Kennedy that the CCAC chose
11 in that meeting so that I could look at it?

12 MS. SULLIVAN: Yeah. I think one of my
13 team members can quickly pull that up if you give us a
14 minute to pull up that file.

15 MR. MORAN: Sure. And while you're
16 doing it, the Washington as well, because of -- to get
17 it all at once. We just assume that we're right, and
18 the CFA is wrong. And we'll carry the day on the
19 obverse.

20 MS. SULLIVAN: That's all I had,
21 Donald.

22 MS. SULLIVAN: Sure. We'll work on

1 pulling those up for you.

2 MR. MORAN: Thank you, Megan.

3 MR. SCARINCI: Great. Anyone else?

4 Okay. Then let's begin our
5 consideration. And I'd like to again remind you
6 that -- to keep your comments to five minutes,
7 although as you can tell I don't really enforce that.
8 So -- but we'll keep it to five minutes anyway.

9 MS. WARREN: Donald, I think Art has a
10 question.

11 MR. SCARINCI: Oh, Art. I'm sorry. I
12 didn't see you, Art. Yes, please.

13 MR. BERNSTEIN: Thank you, Mr.
14 Chairman.

15 This is Art Bernstein. I did have a
16 technical question. And it relates to a subject I
17 raised during our administrative meeting. And that
18 has to do with the design of the basketball itself.

19 Several of the designs -- there were
20 two kinds of basketballs shown. Several of the
21 designs show a traditional basketball where the seams
22 all come together.

1 And some of the designs show what I
2 have learned is called the Molten basketball, which I
3 believe is the ball that's used in the Olympic
4 competition. And I'm curious about the inconsistency.
5 There are two types of balls being shown in the
6 various designs.

7 MS. SULLIVAN: Sure.

8 Matt, would you be able to answer that
9 question?

10 MR. TORRES: Sure.

11 So yes, Molten is the official
12 basketball that is used for wheelchair basketball
13 during the Paralympic games. And it's actually
14 globally to all the countries that participate in
15 wheelchair basketball.

16 I think to be -- the coin we decide to
17 go with today should definitely -- I think most of our
18 focus from our end was coming more so of making sure
19 we're, like, accurately depicting the athletes in the
20 wheelchair playing because there is some pretty, you
21 know, very specific things that are going on there.

22 But we can certainly address -- I think

1 using a basketball that is designed for Molten would
2 be the best approach in terms of accuracy.

3 MR. SCARINCI: Did we freeze?

4 MR. TORRES: I don't think so.

5 MS. SULLIVAN: Oh, I think we're --

6 MR. SCARINCI: Okay. All right. So
7 let's go down the list. I'm going to -- you know, I'm
8 going to use Jennifer's suggested list. So let's
9 start with Chris Capozzola.

10 Chris.

11 DR. CAPOZZOLA: All right. This is
12 Chris Capozzola. I actually would prefer to go last
13 in the session because I have -- I think I would love
14 to hear more from my colleagues. But I'll be brief at
15 this moment.

16 MR. SCARINCI: Okay. Chris.

17 DR. CAPOZZOLA: And approaching this --

18 MR. SCARINCI: Chris.

19 DR. CAPOZZOLA: Yeah.

20 MR. SCARINCI: Chris, no problem;
21 right? Let's -- I'll put you on later.

22 DR. CAPOZZOLA: Okay.

1 MR. SCARINCI: Let's do -- who wants to
2 go first?

3 DR. CAPOZZOLA: No. Let me just go.

4 MR. SCARINCI: Okay.

5 DR. CAPOZZOLA: It's actually the
6 quarters where I -- or that I will -- I'm really
7 struggling with. But here I do have some preferences.
8 There are two that I just like visually here a lot. I
9 like number 11. And, you know, this is not -- this
10 doesn't look like a typical coin.

11 You know, it's going to look nice on a
12 half dollar. I think it's really kind of a
13 great -- you know, has players. You know that they
14 are engaged in wheelchair basketball with -- while
15 letting the players themselves, rather than the
16 wheelchair, be the main actor here. That's number 11
17 if --

18 Russell, if you can put that up next.
19 Thanks.

20 And then, like the CFA, I thought CFA's
21 choice was number 7, I thought 7 is strong. But if we
22 were to go with that, I do wish the people could be a

1 little bit bigger and we could see, you know, if their
2 faces would turn a little bit so that, again, we could
3 center the wheelchair basketball players at least as
4 much as the wheelchairs that they are playing in.

5 And that's really all I have to say at
6 this point. I'm looking forward to hearing more.

7 MR. SCARINCI: Okay. Let's go to
8 Kellen.

9 Kellen, you're next.

10 MR. HOARD: Sure, Donald. I was also
11 hoping to go last like Chris. But that's okay. I can
12 go. Put me later on the quarters as well if you
13 could.

14 Let's see. For the half dollars, to
15 me, number 1 actually really stood out. I think with
16 this space that we have on this piece, we can do
17 something pretty bold, pretty big. We want to be
18 taking advantage of something unique.

19 And this is -- you know, this is a coin
20 that doesn't circulate widely. We should do this as
21 an -- as kind of a bolder art piece rather than going
22 kind of softly or gently or classically.

1 I think this is a cool angle. It feels
2 like dynamic motion. It feels -- I love -- and I
3 didn't realize that it -- this is a move unique to the
4 sport.

5 To me that's part of the reason to lift
6 up these sports, these designs, is to show their
7 uniqueness as an athletic exercise and to show, you
8 know, their compelling nature beyond, you know, just
9 basketball purely, actually, as wheelchair basketball
10 as a unique endeavor.

11 And so to me, you know, showing this
12 unique move is really kind of a powerful and exciting
13 thing. I thought this was quite neat.

14 The other one, like Chris, I liked
15 number 11. You know, it feels classic. It feels
16 intense. It feels in motion. I think motion has to
17 be a critical part here, you know, because it's a
18 critical part of the sport.

19 In fact, I feel that of any of these
20 quarters and a half dollars we discussed. And again,
21 it feels like it uses that space well and is something
22 that grabs you.

1 I also really like the balance between
2 the players and having multiple players interacting
3 with each other. I think that's a valuable thing, to
4 show the dynamics of this sport in particular, that it
5 is not a solo endeavor. So I will be giving my points
6 to those ones in particular.

7 The other ones just either didn't quite
8 grab me as much or I felt like they didn't use the
9 space as well as they could or they were unbalanced or
10 overly crowded. And so I think these two really kind
11 of stand out as the way to go. And that's it for me.

12 Thank you.

13 MR. SCARINCI: Okay. Sam Gelberd.

14 MS. SULLIVAN: Excuse me, Mr. Chair.

15 If I could interrupt, I've got the --

16 Russell, if you'll let me share.

17 I can pull up the Kennedy that you
18 recommended very quickly just so you can see it.
19 Apologies for the slight delay here. So let me know
20 if you can see that.

21 MR. SCARINCI: Yeah.

22 MS. SULLIVAN: So again, we don't have

1 a final selection. This was the -- this was
2 your -- the CFA's -- or CCAC's -- sorry -- recommended
3 design. So --

4 MR. SCARINCI: Well, you -- what was
5 the other one? You know they're not going to pick
6 this one.

7 MS. SULLIVAN: The CFA's recommended
8 design?

9 MR. SCARINCI: Yeah.

10 MS. SULLIVAN: That's a good question.

11 If one of my team can ping me very fast
12 which one it is, I will scroll to it. I do not know
13 which one it is.

14 MR. SCARINCI: There's a Franklin one;
15 right?

16 MS. SULLIVAN: Give me the number.

17 MR. SCARINCI: There's something other
18 than -- are they all Kennedy that we picked, that we
19 looked at?

20 MS. SULLIVAN: I mean, they're supposed
21 to be. Yes.

22 MR. SCARINCI: Okay.

1 MS. SULLIVAN: Because it's Kennedy.
2 So this was the CFA's recommendation among the two.
3 So it's this one, CFA. This one, CCAC.

4 MR. MORAN: CFA's not going anywhere.
5 We're far better. Thank you, Megan.

6 MS. SULLIVAN: You're very welcome.

7 MR. SCARINCI: Thank you, Megan.

8 MR. SAUNDERS: I can't see up on my
9 screen.

10 MR. SCARINCI: What's up Sam?

11 MR. GELBERD: That wasn't me, Don. I
12 think that was John.

13 MR. SAUNDERS: I'm saying I can't see
14 the designs up there. I'd kind of like to see them
15 too. I don't know why. Maybe just my screen's wrong.

16 MR. SCARINCI: Oh, so, Megan, can you
17 show the designs in a bigger -- so go to the next page
18 to the -- yeah, the final pages with all the designs
19 on them. There you go.

20 How's that? Is that better, John?

21 MR. SAUNDERS: All I can see is a
22 sailboat. Little gold coin with a sailboat on it.

1 MR. SCARINCI: What sailboat?

2 MS. SULLIVAN: It sounds like his is
3 frozen from when I scrolled through the obverse
4 designs. It sounds like his screen has frozen.

5 MR. SCARINCI: Yes.

6 MS. SULLIVAN: John, you may want to
7 turn off your camera. Sometimes that will reset, kind
8 of help your stream a little bit.

9 MR. SAUNDERS: Okay.

10 MS. SULLIVAN: So give that a shot and
11 see if that corrects everything for you.

12 MR. SAUNDERS: I don't dare try to -- a
13 bunch of stuff because I'll lose the meeting
14 completely and never get back on it. But no. But
15 I'll look elsewhere. Or maybe you can text it to me.

16 MR. SCARINCI: Let me come back to you.

17 MR. SAUNDERS: Let's go on with the
18 meeting. I don't need to -- have to see it.

19 MR. SCARINCI: John, I'll come back to
20 you; all right?

21 Let's -- because, you know, and, Megan,
22 if you could send him a copy while we're -- while I

1 switch to Annelisa Purdie.

2 MS. SULLIVAN: Sure thing.

3 MS. WARREN: Sir, you had Sam up, and I
4 don't think Sam spoke. This is Jennifer.

5 MR. SCARINCI: Oh, Sam. Oh, I'm sorry,
6 Sam. Go ahead please.

7 MR. GELBERD: That's okay, Donald.
8 That's all right. So yeah, this is Sam Gelberd.
9 Thank you, Mr. Chairman.

10 With the designs, I do prefer the ones
11 that depict two players in the heat of competition. I
12 believe it's a better representation of a very intense
13 Paralympic sport. It's more dynamic.

14 Though I did appreciate most of the
15 artwork showing individual players, particularly
16 number 1, as Kellen just brought up. It's a very
17 dynamic portrayal.

18 But I just don't think it does this
19 design justice for what we need for this coin. I did
20 want to see two players. So I like -- I really leaned
21 more toward designs 7 through 11.

22 Design 6, if I may, I'm glad that

1 there's two players. But it just seems a very
2 unrealistic depiction. And it's not because it's a
3 male and female athletes.

4 It just looks -- I've never seen a
5 scene like this in any basketball game I've ever
6 watched, played in, coached. I just think it really
7 misses the mark.

8 Design 7 through 11, much more dynamic.
9 And I really gravitated ultimately toward design 11.
10 Design 11, it just really, I think, lives up to the
11 challenge of the artistry and the due respect for this
12 sport.

13 Whether or not we'd be able to show
14 the -- both athletes in a manner that would allow for
15 us to show the jersey numbers 19 and 48 as previously
16 mentioned, I'd be fine if we were able to make some
17 modification that would allow for that.

18 But I just think for a half dollar
19 sized coin, this is a very artistically interesting
20 design. When I've seen wheelchair basketball, it's
21 just a scene that I think you would see in almost any
22 game.

1 It -- you know, I like that you see a
2 little bit of the wheelchairs at the bottom with the
3 cambered wheels. Although for these coins, I
4 definitely think half dollar should be on the reverse
5 and the data on the obverse. But I know that's a
6 losing battle, so I won't get into that anymore. But
7 ultimately I do prefer design choice 11 for this.

8 And those are my thoughts, Mr. Chair.
9 Thank you.

10 MR. SCARINCI: Thank you.

11 John, are you ready, John?

12 MR. SAUNDERS: Soon as I can get
13 unmuted.

14 MR. SCARINCI: Okay.

15 MR. SAUNDERS: I thought a lot of these
16 designs were really good. I -- with Kellen, design 1
17 is very dynamic. I liked it an awful lot.

18 No one's commented on this 5 series,
19 but I think the determination of that lady's face is
20 really something else. I think those designs were all
21 well done. I think I like 5A best of them or 5B
22 second best. But I like the determination.

1 I also like the fact that it shows her
2 amputated legs. It's kind of sticks in your face that
3 this is -- you know, these people are in wheelchairs
4 for a reason and shows how they have overcome so much
5 to do things.

6 I liked 07, the fact that it had two
7 players in it. But I didn't really like the fact that
8 their faces were pretty much hidden. Of the
9 two-player ones, I like 11 best. The one thing I did
10 like in 07 was it showed a man and a woman as opposed
11 to two men.

12 But I like 1, a 5, and 11, just like
13 Dr. --

14 MR. SCARINCI: 1, 5, and 11.

15 Okay. Annelisa Purdie.

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

17 This is Annelisa Purdie. One
18 thing -- and thank you as well to Mr. Torres for being
19 here with us today.

20 One thing as well that I was looking
21 for in these coin designs was the action of wheelchair
22 basketball itself. I think it's -- all of these

1 designs have something about them that was very
2 interesting to see in their elements in each of them
3 that I like.

4 But the game itself is paramount in
5 terms of what -- trying to portray here. And so I was
6 looking for examples where there were two players
7 there.

8 For the first design, this turn is
9 excellent. You could get the sense of motion. My
10 concern with O1 however is that wheel, that does look
11 a little more like an orange slice more than a
12 cambered wheel, particularly since you can see the air
13 coming through the spokes of the other ones.

14 And this one seems opaque. That was
15 the main concern I had with this. But this one is
16 definitely getting merit points from me because of the
17 muscle action and the turn in there.

18 Regarding 5 series, I like the circular
19 perspective on each of these. For 5B, this is also
20 something that we've never seen on a coin before.

21 But my main concern with this one is
22 that, if we're looking down through the net -- and

1 this is just a nitpicky art thing -- then technically
2 she would be flat on the floor. And that would defeat
3 the purpose of what the coin is going to look like.

4 I understand the framing perspective of
5 it. But in terms of stents, it's just a little off in
6 that way. But the details here are beautiful. And I
7 like the integration of the basketball net itself.

8 For design 10, this one I understood
9 the emphasis on action and wheelchair basketball does
10 get very intense. But this seems a bit dangerous as
11 well, the way that they're positioned. Again, it
12 seems like they're about to knock into each other
13 versus blocking one of the shots.

14 So my points are also going to go to
15 number 7, design number 7, barring the basketball
16 framing the "Of the United States of America." I
17 think that that's a little bit of overkill as well. I
18 think that if the basketball were positioned a little
19 differently, but this works well.

20 And my favorite is also going to be
21 number 11. I think that it shows the framing and the
22 notes, the framing of the chairs well, the dynamism of

1 the game itself. One gets the sense that someone is
2 going to take this shot. And it is very exciting in
3 terms of this perspective.

4 But all of these designs have something
5 in there. I like different elements in each of them.
6 And I also want to commend the artists on their work,
7 really experimenting with some unique perspectives
8 that we haven't seen on coins before.

9 And I think that they're very
10 effective. Not sure how they would work on a coin
11 itself. But these perspectives still here are very,
12 very unique. And they were good to look at.

13 And those are my thoughts. Thank you.

14 MR. SCARINCI: Thank you.

15 Jeanne Stevens-Sollman.

16 MS. STEVENS-SOLLMAN: Thank you, Mr.
17 Chair.

18 This is Jeanne Stevens-Sollman. I
19 commend the artists for this series. I think this was
20 a very complicated concept to grasp, the equipment
21 especially, but also the action.

22 And I'm very intrigued with the

1 different angles that are presented today. I agree
2 with my colleagues with number 1. It is nice; it's
3 simple. I think that would make a great coin.

4 However, I am going to send most of my
5 votes to number 7 because we have two players. And
6 we're -- after speaking with Billie Jean King, it's
7 nice to see the equality, to see male and female on
8 this coin. I think that this is a good representation
9 of the basketball.

10 I also like number 11, so those two
11 designs are going to have my vote. And when you look
12 at 07, I think this is particularly interesting that
13 07 has -- their feet are contained in the chair. And
14 it helps them, you know, stabilize the chair.

15 This is, I think, really important. I
16 love how the artist has depicted this. So this is one
17 of my favorites.

18 That's all, Mr. Chairman. Thank you.

19 MR. SCARINCI: Okay. Thank you.

20 Dr. Harcourt Fuller.

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

22 This is Harcourt Fuller. In general, I

1 like the designs that feature two people because this
2 is a, you know, basketball competition. But with that
3 said, I do appreciate Kellen's comments on design 1.

4 I think it's a striking design because
5 it really shows -- it shows everything really. It
6 shows the whole person. It shows the wheelchair. It
7 shows the basketball. And I like the numbers, you
8 know -- the number on his jersey. So that's -- I'll
9 be giving some points to that.

10 I also like the 5 series as well.
11 I -- again, I think it's very striking. I like the
12 jersey and just all of the design elements in that
13 one.

14 Can we got to 5 -- what was that -- 5A
15 please? Yes, it's 5A. Okay. Right. So I like that
16 one. And then 5B, let's see, 5B. So this one, I
17 think it's too busy. I think showing the net, it
18 confuses you, I think for me. I -- so I think that
19 one is too busy. So I'm not going to give that a lot
20 of points.

21 Can we go to a 6, please? I do like
22 this one even though it's kind of static. And

1 it -- you know, it doesn't show motion. But
2 I -- this -- what is -- what this says to me is this
3 is a face off. You know, and so I will give this some
4 points as well.

5 And then can we go to 8, please. I
6 really like this one. Of all the coins, I think that
7 this shows a lot of motion, the basketball going up.
8 The two players are -- you know, are contesting the
9 play. And I think it's really nice.

10 But ultimately I think that I agree
11 with my other colleagues who likes 11 -- like 11. I
12 really think it's a very classy coin. It's very
13 intense. And I think this is probably the best design
14 out of the lot.

15 Those are my comments. Thank you.

16 MR. SCARINCI: Thank you, Harcourt.

17 Mike Moran.

18 MR. MORAN: Thank you, Donald.

19 As everybody was googling, I was -- or
20 talking, I was googling wheelchair wheels to take a
21 look at number 1. I like number 1. I like the fact
22 that it's at an angle. It is conveying dynamic

1 motion.

2 I think the artist meant for -- to
3 convey the fact that those wheels are in motion too
4 and moving fast. And that's why he chose not to give
5 you much of -- or give you any outline through the
6 spokes of the wheel.

7 The only objection I have to it is that
8 hair looks -- it's straight out of the 1950s. And it
9 looks like it's got Brylcreem all over it. That would
10 have to be redone if we were to choose it.

11 I also like the 5 series. And when you
12 look at the 5 series, you see her hair is conveying
13 motion. It's very effective. You realize that this
14 is definitely a wheelchair athlete, no question about
15 it. And it fills the frame.

16 The 5B -- let's look at 5B. My first
17 impression of that was "Wow, this would make a great
18 reverse for a coin." You've got the net as the -- in
19 place of the traditional olive or laurel wreath around
20 the edge and all.

21 And then you've got the girl in the
22 center. I still think that works. And it does suck

1 you in. But I -- it doesn't wear well with me. Let
2 me put it that way.

3 And then let's go to number 11. And
4 I'm going to knock one down here. If you take your
5 hand and put it over the bottom third of the coin and
6 just blot out the bottom third of the coin, this is
7 anybody on a basketball court. There's no originality
8 here. None at all. This is just typical pickup
9 street ball.

10 And to me, 5 and 1 are superior because
11 it's clearly about wheelchair athletes. You don't
12 have to put your hand over the -- or take your hand
13 off the bottom to see it. It's -- just that these
14 guys are handicapped is not all that clear in this
15 one. And I think that defeats the purpose of the
16 design.

17 Thank you, Donald.

18 MR. SCARINCI: Thank you.

19 Art Bernstein.

20 MR. BERNSTEIN: This is Arthur
21 Bernstein. There are three designs that I'd like to
22 speak to as my preferences. Obverse 3, I find the

1 design to be simple. Yet it's very clear what's being
2 celebrated. And I appreciate all of the negative
3 space. Also, please note the seams on that
4 basketball, which I'll speak to in a moment.

5 I also would support designs 6 and 7.
6 Again, I appreciate the co-ed nature of those two
7 designs.

8 I wanted to mention two design concerns
9 I have. First is the -- there are several designs
10 that depict the floorboards of a basketball court.
11 You can look at design 4 as an example or design 5.

12 I don't understand why numerous boards
13 are missing. To me, this signifies a certain
14 incompleteness, which I think is entirely the wrong
15 message to be sending.

16 My second design concern has to do with
17 something I mentioned during the technical discussion.
18 And that is the basketball itself. Several people
19 have spoken favorably to design 1, design 8.

20 In both of those designs,
21 they're -- the players are using the NBA-style ball as
22 opposed to the Molten ball, which we talked about. So

1 if we ultimately pick design 1 or design 8, I think we
2 need to be clear on what ball should be depicted.

3 Thank you, Mr. Chairman.

4 MR. SCARINCI: Thank you, Art.

5 Peter van Alfen.

6 MR. VAN ALFEN: Thank you, Mr.

7 Chairman.

8 I am really quite particular to number
9 1. I think that this is a very strong, very dynamic
10 design. I really like the foregrounding of the wheel
11 and the basketball, both these circles that then are
12 reflected as well in the circle of the coin itself.

13 So I think that this overlapping of
14 circles and so forth really is quite strong in terms
15 of design, as is the pose and the angle and just the
16 strength overall.

17 I'm also quite taken by the 5 series.
18 I think that this also is quite dynamic and, again,
19 underscores the nature of wheelchair basketball.

20 Like many of my other colleagues, I
21 really like number 11 as well. I think that the use
22 of negative space here, the fact that there isn't a

1 tremendous amount of overlap with some the elements as
2 there is with some of the other two player designs, I
3 think works well, that there's space, good use of
4 negative space.

5 But like Mike expressed, I also share
6 concerns that, if you step away a little bit from
7 this, it doesn't look a great deal different than,
8 say, a normal basketball. So my preference overall is
9 very strongly with number 1.

10 So thank you.

11 MR. SCARINCI: So I'll be brief. I
12 agree with Peter. I like 1. I like design number 1
13 the best. I think it has -- it displays action. At
14 the same time, it really depicts the subject matter in
15 a very powerful way.

16 I am biased towards single images like
17 this that are powerful and stand out as opposed to
18 more complex designs, even though this is a
19 quarter -- this is a half dollar sized palette.

20 As to as my concern about 11 -- and I
21 was -- I -- you know, I kind of share what everybody
22 was saying about 11 for those who liked it. The

1 problem I have is exactly what Mike said.

2 You know, it's so -- such a
3 small -- the wheelchair component of this is dark.
4 It's at the bottom. It's -- you know, and I know Joe
5 will do a great job in the sculpt. I hate -- I know
6 he hates that word. I didn't know that.

7 But you -- you know, but I know he'll
8 do a great job in the sculpt. And he'll make it pop
9 if we choose this coin. But -- you know, but I think
10 on a half dollar, you know, where it's -- the whole
11 thing is Paralympic sports, I think number 1 sends
12 that message more powerfully.

13 You know, and the big image on the half
14 dollar pallet will really pop, I think. I -- you
15 know, without anything, I don't like the concept of
16 "Wheelchair Basketball," the word of it. But, you
17 know, it's on all the designs. And, you know, I guess
18 that's what this is. So we're saying what it is.

19 In any event, that -- those are my
20 thoughts.

21 So are there any questions at this
22 time? And does -- and, you know, are there any

1 questions particularly or comments from Joe or Mike
2 Costello? Any questions first from the CCAC?

3 All right. Mike and Joe, do you -- Joe
4 Menna do you have anything?

5 MS. WARREN: Donald, John Saunders has
6 his hand up.

7 MR. SCARINCI: Oh, John.

8 Thank you.

9 MR. SAUNDERS: Question. I should know
10 this. But I don't. Is Paralympics basketball
11 typically played co-ed, or is it typically played with
12 a separation of sexes?

13 MR. TORRES: It's sexes.

14 MR. SAUNDERS: Thank you.

15 MR. SCARINCI: Okay. Anyone else? Any
16 comments from Mike Costello or Joe Menna?

17 MR. COSTELLO: I have no additional
18 comments. Thanks.

19 MR. MENNA: And, Mr. Chairman, this is
20 Joe Menna. I was just being playful with the word
21 sculpt. I don't care if you call them baked potatoes.
22 You guys are the CCAC.

1 MR. SCARINCI: That's okay, Joe.

2 You're the chief engraver. You can say --

3 DR. FULLER: Mr. Chairman.

4 MR. SCARINCI: Yes.

5 DR. FULLER: Yeah, this is Harcourt
6 Fuller. I forgot who just asked if -- I think it was
7 John, whether or not wheelchair basketball is co-ed,
8 or, you know, single sex. Since it's not co-ed, how
9 do we feel about representing male and female on a
10 single coin? Is that an issue for members of the
11 committee or not?

12 MR. SCARINCI: Well, that's a good
13 question. I don't think it's an issue for any members
14 of the Committee, but I won't speak for everyone.

15 Chris.

16 DR. CAPOZZOLA: I think there's a
17 distinction to be made between how it is -- how people
18 compete in the Paralympics per se and then how people
19 might play the sport.

20 And I think, if the Paralympics feature
21 both men's wheelchair basketball and women's
22 wheelchair basketball, I don't think we're inaccurate

1 in putting a man and a woman, you know, in -- on the
2 same coin and certainly in everyday wheelchair --

3 DR. FULLER: Thanks, Chris. That makes
4 sense. Thanks.

5 MR. SCARINCI: Okay. If there's no
6 other questions or comments, let's take 15 minutes to
7 score. Let's send your score sheets in. And then
8 we'll reconvene at 3:15 p.m.

9 MS. WARREN: Donald, do you -- I don't
10 know if we need 15 minutes. We may just need five or
11 ten.

12 MR. SCARINCI: Then let's convene at
13 ten after three.

14 MS. WARREN: Okay. Thank you.

15 MR. SCARINCI: Okay.

16 (Off the record.)

17 MR. KENNEDY: All right. Thank you.

18 On the wheelchair basketball reverse,
19 the scores are as follows. Reverse 1 is the top point
20 getter at 27. Reverse 2, three points. Reverse 3,
21 three points. Reverse 4, five points. Reverse 4A,
22 two points. Reverse 5, 13 points. Reverse 5A, nine

1 points. Reverse 5B, six points.

2 Reverse 6, five points. Reverse 7, 12
3 points. Reverse 8, seven points. Reverse 9, five
4 points. Reverse 10, one point. And then reverse 11,
5 21 points. And that's out of a possible 33.

6 MR. SCARINCI: So reverse 11 carries.

7 Art, do you want to --

8 MR. KENNEDY: Reverse 11 is the second
9 vote getter, 21. Reverse 1 is the top vote getter at
10 27.

11 MR. SCARINCI: Oh, okay. I'm sorry.

12 Art.

13 And then after Art, anyone else who
14 wants to speak on this?

15 MR. BERNSTEIN: Mr. Chairman, this is
16 Art Bernstein. I move that we recommend design 1 as
17 the recommended design. But I further recommend that
18 we direct that the ball be changed to correctly depict
19 the Molten basketball.

20 MR. SCARINCI: Say again, please, the
21 last part.

22 MR. BERNSTEIN: I want the design to

1 correctly reflect the basketball that is used in the
2 Paralympics, which is the Molten basketball.

3 MR. SCARINCI: Okay. So you're moving
4 to adopt design 1 with the modification to the
5 basketball?

6 MR. BERNSTEIN: That is correct.

7 MR. SCARINCI: Okay. Is there a
8 second?

9 MR. SAUNDERS: John Saunders here. I
10 second.

11 Okay. It's made and seconded.

12 Discussion on the motion, anyone?

13 Seeing no discussion on the motion, all
14 those in favor of the motion as stated by Arthur
15 Bernstein?

16 MULTIPLE SPEAKERS: Aye.

17 MR. SCARINCI: Anyone opposed?

18 Okay. Motion carries with the
19 modification to the basketball.

20 Do you need any further clarification,
21 Joe Menna, as to the basketball?

22 MR. MENNA: No, I believe -- with

1 Megan, we'll work that out.

2 MR. SCARINCI: Okay. There you go.

3 Thank you.

4 All right. Let's -- I'd like to thank
5 Matthew Torres for joining us. And -- you know, and
6 there's sunlight there at the end of this very long
7 grouping of designs.

8 Let's move to the next design
9 portfolio, which is the reverse candidate designs for
10 five 2027 American Youth Sports Quarters. Megan
11 Sullivan, Acting Chief of Design Management, will
12 present the portfolio.

13 MS. SULLIVAN: Thank you very much.

14 And I can quickly share with you the
15 designs -- the two designs that were recommended for
16 the obverse. Again, we do not know yet what the
17 obverse is. We have not had that selected yet. But I
18 am attempting to share this. And it is slow.

19 Okay. Here, so to share this, this
20 obverse is -- this was your recommended design for the
21 quarter obverse. The CFA in their letter indicated
22 that they commented favorably on this, found it strong

1 and timeless. But they ultimately recommended this
2 design, 3A.

3 So those are the two designs that were
4 recommended. Again, the Secretary has not yet made a
5 selection. So these were the two that were
6 recommended by the two committees: 3A and -- I'm
7 sorry.

8 MR. SCARINCI: Oh, is that -- oh, so
9 these are the quarters. We didn't review these.

10 MS. SULLIVAN: You did. You did review
11 them. You reviewed them on your November 18th
12 meeting.

13 MR. SCARINCI: Which --

14 MS. SULLIVAN: You reviewed these
15 designs and recommended --

16 MR. SCARINCI: Which --

17 MS. SULLIVAN: You recommended this
18 design here.

19 MR. SCARINCI: Oh, okay. Good.

20 MS. SULLIVAN: Okay?

21 MR. SCARINCI: Okay. Thank you.

22 MS. SULLIVAN: So that is the obverse

1 design portfolio.

2 So moving in to the reverse designs,
3 the Circulating Collectible Coin Redesign Act directs
4 the Secretary of the Treasury to redesign and issue
5 quarter and half dollar coins each year from 2027 to
6 2030. The reverses of each quarter must be emblematic
7 of sports played by American youth.

8 Artists were required to depict a young
9 person or young people in each submitted design. In
10 doing so, this keeps the design focus on young people
11 and their relationship to the identified sports.

12 So with your permission, Mr. Chair, I
13 will walk through all five sports and allow you to
14 discuss together, unless you would prefer to do it
15 separately.

16 MR. SCARINCI: No. We could do it
17 together.

18 MS. SULLIVAN: So we'll begin with
19 baseball. The earliest references to baseball in
20 America date to the late 18th Century and may have
21 been an evolution of European games played with stick
22 and ball.

1 By the middle of the 19th Century, the
2 rules of baseball were refined by organized teams in
3 New York City with professional baseball beginning in
4 the post-Civil War era. Youth participation in
5 baseball followed the upward trend of baseball's
6 popularity through the end of the 19th Century and
7 into the 20th.

8 By then, young Americans often played
9 pickup baseball on city streets or sandlot.
10 Organizations like the YMCA in the 1910s and the
11 American Legion in the 1920s incorporated organized
12 baseball into their community activities.

13 In 1938, Williamsport, Pennsylvania
14 resident Carl Edwin Stotz began recruiting family,
15 friends, and volunteers to create several youth
16 baseball teams sponsored by local businesses.

17 He worked out the field dimensions,
18 equipment sizes, and other regulations of what became
19 Little League baseball. Little League's rise
20 coincided with post-war suburbanization. As families
21 moved to suburban neighborhoods, baseball diamonds
22 became common in parks and schools.

1 By 1960s, millions of boys were
2 participating. The organization became one of the
3 most recognizable youth sports institutions in the
4 world.

5 In 1974, Little League officially
6 amended its charter to allow girls to play. This was
7 a milestone in American sports history reflecting the
8 broader women's rights movement and the passage of
9 Title IX.

10 While girls participation in baseball
11 grew, many eventually gravitated towards softball,
12 which promoted as the parallel sport for women
13 athletes. Required inscriptions here are "United
14 States of America," "2027," and "Baseball."

15 And I will note again here, because we
16 are featuring both baseball and softball in this year
17 of coin designs, the artists depicted boys for the
18 baseball coin because it is more traditionally played
19 by boys. And conversely, you will see that girls are
20 depicted in softball because it is more traditionally
21 played by girls.

22 So if we have the designs available, we

1 can walk through them. Otherwise I can pull them up
2 very quickly. Here we go.

3 Thank you, Roger.

4 All right. Design number 1 depicts a
5 young baseball player stepping up to the plate in
6 front of a chain link fence. A young catcher also
7 awaits the pitch. This was the CFA's preferred
8 design. They felt it had a Norman Rockwell feel. But
9 they requested that we pull down the catcher's mask.

10 Moving to design 2 presents a young
11 baseball hitter in the foreground confronting an
12 incoming pitch. In the background, a young pitcher
13 appears on the mound following through on the pitch.
14 The sun sets in the lower right.

15 In design 3, a young baseball player
16 struggles to balance a heavy bat and hit a ball off of
17 a tee.

18 Design 4 shows a young ball player
19 catching a fly ball in his glove. A baseball field
20 appears in the background with a date incused into
21 left field.

22 Design 5 features a young baseball

1 player batting. Design 7 presents a young baseball
2 player of a previous generation at bat. A baseball
3 stitch pattern frames the composition.

4 Design 8 depicts a young boy in a
5 batting stance about to take a swing. The background
6 features a Little League style baseball, which is
7 specialized with raised seams to allow a better grip
8 in smaller hands.

9 Design 9 features a row of young
10 baseball players in a dugout waiting for their turn to
11 bat. Their jerseys collectively display the date of
12 issue and the -- their jerseys collectively display
13 the date of issue.

14 Moving on to the next portfolio is
15 golf. Golf traveled with European colonists in the
16 17th Century to America with accounts of golfing and
17 shipments of golf equipment as early as 1650.

18 Informal tournaments began in the late
19 18th Century with several clubs established by the end
20 of the 1880s: the United States Golf Association in
21 1894 and the Professional Golfers Association of
22 America in 1916.

1 During the early 20th Century, there
2 were no formal youth programs. Instead, young golfers
3 learned by tagging along with parents, caddying, or
4 hitting balls on the fringes of club courses.

5 While the cost of participating in
6 golfing made a barrier for young people, local and
7 national junior tournaments were established to allow
8 and encourage youth access to the game. The Western
9 Golf Association established the first National Junior
10 Championship in 1914 called the Western Junior.

11 The 1920s and 1930s also saw the rise
12 of caddy programs. For many working-class boys,
13 caddying was a gateway into golf. Clubs often allowed
14 caddies to play the course during off hours, giving
15 them exposure to the game they might not have
16 otherwise had.

17 Some of these young players became
18 outstanding golfers with caddy programs serving as an
19 important democratizing force in an otherwise
20 exclusive sport.

21 As golf grew in popularity during the
22 early 20th Century, spurred by figures like Bobby

1 Jones, the demand for youth competitions increased.
2 In 1916, the United States Golf Association held the
3 first U.S. Junior Amateur Championship. The event
4 helped establish a model for organized youth golf,
5 establishing competition among boys under 18.

6 Following World War II, golf
7 experienced a boom in popularity. The rise of
8 television, which broadcast tournaments to national
9 audiences, helped make stars like Ben Hogan and Arnold
10 Palmer household names. Their popularity inspired
11 many children to take up the game.

12 Local golf associations, country clubs,
13 and the PGA of America began investing in programs
14 designed for youth.

15 This era also saw the creation of the
16 Ladies Professional Golf Association, founded in 1950.
17 The LPGA is the oldest continuing women's professional
18 sports organization in the United States.

19 During the 1990s, junior golf
20 participation surged. Golf camps, clinics, and school
21 programs multiplied across the country. Perhaps most
22 importantly, golf began to shed its image as a sport

1 for elites. Today, youth golf is more diverse,
2 accessible, and competitive than ever before.

3 Incriptions on the designs are "United
4 States of America," "2027," and "Golf."

5 So Design 1 features a young golfer
6 with her father as a caddy yelling "Fore." The role
7 reversal demonstrates the way parents support their
8 young athletes.

9 Design 2 depicts a young golfer
10 watching his shot fade into the distance. He's
11 positioned on the surface of a gigantic golf ball,
12 evoking the curvature of the Earth.

13 Design 3 presents two young golfers:
14 one with his bag and the other waiting to putt. The
15 upper portion of the design features a golf course
16 with a bridge, tree hazards, and a sand trap.

17 Design 4 features three student golfers
18 practicing their swings. In the inscription of
19 "Golf," the O is replaced with a golf ball and the L
20 with a flag pole. And this is the CCAC's -- or the
21 CFA's -- sorry -- the CFA's recommended design.

22 Design 5 features a young golfer

1 putting onto a green. The inscriptions "2027" and
2 "Golf" are incused into the green. Design 6 centers a
3 young golfer in motion with both backswing and
4 follow-through depicted. The golfer is in full relief
5 holding his finish.

6 Design 7 features a young golfer
7 swinging a golf club, framed by a golf ball-patterned
8 background. Design 8 features a young golfer teeing
9 off with the tee -- green and tee visible in the
10 distance and flanked by trees.

11 Design 9 portrays the three stages of a
12 swing. The lines behind the golfers are
13 representations of the motions of the swing. Design
14 10, a young man watches as his putt approaches the
15 hole. And Design 11 depicts a young boy practicing
16 his golf swing and eyeing the flag off in the
17 distance. That completes the golf portfolio.

18 Moving on to the next portfolio,
19 soccer. Soccer first took root in the U.S. during the
20 late 19th and early 20th Centuries, primarily through
21 immigrant communities who brought the game with them
22 from Europe. German, Italian, Polish, and British

1 immigrants helped establish local clubs and leagues in
2 cities such as St. Louis, New York, and Philadelphia.

3 While adult leagues flourished in these
4 enclaves, youth participation was initially informal.
5 Children played in sandlots, parks, and empty streets,
6 often with makeshift goals and minimal organization.

7 The first organized youth leagues began
8 to appear in the 1920s and '30s, typically sponsored
9 by clubs or churches. These teams were less about
10 structured competition and more about keeping cultural
11 traditions alive.

12 Unlike baseball or American football,
13 soccer lacked broad national infrastructure for young
14 people.

15 Suburbanization in the 1950s and 1960s
16 also played a critical role in the sport's
17 popularization. As new suburbs expanded, towns looked
18 for accessible sports programs to engage growing
19 numbers of children.

20 Organizations such as the Catholic
21 Youth Organization and local YMCA programs began
22 offering soccer to children. The American Youth

1 Soccer Organization was founded in 1964. And the U.S.
2 Youth Soccer Association was founded in 1974.

3 These organizations became important
4 engines of growth for the sport, setting standards,
5 sanctioning leagues, and connecting grassroots
6 programs to larger national structures.

7 In 1972, the passage of Title IX
8 mandated sex-based equity in federally-funded
9 education programs, including athletics.

10 And soccer, with its relatively low
11 cost and inclusive structure, quickly became a popular
12 sport for girls. This dramatically expanded the youth
13 soccer pool, making the U.S. one of the first
14 countries to develop girls' soccer on a mass scale.
15 By the mid-1980s, soccer had become one of the fastest
16 growing youth sports in the country.

17 From the World Cup being held in the
18 United States in 1994 to the Women's National Team
19 winning the inaugural Women's World Cup in 1991 and
20 again in 1999 to the founding of a new professional
21 soccer league, the Major League Soccer in 1996; the
22 soccer landscape in the United States inspired

1 generations of young people to participate.

2 Today, youth soccer serves over 3
3 million registered players annually in the United
4 States with millions more playing informally. It has
5 become a rite of passage for many American children
6 and a vital contributor to the nation's athletic
7 culture.

8 The inscriptions on these designs are
9 "United States of America," "2027," and Soccer."

10 Design 1 features a young soccer player
11 raising her arms and shouting as she celebrates
12 scoring a goal. In the foreground, part of the soccer
13 ball is visible. And this is the CFA's
14 recommendation.

15 Design 2 depicts a team of boys playing
16 soccer. The boy with the ball is showing his
17 dribbling skills. Design 3 features a young soccer
18 player moving quickly up the pitch. The inscription
19 "Soccer" and "2027" are incused into horizontal lines,
20 suggesting movement.

21 Design 5, a young soccer player
22 joyfully executes a mid-air overhead shot. Design 6

1 depicts a young boy running to head a soccer ball.
2 The design also features patterned lower background
3 suggesting the geometry of panels on older-style
4 soccer balls.

5 Design 7 shows the silhouette of a
6 young girl as she's kicking a soccer ball. The figure
7 is incused into and framed by a larger soccer ball.
8 Design 8 shows a young soccer player taking a free
9 kick.

10 Design 9 depicts a decisive movement in
11 a soccer game. The young player on the right shoots
12 the ball towards a goal. And in the background, a
13 young goaltender leaps to block the shot. The ball
14 replaces the O in the inscription "Soccer."

15 Design 10 presents two young soccer
16 players vying for control of the ball.

17 And that concludes the soccer
18 portfolio.

19 MR. SCARINCI: Thank you.

20 MS. SULLIVAN: Moving in to the
21 softball portfolio, what began as an improvised indoor
22 version of baseball in the late 19th Century evolved

1 into a structured sport with its own rules, identity,
2 and worldwide reach.

3 Originally, softball was called indoor
4 baseball. The ball was softer and larger than a
5 standard baseball, the field smaller, and the rules
6 adjusted for indoor play with the first printed rule
7 book appearing in 1889.

8 Because it could be played indoors
9 during the cold Midwest winters, the game spread
10 rapidly through recreational clubs, firehouses, and
11 military units.

12 The name softball itself did not appear
13 until 1926 when Walter Hankinson, a YMCA official,
14 used it during a meeting of the National Recreation
15 Congress.

16 By then, the sport's identity had
17 started to solidify and its popularity spread across
18 the United States. YMCA, organizations, schools, and
19 community centers were key to this expansion.

20 The Amateur Softball Association was
21 founded in 1933 in Chicago, coinciding with the city's
22 Century of Progress World's Fair. The ASA became the

1 central governing body responsible for standardizing
2 rules and organizing national tournaments.

3 Men initially played softball as a
4 recreational version of baseball. But the sport soon
5 became strongly associated with women's athletics.

6 In the early 20th Century,
7 opportunities for women in competitive sports were
8 limited, particularly in comparison to men's baseball,
9 basketball, or football. Softball offered a
10 socially-acceptable alternative for women.

11 By the 1920s and '30s, women's softball
12 leagues flourished in cities around the country.
13 Company-sponsored teams provided both recreation and
14 publicity, while community leagues gave women an
15 outlet for athletic competition.

16 Softball became particularly important
17 in schools and colleges. Title IX legislation in
18 1972, which prohibited sex-based discrimination in
19 federally-funded education programs, dramatically
20 expanded opportunities for women athletes.

21 Today, softball remains one of the most
22 widely-played sports in the United States. It exists

1 on multiple levels: recreational leagues for children
2 and adults, competitive high school and collegiate
3 programs, and elite international play.

4 Millions of Americans participate in
5 softball each year, whether in slow-pitch community
6 leagues, fast-pitch competitive circuits, or casual
7 pickup games.

8 Required inscriptions are "United
9 States of America," "2027," and "Softball."

10 Moving into the designs, Design 1
11 features a young softball pitcher and batter. The
12 design traces the fastball pitch over the pitcher's
13 head. And the inscriptions continue the trajectory of
14 the ball towards the batter. The softball replaces
15 the O in "Softball."

16 Design 2 depicts a young softball
17 player with braided pigtails gripping a bat and
18 looking toward the pitcher.

19 Design 3 features two young softball
20 players in the middle of the game. The motion of the
21 underhand pitch and the dust kicking up from the pitch
22 show the action of the pitcher's motion. The speeding

1 softball replaces the O in "United States of America."

2 Designs 4 and 4A present a young
3 softball batter dramatically swinging a bat at an
4 incoming softball while a catcher squats behind her
5 above home plate. Design 4 notes the date of issue in
6 the border. And design 4A lists the date on home
7 plate.

8 Design 4 is the recommendation of the
9 CFA, though they indicated that the positioning of the
10 plate is wrong. The player and -- the alignment of
11 the player and the plate are not quite correct. So
12 they suggest that it be reconfigured or potentially
13 have home plate just dropped from the design.

14 Design 5 depicts two young women
15 sporting braids, a bat, a ball, and a glove as they
16 prepare to play softball. Design 6 features a young
17 softball player mid-swing. Design 7 depicts an array
18 of young softball players demonstrating the variety of
19 skills involved in the sport: pitching, fielding, and
20 base-running.

21 Design 8 presents a young softball
22 pitcher reading the catcher's signal ahead of the next

1 pitch. Design 9 features a young softball player
2 crouched in a hitting stance, anticipating the pitch.
3 She is surrounded by rays and stars.

4 And that completes the portfolio.

5 MR. SCARINCI: Thank you.

6 MS. SULLIVAN: We have one more
7 portfolio. Sorry.

8 Snowboarding, while the concept of
9 riding a board downhill on snow has existed since at
10 least the 1920s and perhaps for centuries before,
11 snowboarding's transformation from a novel recreation
12 to a worldwide phenomenon occurred most prominently in
13 America.

14 American youth, especially young
15 adults, played an important role in popularizing the
16 sports. For young -- many young Americans of the
17 1980s, snowboarding became a symbol of counterculture,
18 a departure from the dominance of skiing among older
19 Americans.

20 Most resorts in the United States
21 banned snowboarding in the 1970s and 1980s. Jake
22 Burton Carpenter, founder of Burton Snowboards, worked

1 to mainstream the emerging sport, advocating for
2 resorts to allow snowboarding and organizing
3 competitions to showcase the sport.

4 Skateboarding and surfing heavily
5 influenced snowboarding style, fashion, and attitude.
6 Young people who were drawn to the freedom and
7 creativity of those sports found snowboarding
8 appealing because it combined downhill speed with the
9 expressive tricks of other board-oriented sports.

10 By the late 1980s, ski resorts began
11 lifting bands and creating designated snowboard areas.
12 This opened the door for thousands of young Americans
13 to take up the sport formally.

14 The 1990s marked a period of explosive
15 growth in snowboarding, fueled almost entirely by
16 youth enthusiasm. Snowboarders became icons of style.
17 And brands like Burton, RIDE, and Volcom targeted
18 teenage consumers.

19 By the end of the 1990s, snowboarding
20 had surpassed skiing as the most popular snow sport
21 among American youth. The inclusion of snowboarding
22 in the 1998 Winter Olympics marked a turning point.

1 For the first time, young snowboarders saw their sport
2 on the world's biggest athletic stage.

3 Organizations like the United States of
4 America's Snowboard and Free Ski Association began
5 organizing structured competition for youth across the
6 country.

7 By the 2010s, snowboarding had matured
8 from a rebellious pastime into a mainstream youth
9 sport. Millions of American kids and teens have tried
10 snowboarding, and youth programs at resorts have
11 become common.

12 The inscriptions on this design are
13 "United States of America," "2027," and
14 "Snowboarding."

15 Design 1 captures a young snowboarder
16 in midair executing a melon grab. The inscription
17 "Snowboarding" is inscribed onto the board. Design 2
18 depicts a young snowboarder sharing the slopes with an
19 adult skier, contrasting the longer history of skiing
20 with the more recent adoption of snowboarding among
21 American youth.

22 Design 3 displays a young snowboarder

1 executing an indie grab, soaring over a snowy mountain
2 scene with pine trees. And this was the CFA's
3 recommendation.

4 In design 4, a 15-year-old snowboarder
5 is performing a Weddle or mute grab. The inscription
6 "2027" appears on the underside of the board. Design
7 6 features a young snowboarder cutting across a snowy
8 hillside dotted with pine trees. The inscription
9 "2027" appears within the spray of snow trailing from
10 her board.

11 Design 7 shows a child preparing for
12 their first snowboarding experience. The inscription
13 "Snowboarding" appears in stylized lettering
14 reflecting the sport's youth-oriented and
15 counterculture aesthetic.

16 Design 8 features a young snowboarder
17 holding her board aloft as the sun shines from above.
18 A snowy pine tree appears to the left. Design 9
19 features a young snowboarder carving up a mountain
20 slope between snow-covered trees. The inscriptions
21 "2027" and "Snowboarding" are incused into the snow.

22 And design 11 depicts a young

1 snowboarder on a beginner-friendly board preparing for
2 the bunny slope with the guidance of adults.

3 And that is the last design in the
4 five-sport portfolio. Thank you.

5 MR. SCARINCI: Thank you.

6 So all right. So are there any -- so
7 we've just gone through a lot of portfolios here. Are
8 there any technical or legal questions from the
9 committee about this program or the reverse candidate
10 designs?

11 DR. FULLER: Mr. Chairman?

12 MR. SCARINCI: Yes.

13 DR. FULLER: This is Harcourt Fuller.
14 In hindsight, I wish we would have reviewed each one
15 of these individually, you know, and then commented.
16 This is really a lot. I mean, we're talking about
17 five different sporting categories to go over all at
18 once. But nonetheless, you know, we'll do what we
19 have to do. But it's -- yeah. It's a lot.

20 MR. SCARINCI: Well, let's not make
21 that a fait accompli. What is the sentiment of the
22 Committee? Should we discuss each one separately and

1 vote separately? Or is there a preference to doing
2 all of them at once? What's the feeling of the group?

3 DR. CAPOZZOLA: This is Chris
4 Capozzola.

5 MR. SCARINCI: Oh, wait.

6 DR. CAPOZZOLA: I would --

7 MR. SCARINCI: Chris, wait.

8 DR. CAPOZZOLA: Sorry.

9 MR. SCARINCI: Jeanne, you're first.

10 DR. CAPOZZOLA: Sorry.

11 MR. SCARINCI: Shoot. How do you want
12 to do this? Jeanne, microphone. Okay.

13 MS. STEVENS-SOLLMAN: Okay. There I
14 am.

15 Sorry, Chris.

16 This is being Jeanne Stevens-Sollman.
17 I agree with Harcourt. I really think we should take
18 these separately. It is a huge amount to try and get
19 through at one time.

20 MR. SCARINCI: Okay.

21 MS. STEVENS-SOLLMAN: So I think I can
22 say that.

1 MR. SCARINCI: Separately.

2 Chris Capozzola, separately or
3 together?

4 DR. CAPOZZOLA: Separately to discuss.
5 Then rate all five after we have discussed the five.
6 I -- it just gives us a little more iteration.

7 MR. SCARINCI: See, there always has to
8 be a professor who comes up with a third option;
9 right?

10 Art, what do you think?

11 MR. BERNSTEIN: I had a technical
12 question, Mr. Chairman.

13 MR. SCARINCI: Okay. Hold your
14 technical question.

15 John.

16 Who's number three?

17 Peter, is that you? Go ahead, Peter.
18 What do you want to do?

19 MR. VAN ALFEN: I actually see that
20 there's a hand up.

21 MR. SAUNDERS: I --

22 MR. VAN ALFEN: John, go ahead.

1 MR. SAUNDERS: I didn't have my hand
2 up. I got disconnected briefly. So I don't know
3 what's going on.

4 MR. SCARINCI: If you had your hand up,
5 you can go next.

6 MR. SAUNDERS: I didn't have my hand
7 up.

8 MR. SCARINCI: Peter is going to tell
9 us his choice. We now have three choices as to how to
10 approach this thanks to Chris.

11 So, Peter, what do you think?

12 MR. VAN ALFEN: So I do see some
13 advantage in going through all of them simultaneously
14 because I think that there is some artistic and
15 stylistic overlap between some of the portfolios,
16 which might be worthwhile highlighting as a possible
17 way to tie some of these designs together. But, you
18 know, again, that's my preference.

19 MR. SCARINCI: Okay. John?

20 MR. SAUNDERS: I think we should do it
21 quickly, however.

22 MR. SCARINCI: Quickly. Yeah, I like

1 that.

2 And who's -- is that you, Mike?

3 Microphone, Mike. Microphone.

4 MR. MORAN: Yeah.

5 MR. SCARINCI: There you go.

6 MR. MORAN: Yeah. You missed the swear
7 word there, which is probably good.

8 Oh, I want get them over with. Let's
9 motor through them.

10 MR. SCARINCI: So you want to go
11 through it all?

12 MR. MORAN: All at once.

13 MR. SCARINCI: All at once.

14 All right. So let's take a vote. Do
15 we do it -- for those people who want to do it all at
16 once, who's in favor of that?

17 MULTIPLE SPEAKERS: Aye.

18 MR. SCARINCI: Okay. That sounds like
19 a majority to me.

20 Who wants to do it the Chris Capozzola
21 way?

22 MULTIPLE SPEAKERS: Aye.

1 MR. BERNSTEIN: That's a great idea.

2 MR. SCARINCI: Okay. That's a great
3 idea.

4 Art, how would you like to do this?

5 MR. BERNSTEIN: I was voting in favor
6 of the Capozzola proposal.

7 MR. SCARINCI: Okay. Is -- I think
8 that's the minority proposal, you and Chris.

9 Okay. Let's go through it. I guess
10 we'll brave this and -- because of the hour, we'll
11 brave this and do it all at once.

12 But let's ask your technical questions.
13 You know, Art, technical questions.

14 MR. BERNSTEIN: Thank you, Mr.
15 Chairman. This is Art Bernstein.

16 Megan, I had a question about the very
17 last design you presented, the snowboarding design 11.

18 MS. SULLIVAN: Sure.

19 MR. BERNSTEIN: You mentioned that it
20 was a youth being assisted by adults, plural. And
21 when I looked at the design, I saw it differently. I
22 saw it as two kids with a mom.

1 MS. SULLIVAN: Yeah.

2 MR. BERNSTEIN: And I wondered: is it
3 two adults, or is it two kids?

4 MS. SULLIVAN: I mean, the description
5 I have here says "Guidance of adults." It could
6 definitely be, you know, interpreted as multiple youth
7 here assisting.

8 MR. BERNSTEIN: Okay. I saw it as a
9 big brother. But okay. Thank you.

10 MR. SCARINCI: Okay. So some -- who
11 would like to go last?

12 DR. FULLER: Mr. Chairman?

13 MR. SCARINCI: Yes.

14 DR. FULLER: Can I go first?

15 MR. SCARINCI: Yes, you go first.

16 Who wants to go last?

17 The last -- so after he goes first,
18 then you tell me who you want to go last. And whoever
19 that is will do it last. So go -- let's get the
20 ball -- let's -- no pun intended, but let's get the
21 ball rolling.

22 DR. FULLER: That's a great pun.

1 This is -- am I going or -- yeah.

2 MR. SCARINCI: Yes.

3 DR. FULLER: This is Harcourt Fuller.

4 I just wanted to follow up on what Art said. I think
5 one of the difficulties I had -- I found in this -- in
6 these portfolios is I couldn't tell sometimes whether
7 or not the depiction was of a child or of an adult.

8 And so there are designs that I like.
9 They're great designs. But I -- you know, I just
10 couldn't tell the -- sort of the age of the person
11 being depicted. So that made it difficult for me.

12 And I would also have to say that I
13 think that these portfolios, it's -- they're a mixed
14 bag. You have some excellent designs. And some
15 designs, in my view, they look more like sketches, if
16 I may say so, with all due respect to the artists. So
17 it's -- it -- this was a difficult one.

18 In any case, we can -- let's go to
19 baseball, please. I mean, I liked the first one. I
20 like this. This is clearly a kid swinging a bat.
21 Nice motion. I like the catcher, you know, behind
22 him. It's simple. It's clean. I don't think it's

1 too cluttered or anything. And so I like that. And I
2 believe that's the CFA's pick.

3 I also liked -- I had a -- well, I have
4 questions about 4 and 5. I wasn't sure. I put a
5 question mark beside my comments.

6 But we can move on to 7. Can we just
7 see 7, please? Yes. I'll be giving this high marks.
8 I like the fact that, you know, the coin looks like,
9 you know, the designs on a baseball. And you can
10 clearly see that that's a kid.

11 Number 8 also I liked for the same
12 stated reasons. You know, the baseball designs on the
13 coin, you know, it's just nice and clean. And you can
14 see that it's a kid.

15 I like 9 also. Yeah, this one was
16 really, really nice. It reminds me of that
17 famous -- what is it -- that famous photograph
18 of -- in -- it's a construction site in New York.

19 MR. SAUNDERS: Steelworkers.

20 DR. FULLER: Yes.

21 MR. SAUNDERS: Steelworkers.

22 DR. FULLER: Right. The steelworkers.

1 Right.

2 MR. SAUNDERS: I noticed the same
3 thing. It's very iconic.

4 DR. FULLER: Right. Yes. So this one
5 will be getting some artistic merit from me.

6 All right. Thanks.

7 And these are clearly kids. And so
8 this is just a -- it's a great coin. I love this.

9 We can move on to golf, please. And
10 let's see which ones. I like 5. Yeah, that -- I'm
11 sorry. Let me rephrase that. Let me just double
12 check here. Right. 4, I meant 4. I'm sorry.

13 Yes. I really like that one with the
14 way how the word "Golf" is written, the font, and, you
15 know, the three kids, you know, getting ready to play.
16 And then 11, I liked that. I thought that, just a
17 cute kid. You know, so I really like that one.

18 Onto soccer, the first one, that's
19 really, really nice. You know, you can see a young
20 kid being elated. And, you know, the soccer ball is
21 right there. I like that one.

22 And then number 5, yes, this one.

1 I -- and I'm curious to see what my colleagues think.
2 This fills up the coin. It has a lot of detail. And
3 that's -- if I'm not mistaken, that's a, you know,
4 famous bicycle kick. Might be a little bit busy. And
5 I'm curious to see what my colleagues say. But it's a
6 very fun coin. So I'll be giving points to that.

7 We can move on to softball. I'll try
8 to move more quickly in the interest of time. I think
9 I liked 4, number 4, yes. I mean, the motion in this,
10 it's just -- when you look at this, you see, you know,
11 motion with that swing in it. And it's -- and that's
12 great.

13 And then finally, I think that's
14 finally, we can move on to snowboarding. Let's see.
15 3, number 3, yes. This is just a great coin. Again,
16 you know, you see the motion, et cetera. And
17 the -- this brings me back to my comment where I
18 cannot tell if this is a kid or not. You know, so
19 that will affect how I vote on this.

20 And then finally, I can go -- let's go
21 to 7. And this is a really wonderful -- it's a fun
22 coin with the font, kind of has a little cartoonish

1 feel to it. But it's definitely, you know, a kid
2 enjoying snowboarding. And then finally 8. Yeah,
3 this one is -- it's a winner. Just, I mean, when I
4 see this, I just see a winner, a kid enjoying herself.

5 And yeah, those are my comments. Thank
6 you.

7 MR. SCARINCI: Okay. So after -- I'm
8 going to go second. And -- you know, and then I'm
9 going to find out who goes last.

10 So I -- just to be very quick, these
11 are -- they're all very good designs. I could easily
12 see a merit for all of them. On the baseball, you
13 know, I agree with Harcourt and the CFA as to coin
14 number 1. You know, I do agree also that, if we do
15 coin number 1, we have to fix that mask. That mask
16 can't be like that.

17 So the -- on the golf, the -- you know,
18 my preference on the golf, I think number 2 is very
19 creative. The -- you know, there, he's -- there's a
20 golf ball, you know, somebody swinging on the golf.

21 I do see the merits of number 4, where,
22 you know -- which -- you know, which is -- you know,

1 which is kind of interesting, you know, with various
2 kids, you know, taking a swing, looking down. It
3 actually looks like they've got good swings, by the
4 way. So I think they would do well as golfers.

5 I do not like the -- you know, these
6 graphic depictions of swing -- of the -- of a swing
7 for this coin. You know, I could also -- you know,
8 the -- and I have to admit, number 11, you know, has a
9 real cuteness factor to it. I mean, that's just an
10 adorable design. So I could absolutely see that.

11 In soccer, I personally like number 7.
12 I love the silhouette behind the -- you know, behind
13 the -- with the soccer ball behind her. The kick is
14 pretty clear. The soccer ball is very clear.
15 It -- you know, it's a simple -- you know, simple
16 message with action. So for me, that's -- that would
17 be my choice.

18 And then going to the baseball, which
19 by the way -- or softball -- baseball, by the way, was
20 not from New York. Baseball, we all know, of course,
21 first played in Hoboken, New Jersey, not New York. So
22 just to clarify that for the design review team.

1 Softball, I don't know where that was
2 first played. But, you know, the image in number 4,
3 of coin design number 4, you know, really -- you know,
4 I think that's -- you know, that's a -- you know,
5 pretty much says it all. I could see number 2 as well
6 as a possible choice for that.

7 On snowboarding, you know, it's a
8 little busy. But there's major action in number 9.
9 So in the snowboarding set, you know, my -- you know,
10 I'm a little -- I don't -- I'm trying to see what the
11 CFA saw in number 3.

12 I -- you know, I don't like that
13 snowboard in the -- you know, I just
14 don't -- I'm -- it's just not working for me without
15 touching snow. You know, whereas number 9 has a lot
16 of action. You know, the kid has a smile. The kid's
17 obviously having a blast in the snow. And I think
18 that's really what the sport is. So I like number 9.

19 So now tell me. Who wants to go?

20 And I thought -- and it was all
21 reserved for you, Harcourt, because this is your last
22 meeting.

1 But who would like to go last in this
2 discussion?

3 Chris?

4 Who wants to go last?

5 DR. CAPOZZOLA: I'll go when called on.
6 It's fine.

7 MR. SCARINCI: You're it. You're going
8 to go last. You're going last.

9 All right. So for the next person,
10 let's go to Art.

11 MR. BERNSTEIN: This is Arthur
12 Bernstein. Thank you, Mr. Chairman.

13 On the baseball coins, I think the
14 choices are terrific. I also support design 1. The
15 message is clear. I love the ubiquitous chain link
16 fence. I thought that was an important design
17 feature.

18 Design 7 and 8 also appeal to me. And
19 I learned today that the design 8 is unique to Little
20 League Baseball, the stitching. And I think that that
21 is an important component.

22 Moving to golf, my favorite is Design 4

1 because of the co-ed nature of the design as well as
2 the clever use of the ball and the flag in the
3 lettering.

4 I also like design 5. The way the golf
5 green meanders around the coin I think is very
6 attractive.

7 For soccer, I am a little disappointed
8 that there were no -- as far as I could see, no co-ed
9 designs. This is a sport played by both boys and
10 girls. And I would have liked to have seen boys and
11 girls on the same design.

12 Design 1 is bold and I think clearly
13 understood what we're celebrating. I also like design
14 2. It emphasizes the team nature of the game. And I
15 love the three disheveled boys with their shirts
16 untucked. Design 10 displays great action.

17 For softball, I found some of the
18 designs to be too busy. I'll go to the ones that I
19 think look correct. For me, design 2 is elegant and
20 simple. Design 4 and 4A shows more action. And my
21 favorite hasn't been mentioned, and that is design 8.
22 Design 8 is simple, but you can just sense the pitcher

1 is about to throw a killer pitch.

2 For snowboarding, design 1 delivers a
3 clear message. We know what we're celebrating.
4 Design 6 I think is clever with the boarder cutting
5 through the border. And I will give high marks to
6 that design.

7 Design 11 was the one I spoke to during
8 the technical discussion. And I think that's a nice
9 design in that it shows a family enjoying and
10 supporting a sporting activity.

11 Thank you, Mr. Chairman.

12 MR. SCARINCI: Okay. Thank you.

13 Sam Gelberd.

14 MR. GELBERD: Thank you, Donald. This
15 is Sam Gelberd.

16 I'll try to be brief about the first
17 four because I really wanted to delve into
18 snowboarding a bit more than the others because that's
19 the closest to my heart, even though I love baseball.

20 So with the baseball designs, I also
21 like number 1 a lot. But because of my choice for the
22 softball coin, I'm -- I shot -- I moved more towards

1 design number 7. I think 7 as far -- because I'm
2 trying to think of the entire program for at least
3 just for next year.

4 I think design 7 conveys the message
5 perfectly, very aesthetically pleasing. I think it's
6 very well balanced, great use of space.

7 Though I do like number 8 as well
8 because you see that font on a lot of the Little
9 League jerseys. You see it on a lot of the logos that
10 are used.

11 Number 9, it is adorable. But I really
12 don't like the designs that don't show the sport being
13 actively portrayed. And one other thing. I'll
14 mention this again when I talk about some of the
15 others. I want us to focus more on the youth aspect.
16 It's a youth sport.

17 Although adults are instrumental in
18 their mentorship and getting kids to practice, I
19 understand how that goes. But also as someone who's
20 coached youth sports, parental involvement can be
21 harrowing sometimes. So I don't want to really see
22 the grownups portrayed if we can help that. So for

1 baseball, I do like design number 7 overall.

2 Moving on to golf, I like design number
3 7 above all the others. I just think it's the most
4 aesthetically pleasing. I think design number 3, the
5 top portion would get lost on a quarter-sized coin.

6 Again, number 1, I didn't really care
7 for it because, again, adults are instrumental in
8 helping kids. I just don't think they belong on the
9 coins of this program.

10 Number 11 is adorable as well. But no,
11 not wanting to see that. A lot of children I've
12 coached over the years, one of the last things in the
13 world they want to be called when they're out there
14 doing their thing is cute. So that -- for that
15 reason, I'd shy away from that, even though yes, it is
16 absolutely adorable.

17 For the soccer designs, I'd like number
18 7 or number 10. And I know there's been discussion
19 of, you know, male/female portrayal.

20 Number 7 I think would fit the bill
21 best, only because it could be a boy. I know many
22 young soccer players, men or -- you know, boys or

1 girls that will have a ponytail. So I think that one
2 works very well.

3 And if I'm not mistaken, it looks like
4 the player will be rendered incuse. So that's a very
5 intriguing design. I like that one a lot. Though
6 number 10 is a very close second for me.

7 For softball, I also like design number
8 2. I think that would work very great, very elegant,
9 very clean, says everything.

10 But because of -- my favorite would be
11 number 4A, only because of the position of the plate.
12 I would be fine with design 4 if, as the CFA and
13 others have pointed out, home plate is incorrectly
14 positioned there. It just doesn't work. So if we
15 moved it, I'd be okay with that. Otherwise, I'd go
16 with 4A.

17 Design 5, again, too static for me. It
18 doesn't really show the actual sport being played. So
19 I shied away from that one.

20 Now onto the snowboarding ones. Just
21 to reiterate to everyone, we have had a coin already
22 depicting the sport of snowboarding, the 2022 Vermont

1 Innovation Dollar. It is one of my favorite coins to
2 carry in my pocket. Great coin showing someone -- a
3 rider pulling a mute air.

4 So because of that, I do like design
5 number 3, pulling an indie grab or an indie air.
6 Pretty cool. Design number 2 is probably my least
7 favorite, even though I love seeing the carving action
8 going on.

9 But if I can just speak for a -- to the
10 snowboarding community in general, last thing they
11 want to see is a coin with a depiction of snowboarding
12 with a skier looking down on them. And that's all I'm
13 going to say about that.

14 And also, you don't want to be that
15 close to the trees. If you've ever been out in the
16 ski country, snow can be dangerously deep around the
17 trees. So I don't think that's the most realistic
18 depiction of that.

19 Number 4, if you're really pulling a
20 mute air, where are your fingers? So I don't like
21 that design at all for that reason. 6 is pretty cool
22 as well, not a bad design. 7 and 8, very

1 stylistically interesting. But not showing the sport
2 being portrayed.

3 Number 9 is my favorite. I know in the
4 description we said he's carving up a mountain. And
5 he is certainly carving up as he is going down the
6 mountain.

7 I love the layout of it, showing the
8 trail of the boarder as he's heading downhill. The
9 expression on the face says it all. It is one of the
10 most enjoyable things you could ever do out in ski
11 country. And 11, again, just want to see youth only
12 on the quarters.

13 So those are my thoughts, Donald.
14 Thank you very much.

15 MR. SCARINCI: Good job, Sam.
16 Kellen.

17 MR. HOARD: Thank you. This is Kellen
18 Hoard.

19 For me, there were essentially four
20 principles that I went into looking at these youth
21 quarters as a youth. Number one is that must feature
22 someone who is a youth, who's clearly a young person.

1 Doesn't need to be a young child, but, you know,
2 someone who's young.

3 Second, they have to be in motion. I
4 find, you know, athletic coins with no motion, you
5 know, kind of boring and a waste of the prompt. The
6 third is that it must only feature individuals
7 actively participating in the sports. No adults
8 standing by. No one else doing something else like
9 skiing on a snowboarding coin.

10 Quite frankly, we have enough adults on
11 coins. Let's give the youth something here to
12 themselves.

13 And then fourth, ideally it wouldn't be
14 childish or infantilizing thematically or
15 stylistically.

16 I think if, you know, a lot of young
17 people are going to be excited to collect these. But
18 if they see it -- only these coins about youth in kind
19 of a childish or infantilizing artistic style or at
20 least one that more resembles kind of child TV shows
21 or animated or things where they're -- the kid is way
22 too young, that will be a bit of a turnoff.

1 I'll start with snowboarding, actually,
2 snowboarding, if that's okay with what we're doing
3 here. I was really drawn to number 3. I think that
4 is one of the most rad designs I've seen for an
5 athletic-oriented coin.

6 It shows somebody who, you know,
7 is -- I actually think is -- you know, appears to be
8 youthful. It shows one of the cool dynamics of
9 snowboarding.

10 It's not just kind of them on the
11 ground, but something again, unique to the sport
12 there. This is one that's like, "Oh, my god." That's
13 a showstopper. That's something that looks great on a
14 quarter. It's clean; it's interesting. It would look
15 great in proof and uncirculated. I'm a big fan of
16 number 3.

17 I'm also a big fan of number 6, which,
18 if you can pull it up there, similar reasons. Like,
19 oh, my God. That -- I wish I had more -- something
20 more eloquent to say.

21 It's just cool though. And I think
22 that we can't underweight the element of cool, visual

1 dynamism of the motion, of the kind of the snow flying
2 out.

3 And it feels very alive. And so I'm a
4 big fan of both 3 and 6 there. And I don't think we
5 should limit ourselves to ones that are taking kind of
6 a different direction.

7 If we go to golf next, most struck me
8 honestly as too visually busy. We have a lot of
9 designs here which have so much going on on this small
10 quarter surface and so many different fonts and
11 figures and golf balls and everything else in between.
12 And to me that ends up, you know, being a little hard
13 to all take in and cram into the space.

14 The one I could get behind most is golf
15 6 but only if he's aged down. To me -- oh, 6. Sorry,
16 yeah. To me, that looks like an adult. But I do like
17 the visual balance. I do like the -- kind of the
18 sense of motion.

19 Golf 7 is also cute. I don't think we
20 can underestimate cuteness. But I think it is maybe a
21 little childish. But, you know, I'll also give some
22 points to 7 there.

1 For soccer, in a sport like soccer, I
2 think there's great value in bringing multiple
3 subjects interacting into the same coin. It's a team
4 sport where it's up close and personal with many
5 different people all at once.

6 And so for that reason, number 10 was
7 my favorite. To me, this shows kind of the spirit of
8 youth competition, the closeup engagement that is
9 youth soccer.

10 You know, I have many, many friends who
11 played youth soccer both in elementary, middle, high
12 school, and college. And this is, you know, the image
13 that captures what -- exactly what they're doing quite
14 dynamically. So I was really drawn to this one.

15 There's actually great value in youth
16 sports in the interaction between youth and the
17 friendly competition it fosters rather than just being
18 solo with the ball.

19 In baseball, I thought for baseball,
20 number 1 was really kind of a solid, down the middle,
21 classic design, exactly what the CFA said. And I'd be
22 perfectly fine with this.

1 Number 8 to me is quite creative.
2 Let's see if that pulls up here. Quite creative. It
3 uses the coin space well. We always talk about this
4 numismatic medium that we're using. It's not just a
5 canvas. It is specifically this round metallic medium
6 that is quite unique to numismatics. And I like when
7 coins use that.

8 And it's eye catching. This is a
9 bolder choice for us. But I think it's a good one. I
10 think it's good for us to be bold sometimes.

11 And then number 9, obverse 9, is really
12 something different as well. You know, I mentioned
13 earlier I like the youth actually actively
14 participating in the sport and having -- being in
15 motion.

16 But to me, this actually shows the
17 underlying value of youth sports in a deeply
18 meaningful way, that -- you know, why do youth sports
19 matter?

20 And I think this captures it quite
21 well. It does it creatively; it mixes it up. And,
22 you know, we're going to have lots of quarters with

1 people in motion: swinging and kicking and throwing.
2 But this one I think captures some of the sentiment
3 that's so critical of, you know, what -- why do we put
4 youth in sports?

5 And then for softball, I was really
6 drawn the most to number 4A. And I think this is the
7 one that shows really power and dynamism and
8 intensity.

9 My one thing I would change though
10 was -- actually is the plate and the date. I'm fine
11 keeping the plate there maybe, but I don't really like
12 the date on the plate like that. It looks a little
13 sloppy to me. And I liked how they did the date
14 better on number 4.

15 And so if there's a way to almost shift
16 that, I think that is where the date -- not
17 necessarily in that exact position. But in
18 the -- kind of the margins. I think it's a better way
19 to do it than kind of plopping it down to the plate
20 there. Although 4, again, the catcher and the plate
21 are off.

22 And so that was it for me on all those

1 designs. Hopefully I kept that somewhat short.

2 MR. SCARINCI: Thank you, Kellen.

3 Mike Moran.

4 MR. MORAN: Thank you, Donald.

5 I'll have that -- start with softball
6 since that's what we're on here. To me, that was
7 the -- actually the weakest portfolio of the ones that
8 we have. The others I like better.

9 Let's stay right there with 4. To
10 correct this one, you don't have to -- it's not just
11 moving the plate forward. You've got to get the girl
12 on the other side of the catcher.

13 Otherwise she's a -- she needs to be
14 left-handed with her butt to us if she's going to be
15 on that side of the plate. By the time you get done
16 with this, I can't judge it. It might or might not
17 look okay on a quarter.

18 Go to 4A. It's corrected there. But
19 again, I -- the -- and that's one -- that one's okay.
20 But the plate needs to be worked on. The date there,
21 yeah, you can get that. But the plate is enlarged to
22 cover the -- carry the plate. And it just -- it looks

1 odd. 2 of the softball is -- number 2 was the one I
2 liked the best. But yeah, it is ordinary.

3 Let's go on to baseball. I thought 2
4 was really good there, the baseball. I liked that
5 with the ball coming at the batter, the sun coming up.
6 It's a bit stylized in terms of the pitcher's mound
7 and the sun. But I still thought that was good, and
8 it would get some points.

9 5 and 6 are nice, but they're not as
10 good as 2. But when you get right down to it, let's
11 look at number 8.

12 I just think that's a unique
13 presentation with a boy there imposed over the -- a
14 baseball basically with -- using the required
15 descriptions as part of the legends that would have
16 been on the -- would be on the baseball. And that one
17 I think is the best of the lot for baseball.

18 Let's go to soccer and start with
19 number 1. I love number 1. But then take a look down
20 there below at the actual size on your screen. That
21 girl's face is going to be a pinhead.

22 And let's face it. The enthusiasm

1 that's in that drawing is what makes the whole thing
2 really. And when you pick that thing up, the quarter,
3 you're going to have to get a magnifying glass to see
4 the girl's enthusiasm.

5 That assumes that the engravers can
6 pull off a miracle and get it engraved in that small
7 of an area. Great design, wrong coin.

8 Let's see where else I'm going on this.
9 Let's go to 7. I like it. Really do like it. Soccer
10 ball, the figure, incused silhouette. It's not
11 obvious that it's male or female. It is just great.

12 And number 10, I like that too. It
13 conveys a lot of action. I'll give both 7 and 10 and
14 3 there and let the committee just split the baby down
15 the middle and figure out what we're going to do.

16 Golf. Number 1, terrible. Girl's
17 feet, she's swinging on a slope. And one's lower than
18 the other. If that ball went 10 feet, I'll be a
19 monkey's uncle. That was a disaster. I played golf
20 by the way. I had an 8 handicap.

21 The rest of them don't do a lot for me
22 until you get out to -- let's kind of look at it. The

1 one where you got the multiple swings, is that number
2 10? No, it's number -- yeah, it's 10. Well, back.
3 8. No. Sorry. Keep going forward. There. Stop.
4 That's good.

5 I can remember videos when I was
6 studying my golf swing or trying to get my golf swing
7 where they would take these time delay pictures and
8 superimpose them so you could figure out where your
9 hands needed to be at the right time and done with a
10 good relief on the central figure and a much
11 lower -- relief on the positions of the hands.

12 That is a classic learning picture for
13 golf. And that's going to get my vote there.

14 And let's see. The last one is
15 snowboarding. I'm an expert on snowboarding -- am
16 not. And I like -- I originally liked number 4. 4
17 needs an anchor. He's really just floating
18 out -- those could have been asteroids out there. It
19 really does need an anchor.

20 And that threw me back to number 3.
21 Number 3 gets it done even though the -- they're in
22 the air, and she's grasping the board, which is

1 correct. I learned that from the Winter Olympics this
2 time. But you've got the background of the mountains
3 and the trees. And that gives it the anchor. And I
4 think that that makes it really good.

5 I believe, if I hit them all, I think I
6 have. I'm done. Was I last? No. Christopher's
7 here.

8 MR. SCARINCI: Chris is last.

9 MR. MORAN: Did I put everybody to
10 sleep?

11 MR. SCARINCI: Annelisa, so next
12 speaker is Annelisa Purdie.

13 MS. PURDIE: Thank you, Mr. Chairman.
14 This is Annelisa Purdie. I will also try to keep my
15 comments as brief as possible.

16 Can we please go back to the golf
17 portfolio? Okay. So of the portfolios, this is the
18 one that sparked joy the least for me, partially
19 because of the combination of what did not look
20 like -- completely like youth figures but also because
21 of just the general nature of the designs.

22 I commend the artists for their work in

1 trying to capture the motion of golf. I think that it
2 is something that's very difficult to put on a coin.
3 But also considering the size and how that motion is
4 going to translate for the size, none of these
5 particular designs for me stood out for me.

6 Number 6 is interesting. I think that
7 it's very well done. It reminds me of the J. Arthur
8 Rank logo with the man striking the gong in the intro
9 for J. Arthur Rank pictures with this design.

10 But I don't know how well that that
11 would translate to a coin, especially since the
12 motions would be slightly less defined than the
13 individual themselves.

14 The one from this portfolio that I do
15 want to give some points to is number 7. I think it
16 captures the nature of the youth. I think this is one
17 of the best usages in the portfolio of the ball itself
18 in the background without interfering with the nature
19 of the coin itself.

20 We see this little fellow looking after
21 he's made his swing. And I think overall in terms of
22 composition, this one works well.

1 Number 11 is cute, but it doesn't show
2 the young man in action, which again defeats the
3 purpose of the portfolio.

4 For the soccer coins again, was also
5 looking for coins that focused on children. Number 5
6 itself, the movement is very well done, even if it
7 looks a bit -- with the bicycle kick, it looks a bit
8 like a fishbowl. But this doesn't particularly look
9 like a youth or a child to me. It could be, but it's
10 still a little iffy.

11 Number 7, I was really drawn to the
12 design of number 7 in my notes because of, again, the
13 action. Very well done again with the soccer ball in
14 the silhouette. The child kicking the soccer ball
15 does not interfere with the background itself.

16 And this is something that all soccer
17 players could -- young soccer players could identify
18 with and talks about the sport.

19 Well, I also like number 2 as well,
20 just the sheer joy on their faces. And it doesn't
21 seem too crowded even with all of the elements that
22 are in there.

1 Okay. Can we go to the snowboarding
2 designs please? I did give some merit points to
3 design number 7 simply because I like the way that the
4 graffiti was done on the reverse of the board. And
5 this particular child's expression, that pride is very
6 appealing.

7 The ones that are getting my high marks
8 are designs number 3 and 6 in large part because of
9 the focused nature of these youths on the boards.
10 They're very intently focused on what's going on.

11 I think that it's dynamic in terms of
12 the way that it captures the movement. And that sense
13 of balance is reflected very well. And the details
14 are done very well too.

15 The focus is on the snowboarder
16 themselves. So even with the small quarter size, I
17 think that this would still be able -- the visibility
18 would still be okay.

19 The only recommendation that I would
20 make for design number 6 is that the 2027
21 possibly -- it's a stylistic choice. It's not the
22 deal breaker. But it doesn't necessarily have to be

1 in a little mound of snow. But I'm not sure where
2 else it would go. So take that with a grain of salt
3 with this one.

4 But 3 and 6 for the action itself
5 really, really stood out, and I think they used the
6 overall space well.

7 Okay. Can we go to baseball please?
8 Great. So for the baseball designs, taking note of
9 the CFA's recommendations, I like number 1, again.
10 It's cute. I like that the catcher is there. Shout
11 out to Josh Gibson. The comments about it having a
12 Norman Rockwell feel were interesting.

13 But I like the way that some of the
14 other coins in the portfolio were playing with
15 perspective.

16 Number 3 is also -- there's the cute
17 factor with Little League and teeing up. And if
18 anyone has seen Little League, when they first get up
19 to the bat and attempt their swings, they are so
20 determined. And it's fun to see.

21 I like design number 4 as well. Just
22 not sure about the plate in the background because I

1 think that's a little bit overstating the point.

2 We already have "Baseball" on the top
3 of the coin. And the young player has the ball in his
4 mitt. So the diamond in the background sort of
5 overstates the point. But I like this pose that's
6 reflected here.

7 Also agree with my colleagues about
8 design number 7. I think that this represents the
9 overall tone of youth baseball well. I think that the
10 design of the stitching doesn't interfere with the
11 whole coin composition. And again, the action pose
12 works well too.

13 I'm going to give some merit points to
14 design number -- just check my notes -- number
15 8 -- excuse me. Not number 8. Number 9. This is
16 just cute. And the details of each of the players,
17 the little players on this bench, were done very well.

18 Would it translate to a coin this size?
19 Not necessarily. Is the year a little bit on the nose
20 correlating with the numbers on the back of their
21 jerseys? Somewhat so, yes.

22 But I think that this coin does

1 represent in many ways the spirit of baseball and
2 youth baseball and the feel of being on a team. And
3 you can sense the comradery between these little
4 players. So this is going to get some merit points
5 from me because I do like this overall design.

6 Okay. And last but not least, softball
7 please. Okay. So again, with this portfolio, looking
8 for action and dynamism, I also like 4 and 4A. Again,
9 hey, anything that shows the catchers, shout out to
10 the catchers. They do amazing work. I'm okay with
11 any recommendations made too for accuracy.

12 I like 4A a bit more because the
13 softball is just leaning into the frame, just leaning
14 out of the frame, but not in a way that's overall
15 intrusive. But any accuracy to capture the nature of
16 the sport also works fine.

17 Number 2 as well, it's a very clean
18 design. But I like the designs that show the ball in
19 play as much as possible.

20 Same thing, which was the same issue I
21 had with design number 9 and number 2, the poses are
22 excellent. The determination is excellent. But I

1 think the view of the actual softball itself does make
2 a difference and helps to hammer home the point more.

3 And those are my thoughts on the
4 portfolios overall. Again, shout out to the catchers.

5 Thank you, Mr. Chairman.

6 MS. WARREN: Donald, who would you like
7 next?

8 MR. SCARINCI: Thank you.

9 John Saunders.

10 MR. SAUNDERS: Donald, thank you. John
11 Saunders here.

12 Going through these in the order they
13 were, on baseball, 1 is okay. I like 2 better. It's
14 dynamic. 3, I think on a quarter you're going to lose
15 the design of what it is, of the ball on a stand
16 there. It's going to just look like he's walking up
17 to a cross.

18 4, I would like it if you got rid of
19 the diamond in the background. I think you're going
20 to have his face and his hands blend into the diamond.
21 And it's not going to be distinguishable.

22 5's okay. 7's okay. 8's okay. On 9,

1 I want to echo Harcourt's saying. When I saw this,
2 the first thing that popped into my mind was the
3 iconic picture of the steelworkers on the beam from
4 the depression era.

5 And even you look at the kids feet
6 don't touch the ground, which could be 'cause they're
7 on an adult bench. Or it also could be -- I suspect
8 the artist was thinking of the same picture that
9 Harcourt and I are thinking of. So on this one, I'm
10 going to give points to 9. 2 is my favorite.

11 Going on to golf, I really like the
12 part of number 1 where the adults, the caddy, the
13 kids, the golfer. But I take Mike's comments that
14 it's an unnatural thing.

15 I think 3's a good thing. 4 didn't
16 impress me. 5's okay. Excuse me. 4's okay. 3
17 didn't impress me. 4's okay. 5's okay. 6 is okay.
18 7's okay. I like 8 a lot too. 10, I didn't -- it was
19 too busy with all the lines.

20 11, that's the one that reminds me of
21 Norman Rockwell rather than the one that was often
22 mentioned. It's cute. I give it some points but not

1 in love with it.

2 Okay. Soccer. 1's okay. 2 I like. 3
3 nobody's mentioned, but I like it. It looks pretty
4 dynamic to me. 5, I didn't like. One, I think
5 somebody else has mentioned this. Looks like an adult
6 rather than a kid there; and, two, her hairstyle looks
7 like the horn of plenty rather than a hairstyle.
8 It's -- I think it takes away from the thing.

9 6 is okay. 7's kind of cute. 8, I did
10 not like the face on the person and so forth. I kind
11 of liked the pose, but it didn't look like a youth.
12 It didn't look like a really a natural person. 9
13 impressed me. And 10 impressed me. I think 10 is my
14 favorite. 9 or 10 are my favorites.

15 Going on to softball. 1's okay. I
16 like 2 better. Oh, I have done softball. Excuse me.

17 Snowboarding. I liked 3. But I liked
18 6 better. And I also liked 9 a lot. 8 was kind of
19 cute and very artistic. But I think the other ones
20 are more depicting, what we want to show, the dynamism
21 and the action. I didn't like the expression on
22 number 7. Looks like kind of a little kid with an

1 overblown expression.

2 Soccer, I've already done soccer. I've
3 done golf, done snowboarding.

4 Softball, I didn't like number 1 at
5 all. I understand that it's an action. But it looks
6 like a Hindu goddess to me. I liked 2 a lot. 3 was
7 okay. I liked 4 and 4A being fixed as Annelisa said,
8 echoing what Mike said, fix what needs to be done.

9 5 was cartoonish. 6 was okay. 7 kind
10 of looks like she's on a surfboard there to me. So I
11 didn't give that a lot too.

12 Someone else has mentioned this, but I
13 think that girl's got -- she's got a fast ball or
14 something up her sleeve. She's about to get you. I'm
15 not sure I -- favorite for the design, but I did like
16 it an awful lot. It was cute.

17 And I thought 9 was dynamic. Nobody's
18 really mentioned 9, but I thought that was kind of a
19 dynamic thing. I kind of like to get rid of her mask
20 because it interferes with the face. But I thought
21 that was dynamic.

22 I think I've covered them all.

1 MR. SCARINCI: Great. Thank you, John.
2 Jeanne Stevens-Sollman.

3 MS. STEVENS-SOLLMAN: Thank you, Mr.
4 Chairman. This is Jeanne Stevens-Sollman calling for
5 you.

6 I'd like to go to the snowboard if I
7 can. Oh, let's do -- we'll do softball. It's here.
8 My choices are number 2 because of its determination
9 and simplicity.

10 But I also like 4A. I think 4A
11 is -- has a lot of action. And I think it uses the
12 space very well. The plate, I don't know what to say
13 about the plate except it just doesn't look right.
14 And I'm wondering: do we really need the plate?

15 If we look at number 8 with the girl
16 and the ball behind her, I like that one too. I think
17 this is so -- shows determination. It's simple. And
18 it says "Softball." So those are my choices for
19 softball.

20 If we can go to baseball, I agree with
21 the CFA on number 1. I think it's -- it shows a lot
22 of action. And I do like that little chain link fence

1 behind. I hope that the texture shows up on the coin.
2 And if we adjust that mask so he's okay, that'll be
3 fine.

4 I also like number 8 with the baseball,
5 Little League baseball. I think that's really
6 important. And I too like the font. I think that
7 speaks to youth. So those are my choices for
8 softball.

9 If we can go to snowboarding, I think
10 these were all pretty strong designs. And kudos to
11 the artists that worked on these. I do like number 3.
12 It's big air. It's very exciting. It gives us a
13 little bit of anchorage with the earth as opposed to
14 number 4. But number 3 is my favorite.

15 And number 6 comes in second. The only
16 problem with number 6, that scarf to me gets in the
17 way. And of course number 9, where the snow is being
18 kicked up, and it's not giving us big air; I think
19 that's also pretty exciting. So those are my choices
20 for snowboarding.

21 And soccer, I have to agree with my
22 colleague on number 1 where the child would be so tiny

1 on the quarter, we wouldn't see her joy.

2 And therefore, I have to go to number 7
3 where we have a silhouette. And it's very -- I think
4 very exciting to see this soccer ball being kicked out
5 of the field. I mean, this is great.

6 I also think that number 10, where we
7 have the two fighting for the ball, is very dynamic.
8 That is my choices for -- those are my choices for
9 soccer.

10 And now to golf. I am looking at
11 number 2, which I think is intriguing, where the ball
12 sort of emulates the earth. And the ball that he just
13 hit is going far, far, far away. So this is to me
14 very exciting.

15 I also liked number 7. Number 7 is
16 definitely a child playing golf. And I think that the
17 posture -- the position that he's in is really
18 wonderful. And it too is over a golf ball. The
19 design is over the golf ball. I think when that's
20 struck, that would be a very beautiful coin.

21 So those are my choices, Mr. Chairman.
22 And thank you very much.

1 MR. SCARINCI: Thank you, Jeanne.

2 Peter van Alfen.

3 MR. VAN ALFEN: All right. Thank you,
4 Mr. Chairman.

5 So to my eye, baseball 2, golf 1, and
6 softball 3 all seem to have been done by the same
7 artist. And I think that this artist has an
8 absolutely marvelous ability to capture the sort of
9 lanky, gangly, awkwardness of a lot of youth and sport
10 players.

11 And for this reason -- and also an
12 ability to compose the scene with these sort of moving
13 landscapes or shaped landscapes. And while I
14 understand Mike's reservation about how realistic this
15 landscape might be in golf 1, nevertheless I think it
16 works.

17 And in golf 1 too, I really like the
18 compositional elements of both of the bodies curved
19 around the inside of the curve there too. And in
20 terms of this one as well, I don't see the adult here
21 as being that much of a distraction but rather having
22 an adult participating in this particular sport,

1 especially as a caddy.

2 And in this case, as a father, having
3 this wonderful moment, wonderful joyful moment with
4 his daughter, I think really, you know, speaks at
5 least to me.

6 So these three: baseball 2, golf 1, and
7 softball 3; would be my top choices for those.
8 Although I could live with some of the others that
9 have been discussed.

10 In terms of soccer, I think number 7,
11 the incuse is absolutely brilliant. And I think that
12 that would really pop and really just be very, very
13 eye catching as the reverse of a quarter.

14 And for snowboarding, Sam, I have to
15 say the grumpy skier in number 2, that's me because
16 back in the '80s and '90s, when snowboarding was
17 really starting to take off, I just didn't get it.
18 And to this day, I just don't get it. And the one
19 time I tried to snowboard, I spent most of the day on
20 my ass. So I'll stick with the skis.

21 That said, number 6 is by far my
22 favorite. So I will give high marks to snowboarding

1 6. I think that this is just great, dynamic, and so
2 forth.

3 So I'll keep it short and turn it back
4 to you, Donald.

5 MR. SCARINCI: Thank you.

6 And last but not least, Chris
7 Capozzola.

8 DR. CAPOZZOLA: All right. This is
9 Chris Capozzola. And I --

10 MR. SCARINCI: You got to carry it at
11 the end.

12 DR. CAPOZZOLA: Yes.

13 MR. SCARINCI: You're carrying it at
14 the end. Go for it.

15 DR. CAPOZZOLA: You know, it's like
16 the -- running the torch for the Olympics. So --

17 MR. SCARINCI: Exactly.

18 DR. CAPOZZOLA: I appreciate -- really
19 appreciated the chance to learn from all of my
20 colleagues. I'll try to keep this brief.

21 Overall, I do -- you know, I think it's
22 important to depict youth as youth, to try wherever

1 possible to convey when some of these sports have long
2 histories in America but also just how they are played
3 today.

4 I think we've talked a little bit about
5 boys and girls. I think it's also important when we
6 look across the portfolio of five to make sure that
7 there's a full range of Americans represented.

8 So on some of my choices, I'll be just
9 sort of drawing our attention to ones where the
10 figures are either -- you know, because they're in
11 silhouette, they're -- they, you know, don't have a
12 visible, readable race or where -- you know, where
13 that could be read in multiple ways, which I think is
14 important when we think about the five of them
15 together.

16 So if we can start with baseball, just
17 very, very briefly, you know, I think I agree with a
18 lot of people about number 1. It's certainly very
19 strong.

20 I -- it -- I would -- I -- the fact
21 that none of you thought it was too detailed or
22 too -- you know, too -- for a small quarter convinced

1 me that this is very strong.

2 I think number 8, as others have said,
3 is also very strong. And that's a figure, again, that
4 captures some of the diversity of America and -- in
5 that it can be read in multiple ways. I do think
6 number 9 is a little bit cliched. But I will -- you
7 know, I know many other people like that.

8 Moving on to golf, I think that
9 the -- you know, I'm certainly fine with golf 4 that
10 many people have liked.

11 I am glad that someone, the
12 last -- maybe it was Jeanne -- spoke to golf 2,
13 because I do think it's creative. It's dynamic. It's
14 obviously a youth, which can be a little bit hard with
15 golf because they -- most young golfers wear adult
16 clothes. So, you know, that -- I -- there's something
17 very compelling about that.

18 I did not like 7 or 11 because I think
19 the kids are just too small. It has that little bit
20 of the too-much-cuteness factor for what we're looking
21 at here.

22 Moving on to soccer. So with soccer, I

1 am super excited about soccer 7 and soccer 10. I will
2 observe across the portfolio many of the times when
3 the artists have tried to convey that there are girls
4 or young women playing, they've used long hair or sort
5 of ponytails.

6 And there may be other ways to do that;
7 right? Because I think it kind of creates some
8 constraints that, you know, if we had multiple of
9 those across the five, we wouldn't necessarily want,
10 per se. So that's soccer.

11 If we can go on to softball, like
12 others, I was very excited about 4. I actually think
13 there's something -- oh, wait. Yeah. There's
14 something that I think you just solve it by taking the
15 plate out altogether.

16 You know, and I certainly understand,
17 you know, there's some complexity there. And that
18 would lead me toward 4 with no plate, which I think is
19 actually what the CFA was recommending. I'm also a
20 big fan of softball 8, again, for all the reasons
21 others have described.

22 In snowboarding, I think we just have

1 to be at peace with the idea that it's with -- you
2 know, with the clothes that people wear, it's going to
3 be hard to convey that snowboarders are youths.

4 And, you know -- but snowboarding is
5 sort of understood as a youth sport, right, or comes
6 out of youth rebellion. And so I think if some of the
7 figures don't read immediately as youth, that's going
8 to be okay.

9 And here I like, as many others did,
10 both 3 and 6. I am, you know, certainly excited about
11 both of those. I -- if there was movement toward
12 number 9, which I know some people did like, I -- the
13 only thing I dislike about snowboarding 9 is -- are
14 those trees, which seem a little bit too "ice cream
15 coney." But that's easily addressed in the end.

16 So I will leave it at that. Back to
17 you, Mr. Chairman.

18 MR. SCARINCI: Thanks, Chris.

19 I mean, all of you have done really an
20 outstanding job. This is a very difficult, a very
21 dense portfolio with a lot packed into it. And you've
22 really all risen to the occasion to deal with it.

1 And you know, Megan, thank you
2 especially.

3 And, Sukrita, you are not going
4 unnoticed. And I don't want you to be unacknowledged
5 even though you're invisible. Thank you.

6 MS. SULLIVAN: I should point out this
7 was Russ's program. So credit where credit is due.

8 MR. SCARINCI: Credit to you, Russ, as
9 well. No slight against you. You've done a great job
10 with a very difficult portfolio on a very difficult
11 day.

12 So I just want to acknowledge -- I want
13 to acknowledge all of you who have worked on this
14 portfolio on your team, Megan.

15 So anyway, let's -- are there
16 any -- we've just done -- walked through a lot of
17 stuff. Are -- if there's nothing else, then does the
18 Mint -- does anyone from the Mint or Joe Menna or Mike
19 Costello have anything to share with the committee on
20 the reverse designs for the five 2027 American Youth
21 Sports Quarters?

22 MR. COSTELLO: This is Mike Costello.

1 We have no further comments. Thank you.

2 MR. SCARINCI: I was hoping you'd say
3 that, Mike.

4 MR. COSTELLO: I know it's late.

5 MR. SCARINCI: So are there any other
6 members -- now that you've heard from everyone, does
7 any other member have any further discussion on this
8 portfolio?

9 Okay. Hearing none, the committee will
10 now score the reverse candidate designs for the five
11 2027 American Youth Sport Quarters. You should have
12 received your court -- your -- you should all have
13 your score sheets.

14 You know, so let's -- how long do you
15 think, Jennifer, for the -- as a break for this one?

16 MS. WARREN: Jim, would you say 15
17 minutes?

18 MR. KENNEDY: Fifteen would be great.
19 I will go as fast as I can. Fifteen at the outside.
20 I should be a little faster than that.

21 MS. WARREN: So is it --

22 MR. SCARINCI: You got this, James.

1 You got this.

2 All right. Ten -- all right. Fifteen
3 minutes. We'll be back at five o'clock.

4 MS. WARREN: Okay. So that gives him a
5 little bit more than that. Okay.

6 MR. SCARINCI: Two minutes more than
7 that. Five o'clock Eastern Time. I'm giving James
8 the edge.

9 (Off the record.)

10 MS. WARREN: Back in session.

11 MR. SCARINCI: Okay. Jim will now
12 announce the scores.

13 MR. KENNEDY: Okay. Thank you.

14 On baseball, the scores out of a total
15 of 33 are as follows. Baseball 1, score of 22, which
16 is the top vote getter. Baseball 2, 12. Baseball 3,
17 five. Baseball 4, five. Baseball 5, three. Baseball
18 7, 12. Baseball 8, second place at 20. And baseball
19 9 at 14.

20 Moving on to golf, let's hide these
21 columns here. Okay. Golf reverse 1, six points.
22 Reverse 2, 15 points, and it is tied for first place.

1 Reverse 3, zero points. Reverse 4, eight points.

2 Reverse 5, six points.

3 Reverse 6, seven points. Reverse 7 is
4 also tied for first at 15 points. Reverse 8, six
5 points. Reverse 9, zero points. Reverse 10, one
6 point. And reverse 11, six points.

7 Moving on to soccer, reverse 1, nine
8 points. Reverse 2, ten points. Reverse 3, four
9 points. Reverse 5, three points. Reverse 6, seven
10 points. Reverse 7, the top vote getter at 28 points.
11 Reverse 8, two points. Reverse 9, six points. And
12 reverse 10, a close second place at 23 points.

13 Softball, reverse 1, three points.
14 Reverse 2, 13 points. Reverse 3, four points.
15 Reverse 4, 13 points. Reverse 4A, 21 points, and that
16 is the top scoring reverse. Reverse 5, one point.
17 Reverses six and 7, three points apiece. Reverse 8,
18 16 points, so that's second place. And then reverse 9
19 is four points.

20 And then finally, snowboarding, reverse
21 1, five points. Reverse 2, one point. Reverse 3, 20
22 points, and that's tied for first place. Reverse 4,

1 two points. Reverse 6 is our other first place tie at
2 20 points. Reverse 7, two points. Reverse 8, four
3 points. Reverse 9, 15 points. And then reverse 11 at
4 seven points.

5 MR. SCARINCI: Okay. Thank you, Jim.

6 I guess our first order of business now
7 is -- since we have two ties, we should review those
8 ties and vote on and pick a winner for the two that we
9 have ties on.

10 Kellen, do you have a suggestion?

11 MR. HOARD: Well, I don't mean to
12 unnecessarily prolong this process. But I actually
13 think there's a decent amount to discuss overall even
14 beyond resolving the two ties.

15 Like, for instance, one of the things
16 that stuck out to me is for golf. None of the designs
17 got over half the possible points, which is indicative
18 to me that there were really no designs the Committee
19 was super enthused by or felt it could maybe solidly
20 recommend.

21 And so for me, I was wondering if
22 there's discussion of asking the Mint to maybe bring

1 back designs if that's possible. I don't know if that
2 is something we want to ask for as possible. But
3 rather than simply resolve the ties and voting for top
4 vote getters, if it makes sense to maybe just go
5 through each one and -- of the five.

6 MR. SCARINCI: No reason we can't do
7 that.

8 Any thoughts about --

9 Yeah, Chris?

10 DR. CAPOZZOLA: This is actually a
11 request for -- you know, I don't if it's Roger or
12 whoever's doing the screen. But if we could put all
13 the top getters and ties onto one -- just onto one
14 thing that we can look at. And I know that will take
15 some time to do, but just a request. Thanks.

16 MR. VASQUEZ: I'll do my best to put
17 that together.

18 Jim, can you send me the score sheet so
19 I can reflect on that? Thank you.

20 MR. SCARINCI: So I guess
21 let's -- while they're putting that together, Chris,
22 did you have something else that you wanted to say?

1 DR. CAPOZZOLA: No.

2 MR. SCARINCI: So before we do that,
3 maybe -- I mean, there's a lot to bite off here. So
4 maybe we should address the issues of the ties while
5 they're putting everything else together. And then
6 we'll go back and take a look at where we are with the
7 two top vote getters in each category.

8 Does that sound okay, Kellen?

9 MR. HOARD: Good.

10 All right. So let's talk about golf.
11 Looks like that's the first tie. So the two tied
12 designs in the golf category are O2 and O7, which is
13 very interesting because the commonality between the
14 two is the golf -- is the use of the texture of a golf
15 ball. So it's very interesting that we all kind of
16 have the same inclination in this coin.

17 So let's look at O2 and O7. And I'll
18 take hands on who would like to speak as opposed to,
19 you know, going through everybody. You know, if you
20 don't have anything to say, then no need to speak.

21 But if you have -- if you want to make
22 a preference for one, make your argument, make a case

1 for one versus the other. Let's hear the argument.
2 Let's make a case between 02 and 07. Who would like
3 to go first?

4 Peter.

5 MR. VAN ALFEN: Thank you, Mr.
6 Chairman, Donald.

7 There seemed to have been a fair number
8 of reservations expressed about number 7, the
9 depiction of the -- looks like a boy on this
10 particular design being, you know, perhaps a little
11 too young, too cutesy, you know, what have you. You
12 know, that might be a reason not to adopt that.

13 Whereas number 2, to my eye, just seems
14 to be a little bit better as a design, just in terms
15 of the balance and, again, the use of the golf ball to
16 sort of mimic the shape of the coin or at least
17 partially overall. So my preference here would be for
18 number 2 over number 7. So I'll leave it at that.

19 MR. SCARINCI: Okay.

20 MR. MORAN: Donald, I'm with Peter on
21 this. I played golf when I was a kid and played on
22 the high school golf team. The club is too big for

1 the little boy on 7.

2 And he reflects that in the thing.
3 He's broken his right elbow really badly over his left
4 shoulder. It's not going to be viewed by people who
5 play golf as a very pleasing image.

6 The number 2 is much more polished, I
7 think is maybe the right word I want to use on that.
8 I think 2 is the better image to use here.

9 MR. SCARINCI: Kellen?

10 MR. HOARD: I actually find myself
11 coming out a little bit with the opposite reaction to
12 Peter, which is that I actually think him
13 being -- that the boy being a little younger in this
14 case is a positive thing. This to me is -- really
15 quite clearly falls within our bounds of youth sports.

16 Whereas to me, design number 2 really
17 isn't clearly a young person. They don't look
18 elderly, but they don't necessarily look, you know,
19 young.

20 You know, I also think the framing is a
21 lot better. It's not the most dynamic design we've
22 ever had at number 7. But the where the text is

1 located and balanced around the design I think is more
2 creative.

3 I think it's more clear that there's
4 this golf ball texture going on in the background,
5 rather than kind of having this confusing golf mound
6 at the bottom that might confuse the public. You
7 know, I think the -- how the word "Golf" is actually
8 incorporated into the design is more smooth on design
9 7.

10 To me, the concerns around the -- you
11 know, the length of the club are something that can be
12 addressed relatively easily in production. And it's
13 not that hard to shorten it by a millimeter or two.

14 But in terms of just clean and
15 intelligible and youth-oriented sports, I actually
16 think 2 -- or 7 captures that quite a bit better,
17 rather than having someone facing away from the viewer
18 and kind of shoved between two, three sets of
19 inscriptions.

20 MR. SCARINCI: You know, what bothered
21 me about 7, you know, is my ex-golf instructor would
22 have been horrified, you know, by the stance. And,

1 you know, I would have gotten scolded for that. And I
2 guess that's kind of what bothers me.

3 Of course, you know, I'm a sucker for a
4 circle within a circle. I love that. You know, and I
5 love the use of the golf ball here. But I also like
6 the use of the golf ball in 2. And the form of the
7 swing looks better.

8 Is -- if there's a golfer among us, I
9 would love to hear your opinion. I mean, I haven't
10 golfed in -- since the pandemic. So my game is rusty.
11 Who's anybody a golfer? Are we -- do we lucky -- are
12 we lucky enough to have a golfer? Of course not;
13 right? We're academics. We're not -- we don't golf.

14 So that's my concern about number 7.
15 It's the stance. I don't like the position of his
16 right leg.

17 Now, obviously Joe Menna could, you
18 know, work whatever miracle we need him to work and
19 fix the stance if people, you know, like that design
20 and might just want to modify it to give him a better
21 stance. We could always do that. So I'll speak for
22 Joe and tell you that, yes, Joe can do that.

1 So, John.

2 MR. SAUNDERS: We actually do have a
3 golfer. Mike already addressed this as a pretty
4 expert golfer with an 8 handicap. I would go ahead
5 and make a motion. I gave both of them three points
6 to start with. So I like them both. But I'll make a
7 motion to go with 02, and we can vote it up or down.

8 MR. SCARINCI: Okay. Art.

9 MR. BERNSTEIN: Well, I would like to
10 speak in favor of design 7. And with all due respect
11 to the golf critics, I think the beauty of design 7 is
12 it's a kid.

13 He's probably using his father's golf
14 club. And I think it's wonderful that it may be too
15 long. And I think it's wonderful that his foot is
16 turned in the wrong direction. That's what it's all
17 about is a kid trying out a sport. So I like design
18 7.

19 I find that design 2 is -- as Kellen
20 said, is confusing. To me, it looks like the reverse
21 of the Eisenhower Dollar. And I -- it feels like he's
22 standing on the surface of the moon.

1 MR. SCARINCI: Okay. Anyone else?

2 Let's vote. Okay. I guess we should
3 do this by show of hands; right?

4 So if you could put the -- all the
5 members on the full screen so we could see their
6 hands.

7 MS. WARREN: I can't get them all
8 because of the amount of people that are on the call.

9 MR. SCARINCI: I got you. Okay.

10 MS. WARREN: I can't spotlight
11 everybody.

12 MR. SCARINCI: So let's -- okay. So
13 let's -- oh, you know how I could do this? I can
14 do --

15 MS. WARREN: They can raise their hand,
16 the icon. I can do that.

17 MR. SCARINCI: I could do a roll call.
18 How's that?

19 All right. I'm going to go in
20 alphabetical order.

21 MR. HOARD: What are we roll calling
22 on, Donald, 7 or 2?

1 MR. SCARINCI: We're -- so
2 what -- here's what I'll do. I'll call your name.
3 And you tell me whether you support number 2 or number
4 7; all right? I'm going to start with Art.

5 MR. BERNSTEIN: 7, please.

6 MR. SCARINCI: 7.

7 Chris Capozzola.

8 DR. CAPOZZOLA: Chris votes for 2.

9 MR. SCARINCI: Okay. Harcourt Fuller.

10 DR. FULLER: I'm going to go with 7.

11 MR. SCARINCI: Sam Gelberd.

12 MR. GELBERD: Donald, I'll go with 7
13 please. Thank you.

14 MR. SCARINCI: Kellen Hoard.

15 MR. HOARD: I go with 7 as well.

16 MR. SCARINCI: Mike Moran.

17 MR. MORAN: 2.

18 MR. SCARINCI: Annelisa Purdie.

19 MS. PURDIE: 7.

20 MR. SCARINCI: John Saunders.

21 MR. SAUNDERS: 2. I'm --

22 MR. SCARINCI: 2.

1 Jeanne Stevens-Sollman.

2 MS. STEVENS-SOLLMAN: 7.

3 MR. SAUNDERS: 2.

4 MR. SCARINCI: Peter van Alfen.

5 MR. VAN ALFEN: 2.

6 MR. SCARINCI: And I'm a 2. So

7 that -- so for the 2s, we have one, two, three, four,
8 five --

9 MS. WARREN: Five 2s.

10 MR. SCARINCI: For the 7s, we have one,
11 two, three, four, five. Is that possible?

12 It's -- how could it be?

13 MS. WARREN: Six. Donald, you have
14 five 2s and six 7s.

15 MR. SCARINCI: Five 2s.

16 MS. WARREN: There's eleven people.

17 MR. SCARINCI: So the 7s have it.

18 MS. WARREN: Five and six makes eleven.
19 You have five for 2, six for 7. So therefore that is
20 11 people voting. Again, so the winner would be 7,
21 unless you want to recommend both, which you can do.

22 MR. SCARINCI: Well, that's another

1 idea. Is there any interest in recommending both? Or
2 do you want to all go with 7? That's a hard question
3 because the majority voted for 7, so they're going to
4 want seven.

5 MS. STEVENS SOLLMAN: Right. We want
6 7.

7 MR. HOARD: I'm fine breaking the other
8 tie now, Donald.

9 MR. SCARINCI: Peter, we -- give us
10 some wisdom, please.

11 MR. VAN ALFEN: I would say that the
12 votes reflect what we scored. But we do have six in
13 favor of recommending 7. So I would be happy
14 recommending 7 to reflect the slim ma majority of the
15 committee. But, you know, that will be reflected in
16 the recommendation letter anyway, so --

17 MR. SCARINCI: Yes.

18 Jennifer, let's do that. We'll mention
19 that it was a tie and that, in a tie breaking vote,
20 you know, by one vote, 7 prevailed.

21 MS. WARREN: Okay. Understood.

22 MR. SCARINCI: The next tie is -- am I

1 correct --

2 Jim, what's the next tie that we had?

3 MS. WARREN: Snowboarding.

4 MR. KENNEDY: Yeah. Snowboarding.

5 MR. SCARINCI: Snowboarding?

6 MR. KENNEDY: Snowboarding 3 and
7 snowboarding 6 both got 20 points.

8 MR. SCARINCI: Okay. Snowboarding 3
9 and snowboarding 6. So snowboarding 3 was the CFA's
10 recommendation. And snowboarding 6, they're both
11 ties.

12 So let's do it the same way. I'll go
13 through the list alphabetically. And this time you're
14 telling me either you support number 3 or you support
15 number 9.

16 MR. KENNEDY: Number 6.

17 MR. SCARINCI: Number 3 or number 6,
18 that's the two you're looking at.

19 MS. WARREN: Peter has his hand up.

20 MR. SCARINCI: Oh, Peter.

21 MR. VAN ALFEN: Donald, I -- just, I
22 would ask Sam what his preference is as he is the

1 snowboarder amongst us. And I would like to hear his
2 opinion before we discuss this this further.

3 Sam.

4 MR. SCARINCI: Sam.

5 MR. GELBERD: Thanks, Peter. This is
6 Sam Gelberd. I greatly appreciate that. Yeah, I
7 wanted to at least just a little discussion.

8 Roger, I'm not sure if you can pull up
9 the 2022 Vermont Innovation Dollar Reverse. If that's
10 not possible -- I mean, I know I have one here in
11 hand. But that's probably a little bit difficult to
12 see on screen.

13 I will point out though that in this
14 coin, the rider is performing an aerial maneuver.
15 It's a melon. It's called a melon grab,
16 affectionately.

17 Snowboarding reverse 3 that was
18 proposed, it's also another aerial. It's a different
19 grab. So it's a slightly different perspective. But
20 that design leaves out one of the most important
21 components of the sport where you're actually carving
22 and actually just riding down a mountain. That was

1 why I like design choice 9.

2 But for design choice 6, other than the
3 scarf that was in there -- and we could -- I don't
4 know if Jeanne wants to speak to that a little bit
5 more.

6 But yeah, I did find it at first
7 initially distracting. But it does fill the space
8 pretty nice. So for that reason -- and I like the
9 incused date as well on number 6. So that's why I'm
10 leaning toward number 6 in this regard.

11 Though, I like 3. And I could live
12 with it as well. But a hard choice between the two of
13 those. But I would lean towards 6 only because we've
14 seen an aerial maneuver on a snowboarding -- on a coin
15 that feature to snowboarder. So those are my thoughts
16 on that.

17 MR. SCARINCI: Chris.

18 DR. CAPOZZOLA: Russ, can you bring up
19 the finalists sheet that you put together again?

20 My only -- I will just say, as the
21 portfolio of five is coming into view, there is a risk
22 of golf, soccer, and snowboarding, and softball all

1 having that kind of circle within a circle. And so
2 I'm going to put my thumb on the scale for 3 just for
3 variation across the portfolio.

4 MR. SCARINCI: Okay. Any other
5 comments on these two designs?

6 MS. WARREN: This is Jennifer. I just
7 want to make announcement to the public. We
8 may -- our IT person who's doing the streaming has to
9 leave at -- exactly at 5:30.

10 If I cut off the meeting, it will
11 probably turn off. But it will just be, like, white
12 or something. And they'll have to fix in the morning.
13 Or if we can get this done in the next eight minutes,
14 just FYI. I was just told.

15 MR. SCARINCI: We're going to try.

16 Okay. So are there any other comments
17 about these two designs, 3 or 6?

18 Okay. Then let's vote.

19 Art Bernstein.

20 MR. BERNSTEIN: Art Bernstein votes for
21 3.

22 MR. SCARINCI: Chris Capozzola.

1 DR. CAPOZZOLA: Chris votes for 3.

2 MR. SCARINCI: Harcourt Fuller.

3 DR. FULLER: Harcourt votes for 3.

4 MR. SCARINCI: Sam Gelberd.

5 MR. GELBERD: Sam votes for 6.

6 MR. SCARINCI: Kellen Hoard.

7 MR. HOARD: Kellen for 3.

8 MR. SCARINCI: Mike Moran.

9 MR. MORAN: 3.

10 MR. SCARINCI: Annelisa Purdie.

11 MS. PURDIE: I'll defer to Sam here.

12 6.

13 MR. SCARINCI: John Saunders.

14 MR. SAUNDERS: 6.

15 MR. SCARINCI: Jeanne Stevens-Sollman.

16 MS. STEVENS-SOLLMAN: 3.

17 MR. SCARINCI: 3.

18 Peter van Alfen.

19 MR. VAN ALFEN: 6.

20 MR. SCARINCI: And I'm deferring to Sam

21 as well for 6.

22 So what's that count, Jen?

1 MS. WARREN: I believe it's five 6s and
2 therefore six 3s.

3 MR. SCARINCI: Concur. I have six 3s.
4 Yes. So it's the same thing. So 3 carries it by one
5 vote.

6 MS. WARREN: And I'll mention it in the
7 minutes.

8 MR. SCARINCI: Exactly. We'll do the
9 same thing.

10 All right. Kellen, did you want to go
11 through the rest of the portfolio or --

12 MR. HOARD: No. I think we're probably
13 fine.

14 MR. SCARINCI: So I think we've
15 got -- so should we do a motion to accept the results
16 of the other three quarter reverses?

17 MIKE MORAN: So moved.

18 MR. SCARINCI: All those in favor?

19 MR. BERNSTEIN: No. Hold on a minute.
20 There wasn't a second.

21 MR. SCARINCI: Oh, where's the second?
22 Who's --

1 MR. KENNEDY: And John has a hand up.

2 MR. SCARINCI: John has a hand up. I
3 don't see John. Oh, there we go. Okay. And Art has
4 a hand up.

5 What -- John, you go first.

6 MR. SAUNDERS: I'll second that and
7 further say I vote we adopt -- I vote.

8 MR. SCARINCI: I'm sorry?

9 MR. SAUNDERS: I make a motion that we
10 accept the high vote getter for all five as adjusted.

11 MR. SCARINCI: Okay. So there's a
12 motion to accept all five as adjusted by the vote of
13 the last two. There's a motion on the floor. Is
14 there a second to the motion? We're going to have
15 discussion. Is there a motion on the second -- is
16 there a second on the motion?

17 MR. BERNSTEIN: Art Bernstein will
18 second.

19 MR. SCARINCI: Okay. We have a second.
20 So, Art, your hand is up. This
21 discussion or motion?

22 MR. BERNSTEIN: Correct. Mr. Chairman,

1 this is Art Bernstein. And I'm hoping that the maker
2 of the motion will accept a friendly amendment that,
3 in indicating our support for baseball design 1, we
4 believe that the catcher's mask should be adjusted to
5 the proper position.

6 MR. SCARINCI: Art, can I suggest we do
7 that --

8 MR. BERNSTEIN: That's fine.

9 MR. SCARINCI: -- as a separate motion
10 so that it doesn't get lost? That's a --

11 MR. BERNSTEIN: That's fine.

12 MR. SCARINCI: We have to do that as a
13 motion.

14 MR. BERNSTEIN: Certainly, if that's
15 what you prefer.

16 MR. SCARINCI: So let's vote on the
17 motion on the table unless there's any other
18 discussion on the motion. All those in favor?

19 MULTIPLE SPEAKERS: Aye.

20 MR. SCARINCI: Unanimous.

21 Now, Art is making a motion on the mask
22 for -- we have to review the improperly-inserted mask.

1 What coin was that?

2 MR. BERNSTEIN: Baseball 1.

3 MR. SCARINCI: That's coin number 1 in
4 the first portfolio. So do we have -- so we have a
5 motion. I need a second. This is to amend the mask
6 to make it properly.

7 MS. WARREN: So can I just -- this is
8 Jennifer. I want to make sure the motion's correct,
9 that we're reading it for the Mint.

10 MR. SCARINCI: Yes.

11 MS. WARREN: So you're asking for us,
12 the Mint, to review the mask and make any corrections
13 that are necessary for -- due to it being improper in
14 your mind; correct?

15 MR. SCARINCI: Art?

16 MR. BERNSTEIN: That's correct.

17 MS. WARREN: Okay. Thank you.

18 MR. SCARINCI: That's correct. And
19 there's a motion and a second to that effect. So all
20 those -- any discussion on this motion?

21 MS. WARREN: Okay.

22 MR. SCARINCI: All those in favor of

1 the corrected mask -- of correcting the mask? All
2 those in favor?

3 MULTIPLE SPEAKERS: Aye.

4 MR. SCARINCI: Anyone saying no?

5 Okay. It's unanimous that we correct
6 the mask.

7 Are there any other motions or any
8 further debate or discussion on the portfolio?

9 Okay. So with this now being
10 concluded, I would like to call upon -- first I'd like
11 to -- I know I'd like to say a few words about
12 Harcourt Fuller. It's Harcourt's last meeting.

13 And, you know -- and I have to say I'm
14 going to miss you a great deal, Harcourt. I think
15 we -- you know, I think we as a group have really gone
16 through a tremendous bonding experience, particularly
17 over these -- this last year and a half, which has
18 been very stressful.

19 And, you know, I think I feel close to
20 all of you. I think -- you know, I think I feel like
21 we're all brothers and sisters together in this
22 process of giving our time and efforts.

1 And, you know, Harcourt, you have
2 certainly made a tremendous contribution to the CCAC.
3 And that contribution will never be forgotten.

4 Would you please -- would anyone else
5 like to say a few things about Harcourt before I turn
6 it over to Harcourt?

7 Harcourt, you got the floor.

8 DR. FULLER: Well, I think I have one
9 minute left; right, Jennifer? I have one minute;
10 right?

11 MS. WARREN: A minute, two minutes.
12 Just go.

13 DR. FULLER: Very quickly. I do have
14 to thank the Smithsonian Numismatic Collection
15 representative Maxine Waters [ph]; Former Speaker of
16 the House, Nancy Pelosi. I want to thank all of them.

17 For a kid born in Jamaica who started
18 collecting coins in Jamaica and then I moved to New
19 York, I would never have thought that I would have
20 been serving on the CCAC, which I had never heard of
21 before. And this is just an honor.

22 Jennifer, thanks for being patient with

1 me. I know I don't always answer my emails on time.

2 Apryl, Greg, a standup guy, Megan,
3 Peter, you know, Dr. Lawrence [ph] as well.

4 You know, Joe Menna, you're the
5 greatest designer in the history of the world.

6 And, Kellen, I got to say, I'm
7 expecting great, great things from you. You are
8 such -- I mean, if I were a lawyer, I wouldn't want to
9 be standing opposite to you. You're a great young
10 man. So intelligent. I expect a lot.

11 And it's been truly the honor of my
12 career. I never thought as a scholar and a filmmaker
13 that this would be a feather in my cap.

14 I'm in Atlanta, between New York and
15 Atlanta. If any one of you want to be in touch, you
16 guys have my email. It's been really an honor, and I
17 appreciate all of you sincerely. Thank you.

18 MS. STEVENS-SOLLMAN: Thank you,
19 Harcourt. I truly enjoyed knowing you. Thank you.

20 DR. FULLER: Thank you, Jeanne.

21 MR. SCARINCI: You are an alum of the
22 CCAC. And you always will be an alum of the CCAC.

1 And we're delighted. We're going to miss you a lot.
2 And those are hard shoes for the Mint to fill when
3 they make their selection to do so. So thank you.

4 DR. FULLER: Thank you, Donald.

5 MR. SCARINCI: Is -- are there any
6 other comments from anyone?

7 I just would like to single out
8 Jennifer, for, you know, all of the help that she's
9 given me. You know, this is -- you know, I didn't ask
10 to be the chair.

11 And, you know, it was thrust upon me.
12 And with the support that I have, you know, from
13 Jennifer, you know, from Megan, and Megan's whole
14 team, right, I mean, even down to the person who just
15 found that Vermont reverse and put it up so that all
16 of we -- all of us could see it; right?

17 These are the things, you know, that
18 make this work. And, you know -- and I just want
19 everyone to know, you know, we appreciate you, you
20 know, very, very much. And we respect the position
21 that all of you have been in as well.

22 You know, it's just been a very

1 difficult time, you know, not just for us. And we
2 recognize that as well. So I just want to say that.

3 And I want to thank the team. You
4 know, I want to thank everyone on this call for
5 everything you've done. You know, and I promise you,
6 you know, this -- we are turning the direction here.
7 I -- and we're going to do everything we can to help.
8 So, with that said, is there any --

9 MS. WARREN: Make a motion to end.

10 MR. SCARINCI: Is there a motion to
11 adjourn?

12 MR. BERNSTEIN: Arthur Bernstein moves
13 adjournment.

14 MR. SCARINCI: Okay. A second to the
15 motion?

16 MS. STEVENS-SOLLMAN: Second.

17 MR. SCARINCI: Okay, Jeanne.

18 Well, all those in favor of adjourning?

19 MULTIPLE SPEAKERS: Aye.

20 MR. SCARINCI: Thank you. Meeting is
21 adjourned.

22 MS. WARREN: It's 5:33. Meeting has

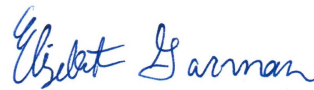
1 ended. Thank you.

2 (Whereupon, at 5:33 p.m., the
3 proceeding was concluded.)
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

CERTIFICATE

I, ELIZABETH GARMAN, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness(es) in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



ELIZABETH GARMAN

Notary Public in and for the
Commonwealth of Virginia

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

CERTIFICATE OF TRANSCRIBER

I, ANDREW TINGLEY-BARRAZA, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



ANDREW TINGLEY-BARRAZA

0	247:21 249:6	230:22 236:17	18 52:10 124:5
02 49:18	256:20 260:19	240:16 243:8	124:15,18
02-24-2026	260:19 261:16	247:7 249:10	125:1 216:5
49:14	267:9 270:13	252:11 265:1	1880s 214:20
1	271:12 273:4	271:20 281:18	1889 223:7
1 28:6,15 32:21	274:21 275:22	287:6 288:3	1894 214:21
62:21 63:22	277:5,15,17	298:20	18th 7:12 37:1
65:13 66:13	278:6 280:18	116-330 16:7	209:11 210:20
68:3 72:14	286:15,21	17:8 18:19	214:19
74:10 80:2,2	287:7,13,21	20:10 170:9	19 172:3
83:11 84:1,9,9	307:3 308:2,3	118-109 53:14	188:15
84:10,12 86:10	1's 272:2,15	118-88 136:1	1910s 211:10
87:6 90:11	1,057 137:9	11:01 1:8 5:5	1914 215:10
91:1 94:8	10 111:13	12 15:6 34:18	1916 214:22
95:17,21 96:19	171:16 175:4	124:5 206:2	216:2
97:9,9 100:21	192:8 206:4	286:16,18	1920s 211:11
102:8 107:3,9	218:14 222:15	1200 56:12	215:11 219:8
107:10,11	246:16 249:18	57:8	224:11 227:10
111:12 112:6	250:6 256:6	124.50. 47:10	1926 223:13
113:1,3,18,22	261:12,13,18	125 48:19	1930s 215:11
114:2,7 124:5	262:2,2 271:18	13 34:6 37:16	1933 223:21
124:9,13,16,21	272:13,13,14	54:1 205:22	1938 211:13
136:20 172:22	276:6 282:1	287:14,15	1942 54:1
181:15 187:16	287:5,12	1320d 26:21	1950 150:19
189:16 190:12	100 139:16	13th 40:20	151:7 216:16
190:14 194:2	141:3,4 171:2	14 286:19	1950s 197:8
195:3 196:21	10th 15:20	15 124:8	219:15
196:21 198:10	11 124:10	167:20 205:6	1960 170:20
199:19 200:1,9	175:7 180:9,16	205:10 230:4	1960s 212:1
201:9,12,12	182:15 187:21	285:16 286:22	219:15
202:11 205:19	188:8,9,10	287:4 288:3	1964 220:1
206:9,16 207:4	189:7 190:9,12	16 287:18	1970s 227:21
213:4 217:5	190:14 192:21	16.2 26:3 34:5	1971 136:20
221:10 225:10	194:10 196:11	1650 214:17	1972 136:16
229:15 242:14	196:11 198:3	1794 27:16	137:6 220:7
242:15 245:14	200:21 201:20	17th 43:6	224:18
246:12 247:2	201:22 206:4,6	214:16	1973 137:14
	206:8 218:15		138:1,19

1974 139:12,14 212:5 220:2	265:19 269:17 269:21 270:13	2024 27:19 57:10 140:16	24 1:7 5:4
1980s 220:15 227:17,21 228:10	271:10 272:2 272:16 273:6 274:8 276:11	161:22	24.2026 49:19
1990s 216:19 228:14,19	277:5 278:6,15 281:12 286:16	2025 15:6 28:6 28:15 32:21 34:6 37:8 47:15 52:10	24.4 26:5 34:16
1991 220:19	286:22 287:8	154:21	25 124:17,21
1994 220:18	287:14,21	2026 1:7 5:4	250 11:21 12:13
1996 220:21	291:13,18	15:21 20:13	2500 54:4
1998 228:22	292:6,8,16	33:4 37:17	26 33:4
1999 220:20	293:16 294:6	47:15	27 205:20 206:10
19th 211:1,6 218:20 222:22	295:19 296:22 297:3,8,17,21	2027 3:13 7:14 7:19,19 10:1 10:14 11:2	28 287:10
1:03 123:13	297:22 298:3,5	53:11 61:8	29 124:11
1:15 123:15,18	298:6,19	122:9 168:12	2a 68:12,14 69:14 74:15
1s 113:18	20 11:16 25:16 125:6 136:8 138:18 149:12 149:22 286:18 287:21 288:2 300:7	170:8,17 171:20 174:20 176:4 208:10 210:5 212:14 217:4 218:1 221:9,19 225:9 229:13 230:6,9 230:21 266:20 284:20 285:11	93:6 96:13 97:3 107:16 111:9 115:11 124:21 125:5
2	2000 54:9 143:4	2028 170:22	2b 68:12,17 82:8 84:20 103:2 114:16 124:22
2 26:21 63:3 67:3 69:14 82:3 84:10,12 84:13 91:6 93:4,6 94:20 95:4,21 96:1,5 97:3,9 100:21 104:15 105:17 107:10 111:8,9 115:10 124:5 124:17 125:4 173:12 205:20 213:10 217:9 221:15 225:16 229:17 242:18 244:5 246:14 246:19 250:8 251:6 260:1,1 260:3,10	2003 40:4	284:20 285:11	2s 298:7,9,14 298:15
	2006 139:18	2030 170:8 210:6	3
	2010s 229:7	20th 141:5 211:7 215:1,22 218:20 224:6	3 64:2 67:12 69:22 70:2 73:16 82:16,17 85:7 90:7 92:20,20 93:7 95:1 96:5 97:5 97:9 103:6 111:8,14,15,16 115:11 124:10 124:18 125:5
	2014 139:22	21 124:14 206:5,9 287:15	
	2017 140:4 159:4	22 46:5 286:15	
	2018 56:21	23 46:6 56:12 125:5 137:6 287:12	
	2020 26:14 140:8		
	2022 140:12 250:22 301:9		
	20220 1:14		
	2023 27:16 141:3		

173:13 198:22 205:20 213:15 217:13 221:2 221:17 225:19 229:22 241:15 241:15 244:11 249:4 251:5 254:3,16 255:4 261:14 262:20 262:21 266:8 267:4,16 270:14 271:16 272:2,17 273:6 275:11,14 277:6 278:7 283:10 286:16 287:1,8,14,21 300:6,8,9,14 300:17 301:17 302:11 303:2 303:17,21 304:1,3,7,9,16 304:17 305:4 3's 271:15 30 57:5 306108 26:22 30s 219:8 224:11 32278 316:14 33 206:5 286:15 33.25 47:10 35406 315:16 39 136:7 3:15 205:8 3a 111:18 209:2,6	3rd 18:3 22:18 3s 305:2,3 4 4 63:8 66:3 75:13,18 78:16 86:6 89:11,16 89:20 90:8,8 94:11 95:10,15 101:21 104:17 124:6,15 173:16,18 199:11 205:21 213:18 217:17 226:2,5,8 230:4 239:4 240:12,12 241:9,9 242:21 244:2,3 245:22 246:20 250:12 251:19 258:14 258:20 259:9 262:16,16 267:21 269:8 270:18 271:15 273:7 275:14 281:9 282:12 282:18 286:17 287:1,15,22 4's 271:16,17 42 26:21 48 172:3 188:15 4a 64:4 73:18 81:13 84:4 87:4 124:10 173:16,20 205:21 226:2,6	246:20 250:11 250:16 258:6 259:18 269:8 269:12 273:7 274:10,10 287:15 5 5 63:10 64:8 67:16 68:21 70:14 74:1,16 74:16 76:1,6 82:20 83:10 84:20 85:13 87:1,8 91:10 94:15 96:6,18 97:5,9 102:10 102:18 106:1 115:4 124:7,11 124:18 125:1,6 126:22 129:10 131:16 132:3 132:11 133:6 174:1,2 189:18 190:12,14 191:18 195:10 195:14 197:11 197:12 198:10 199:11 200:17 205:22 213:22 217:22 221:21 226:14 239:4 240:10,22 246:4 250:17 260:9 265:5 272:4 273:9 286:17 287:2,9 287:16	5's 270:22 271:16,17 5,000 139:14 50 56:11 138:16 50,000 56:8 54 26:21 57 58:8 5:30 303:9 5:33 313:22 314:2 5a 174:1,5 189:21 195:14 195:15 205:22 5b 174:1,6 189:21 191:19 195:16,16 197:16,16 206:1 6 6 60:7 63:12 64:18 66:10 72:17,22 75:8 78:18,20 81:12 83:14 84:2,2 86:19,19 89:7 94:20,20 97:9 101:6 104:19 104:20 105:15 112:14 117:17 117:18 120:14 124:7,15 174:9 187:22 195:21 199:5 206:2 218:2 221:22 226:16 230:7 247:4 251:21
--	--	--	---

254:17 255:4 255:15,15 260:9 264:6 266:8,20 267:4 271:17 272:9 272:18 273:9 275:15,16 278:21 279:1 283:10 287:3,9 288:1 300:7,9 300:10,16,17 302:2,9,10,13 303:17 304:5 304:12,14,19 304:21 6-3 138:22,22 6-4 138:22 60 111:7 614 137:9 6s 305:1	255:22 261:9 261:13 264:15 265:11,12 266:3 268:8 272:22 273:9 276:2,15,15 278:10 281:18 282:1 286:18 287:3,10,17 288:2 291:8,18 292:1,22 293:9 293:16,21 294:14 295:10 295:11,18 296:22 297:4,5 297:6,10,12,15 297:19 298:2 298:19,20 299:2,3,6,13 299:14,20 7's 270:22 271:18 272:9 70s 142:16 149:16 151:19 76 151:7 7825387 1:21 7s 298:10,14,17	248:7 251:22 257:1 260:11 261:20 262:3 268:15,15 271:18 272:9 272:18 274:15 275:4 281:2 282:20 286:18 287:4,11,17 288:2 295:4 8's 270:22 801 1:13 80s 278:16 83 16:22	302:1 90 138:17 90s 278:16 9s 53:22 54:4,5 54:10,13 9th 1:13
7	8	9	a
7 67:20 69:4 70:19 80:17 124:19 125:2,7 174:12 180:21 180:21 187:21 188:8 192:15 192:15 194:5 199:5 206:2 214:1 218:6 222:5 226:17 230:11 239:6,7 241:21 243:11 245:18 248:1,1 248:4 249:1,3 249:18,20 251:22 255:19	8 69:9 125:2 174:22 196:5 199:19 200:1 206:3 214:4 218:8 222:8 226:21 230:16 239:11 242:2 245:18,19 246:21,22	9 53:20 58:22 59:1 62:13,13 68:10,13 69:1 69:6,11,18 70:7,8,17,22 93:5 175:2 206:3 214:9 218:11 222:10 227:1 230:18 239:15 244:8 244:15,18 248:11 252:3 257:11,11 268:15 269:21 270:22 271:10 272:12,14,18 273:17,18 275:17 281:6 283:12,13 286:19 287:5 287:11,18 288:3 300:15	a.m. 1:8 ability 14:9 277:8,12 315:10 316:7 able 10:4 54:20 58:13 59:3,5 101:2 132:12 164:6,10 169:17 178:8 188:13,16 266:17 ably 121:14 above 21:17 173:15 226:5 230:17 249:3 absolutely 84:14 144:19 243:10 249:16 277:8 278:11 abstaining 133:21 academics 294:13 accept 34:20 126:11 128:1,2 128:5 133:10 133:17 134:18 162:12 305:15 306:10,12 307:2

acceptable 21:4 224:10	49:16,21 53:9 135:18 168:13	123:14 126:4 127:20 142:22	127:1 178:22 290:4
accepted 138:11	208:11	155:1 157:2	addressed 13:2 14:19 50:4
access 215:8	action 18:18 19:21 23:14	158:1 162:22 165:4 169:15	283:15 293:12 295:3
accessible 217:2 219:18	28:22 29:1,4 33:13,14,17	172:2 178:13 179:12 180:5	addressing 28:1 31:12
acclaimed 140:5	76:3 161:13 173:10 175:8	181:15 182:9 233:19 243:3	32:7 120:16 140:2 149:5
accompli 231:21	190:21 191:17 192:9 193:21	254:1,7 256:15 257:13,16	adjourn 313:11
accomplished 140:18	201:13 225:22 243:16 244:8	258:10 259:7 282:12,19	adjourned 313:21
accomplishm... 139:20	244:16 246:16 246:20 251:7	288:12 289:10 292:10,12	adjourning 313:18
accordance 170:9	261:13 265:2 265:13 267:4	293:7,15 295:2 301:21,22	adjournment 313:13
accounts 214:16	268:11 269:8 272:21 273:5	adaptive 171:4	adjust 143:13 275:2
accuracy 172:1 175:18 179:2 269:11,15	274:11,22 315:12,16 316:8,12	add 83:21 121:14 122:3 145:16 163:2	adjusted 223:6 306:10,12 307:4
accurate 315:9 316:5	active 55:4 58:11	added 44:11,11 75:17 98:15	administrative 177:17
accurately 58:10 117:10 178:19	actively 248:13 253:7 257:13	addition 57:7	admit 243:8
achieve 140:2 158:5	activism 140:22	62:22 63:5 64:6 65:22 66:6,19 67:14	admittedly 111:5
acknowledge 284:12,13	activities 53:19 211:12	67:18,22 68:19 69:1,6,11,17 70:7,16,22	adopt 163:7,22 164:20 207:4 291:12 306:7
act 26:14 27:1 27:3 53:15 161:21 170:14 210:3	activity 247:10	81:17 122:5 161:21 171:9 203:17	adoption 54:10 162:10 229:20
acting 2:5 3:4 3:15 7:8 8:15 15:7,7,9,18	actor 180:16 actual 250:18 260:20 270:1 actually 27:10 30:2 40:16 62:16 101:3 107:7 123:12	additionally 27:12 address 10:6 16:17 122:14	adorable 91:6 243:10 248:11 249:10,16 adult 219:3 229:19 238:7 255:16 271:7

272:5 277:20 277:22 281:15 adults 225:2 227:15 231:2 236:20 237:3,5 248:17 249:7 253:7,10 271:12 advance 137:3 advantage 181:18 234:13 advice 26:19 46:9,17 50:3 advise 18:7,16 22:21 24:21 26:9 34:22 45:9 46:2 advises 45:16 45:17 advisory 1:1 5:3 11:17 16:2 16:11 26:17 advocacy 137:16 advocate 139:8 advocating 228:1 aerial 301:14 301:18 302:14 aesthetic 120:2 230:15 aesthetically 115:7 248:5 249:4 affairs 3:11,21 9:16 10:19 15:10 51:7 160:10	affect 241:19 affection 64:9 67:21 75:16 88:20 89:11 90:1 affectionately 301:16 affiliated 79:7 afford 48:19 114:12 132:12 afforded 24:20 26:8 afghanistan 54:3 afternoon 88:4 age 116:19 166:18 238:10 aged 255:15 agencies 54:11 agency 18:21 19:20 23:14 26:18 42:15,21 47:1 51:9 agency's 24:7 27:13 agenda 7:10,22 12:5,7 14:18 27:10,17 34:11 37:1 38:19,22 39:1,5,9,16 40:5,11,19 44:9 ago 154:9 168:21 agree 38:5,12 41:13 72:11 76:19 81:13,15 83:14 84:9	89:2,6 95:9 105:18 107:16 109:20 121:4 131:14 162:18 164:16 194:1 196:10 201:12 232:17 242:13 242:14 268:7 274:20 275:21 280:17 agreed 130:18 agreement 126:13 agrees 130:8 ahead 28:13 62:6 92:14 170:4,5 187:6 226:22 233:17 233:22 295:4 aip 121:19 air 84:15 191:12 221:22 251:3,5,20 262:22 275:12 275:18 airport 70:4 108:11 alert 65:15 66:4 68:6 70:2 alertness 92:10 alfen 2:21 7:1,3 99:15 101:13 151:16,17 152:6 162:8 200:5,6 233:19 233:22 234:12 277:2,3 291:5 298:4,5 299:11	300:21 304:18 304:19 ali 149:17 alignment 226:10 alive 164:9 166:11 219:11 255:3 allison 3:18 10:16 55:19 60:17 79:3 135:6 allow 64:11 123:3 162:11 188:14,17 210:13 212:6 214:7 215:7 228:2 allowed 45:10 54:10 110:8 215:13 aloft 230:17 alphabetical 296:20 alphabetically 71:10 300:13 alternative 224:10 althea 150:16 154:8,19 altogether 39:18 282:15 alum 311:21,22 amateur 151:18 216:3 223:20 amazing 88:14 152:19 159:1,5
---	---	--	--

269:10 amazon 165:17 amend 308:5 amended 212:6 amendment 307:2 america 7:19 11:21 12:21 68:20 69:12,18 171:20 192:16 210:20 212:14 214:16,22 216:13 217:4 221:9 225:9 226:1 227:13 229:13 280:2 281:4 america's 3:16 3:19 10:16,18 55:1,13,19 56:3,13 58:1 229:4 american 2:8 5:20 17:13 47:10 136:3 152:16 154:8 208:10 210:7 211:11 212:7 219:12,22 221:5 227:14 228:21 229:9 229:21 284:20 285:11 americans 141:5 211:8 225:4 227:16 227:19 228:12 280:7	amount 201:1 232:18 288:13 296:8 amputated 190:2 anchor 130:20 262:17,19 263:3 anchorage 275:13 andrew 316:2 316:15 anew 11:19 angeles 170:22 angle 182:1 196:22 200:15 angles 194:1 animal 108:18 animals 66:17 71:16 88:11 109:2,5,5 116:20 animated 253:21 annelisa 2:20 6:20 88:1,5 93:14 153:17 153:19 187:1 190:15,17 263:11,12,14 273:7 297:18 304:10 announce 5:10 286:12 announcement 15:20 26:4 34:10,15,18 303:7	annually 221:3 anonymity 121:18 another's 175:1 answer 23:8 25:7 31:17 41:10 50:15 59:11 60:18 97:16 121:10 172:19 178:8 311:1 answers 14:13 21:10 50:20 51:22 anticipated 120:13 anticipating 227:2 anybody 56:9 59:11 198:7 294:11 anymore 189:6 anyway 86:3 142:8 144:6,20 145:11 148:17 160:14 177:8 284:15 299:16 apiece 287:17 apologies 183:19 apologize 9:3 30:12 apparent 20:5 appeal 59:6 245:18 appealing 228:8 266:6	appear 32:9 219:8 223:12 appearance 156:20 appeared 16:20 17:3,6 19:3 appearing 164:10 223:7 appears 46:7 91:13 213:13 213:20 230:6,9 230:13,18 254:7 applies 21:16 appoint 39:14 appointed 39:11,12 appreciate 13:8,12 21:18 22:1,11 25:1,8 29:10,18 31:19 31:19 49:6,11 51:18 59:13 79:21 80:1 84:11 90:14 145:8 147:8 148:18 150:2 152:18 159:19 160:17 167:6 172:16 187:14 195:3 199:2,6 279:18 301:6 311:17 312:19 appreciated 76:3 279:19 approach 99:1 161:14 179:2
--	---	---	--

234:10 approachable 168:7 approached 76:20 approaches 63:14 218:14 approaching 179:17 appropriate 27:18 31:12 45:22 46:1,2,8 46:18 60:15 97:20 119:8 appropriaten... 172:1 175:18 appropriation 48:3 approval 7:11 20:13 30:17 52:8,17 approve 51:16 52:15 127:4 approved 20:4 53:6 126:4 163:13 approving 55:9 approximately 25:13 april 27:19 apryl 3:13 9:22 311:2 apryl's 10:4 arantxa 143:10 arbitrary 19:22 arbors 100:14	area 31:22 261:7 areas 228:11 argument 290:22 291:1 arial 130:21 arms 221:11 arnold 216:9 array 226:17 art 52:18 75:3 75:4 78:15 106:17 145:10 149:8,10 163:1 177:9,11,12,15 181:21 192:1 198:19 200:4 206:7,12,13,16 233:10 236:4 236:13,15 238:4 245:10 295:8 297:4 303:19,20 306:3,17,20 307:1,6,21 308:15 arthur 2:6 5:16 52:16 75:5 162:16 198:20 207:14 245:11 264:7,9 313:12 artist 98:6 106:6 149:5,20 194:16 197:2 271:8 277:7,7 artistic 34:8 234:14 240:5 253:19 272:19	artistically 43:15 84:14 96:6 106:14 188:19 artistry 188:11 artists 62:10 72:4 81:1 88:16 109:15 109:19,21 121:18,19,19 149:11 150:3 193:6,19 210:8 212:17 238:16 263:22 275:11 282:3 arts 2:10 6:3 16:10 artwork 148:3 187:15 arty 113:13 asa 223:22 ascension 136:10 asked 21:9 37:10 43:17 51:11 62:10 112:19 130:14 204:6 asking 15:13 116:1 288:22 308:11 aspect 248:15 ass 278:20 asset 54:7 assigned 40:4 assistance 54:18 60:20	assisted 236:20 assisting 53:19 53:21 60:12 237:7 associated 224:5 association 4:9 11:5 137:22 171:22 172:13 214:20,21 215:9 216:2,16 220:2 223:20 229:4 associations 216:12 assume 176:17 assumes 261:5 assuming 50:15,19 asteroids 262:18 astray 51:12 astrodome 138:20 athlete 139:15 141:6,8 173:1 173:4,8,12,14 173:17 174:2 175:1,2 197:14 athlete's 175:3 athletes 139:4 143:21 170:12 174:9,12 175:4 175:8 178:19 188:3,14 198:11 212:13 217:8 224:20
---	---	--	---

athletic 136:21 182:7 221:6 224:15 229:2 253:4 254:5	authority 45:21 authorized 16:8 26:16 31:9 authorizing 16:6 available 37:19 171:11 212:22 average 26:2,3 26:5 34:4,16 awaiting 66:4 awaits 213:7 award 57:13 164:20 awarded 165:4 awards 136:1 aware 8:3 23:8 28:5 32:13,19 33:1,3,7,8 35:19 43:16 awesome 159:6 awful 189:17 273:16 awkwardness 277:9 aye 53:1,2 129:5 133:2,19 163:10 207:16 235:17,22 307:19 309:3 313:19	baby 261:14 back 46:13 53:17 56:21 77:18 82:9 91:7 92:5 103:9 110:4 116:8 123:15 123:20 133:8 143:4 144:13 147:18 153:6,8 168:18 173:6 186:14,16,19 241:17 262:2 262:20 263:16 268:20 278:16 279:3 283:16 286:3,10 289:1 290:6 background 63:11 70:11 71:14 173:18 173:22 174:3,6 174:8,11 213:12,20 214:5 218:8 222:2,12 263:2 264:18 265:15 267:22 268:4 270:19 293:4 backpack 70:15 backswing 218:3 bad 251:22 badly 292:3 bag 70:4 74:5 217:14 238:14	baijal 3:17 9:6 9:8 baked 203:21 balance 90:3 183:1 213:16 255:17 266:13 291:15 balanced 248:6 293:1 ball 147:9,10 173:2,4,6,9,18 174:13 178:3 198:9 199:21 199:22 200:2 206:18 210:22 213:16,18,19 217:11,19 218:7 221:13 221:16 222:1,6 222:7,12,13,16 223:4 225:14 226:15 237:20 237:21 240:20 242:20 243:13 243:14 246:2 256:18 260:5 261:10,18 264:17 265:13 265:14 268:3 269:18 270:15 273:13 274:16 276:4,7,11,12 276:18,19 290:15 291:15 293:4 294:5,6 balloon 131:11 balls 178:5 215:4 222:4
athletics 220:9 224:5 atlanta 311:14 311:15 attached 67:5 attempt 267:19 attempted 41:18 attempting 175:1,2 208:18 attempts 36:1 attend 10:5 attendance 8:13 attended 143:20 attendees 2:2 3:2 4:2 attention 280:9 attitude 228:5 attorney 315:14 316:10 attractive 101:7 102:9 246:6 atypically 34:12 audience 138:14 audiences 216:9 audio 119:16 315:8 316:4	b b 59:4 96:14,15 98:14 110:13 110:17,21 111:4		

255:11	baseball's	bat 213:16	behavior 34:13
bands 228:11	211:5	214:2,11	belabor 87:4
banned 227:21	based 36:2	225:17 226:3	belgian 68:4
barely 107:19	50:19 220:8	226:15 238:20	69:14 74:11,12
barraza 316:2	224:18	267:19	belief 16:1
316:15	basically 39:7	batter 225:11	believe 7:9 10:4
barrier 215:6	134:10 260:14	225:14 226:3	19:20 28:9
barring 192:15	basis 24:21	260:5	31:11 39:8
base 226:20	111:2,19	batting 214:1,5	41:15 42:14
baseball	basketball 4:8	battle 138:13	81:20 82:21
210:19,19	11:5 170:18,18	139:4 140:5	116:8 117:17
211:2,3,5,9,12	171:1,6,13,15	159:3 175:5	158:2 178:3
211:16,19,21	171:16,19,22	189:6	187:12 207:22
212:10,14,16	172:5,13	beam 271:3	239:2 263:5
212:18 213:5	173:13,20,21	beat 138:21	305:1 307:4
213:11,15,19	174:4,5,7,8,10	beautiful 90:3	believed 27:17
213:22 214:1,2	174:11,15	91:18 92:17	believes 20:3
214:6,10	175:5 177:18	95:7 144:19	belong 249:8
219:12 222:22	177:21 178:2	145:12 157:4	beloved 170:19
223:4,5 224:4	178:12,12,15	192:6 276:20	ben 216:9
224:8 238:19	179:1 180:14	beautifully	bench 268:17
239:9,12	181:3 182:9,9	75:15	271:7
242:12 243:18	188:5,20	beauty 295:11	bernstein 2:6
243:19,20	190:22 192:7,9	befitting	5:16,18 52:16
245:13,20	192:15,18	132:15	52:16 75:3,5,6
247:19,20	194:9 195:2,7	began 211:14	162:16,16
249:1 256:19	196:7 198:7	214:18 216:13	177:13,15
256:19 260:3,4	199:4,10,18	216:22 219:7	198:19,20,21
260:14,16,17	200:11,19	219:21 222:21	206:15,16,22
267:7,8 268:2	201:8 202:16	228:10 229:4	207:6,15
268:9 269:1,2	203:10 204:7	beginner 231:1	233:11 236:1,5
270:13 274:20	204:21,22	beginning	236:14,15,19
275:4,5 277:5	205:18 206:19	211:3	237:2,8 245:11
278:6 280:16	207:1,2,5,19	begins 11:15	245:12 295:9
286:14,15,16	207:21 224:9	behalf 12:6	297:5 303:19
286:16,17,17	basketballs	13:6 15:1,1	303:20,20
286:17,18,18	173:21 177:20	137:2	305:19 306:17
307:3 308:2			306:17,22

307:1,8,11,14	big 76:21	161:14,22	bjk 140:16
308:2,16	107:18,19	164:4,13,22	black 48:9
313:12,12	114:9 159:4	165:2,10,13,16	150:18,20
best 25:17	181:17 202:13	165:19 166:2,9	151:1
36:19 72:10	237:9 254:15	166:16 167:2,5	blah 144:15,15
73:10 85:22	254:17 255:4	167:8 168:6	144:15
95:15 113:20	275:12,18	194:6	blast 244:17
139:15 142:17	282:20 291:22	bills 48:4	blend 94:12
142:18 149:1	bigger 181:1	biographical	96:20 270:20
156:1,2 159:8	185:17	152:19	bless 12:21
166:17 179:2	biggest 229:2	bipartisan	blew 95:10,10
189:21,22	bill 56:16 98:8	144:3	115:12
190:9 196:13	249:20	birth 17:11	blind 54:21
201:13 249:21	billie 4:3,5 7:17	biscuit 89:21	55:7
260:2,17	10:20,21,22	95:12	blob 94:13
264:17 289:16	135:17 136:2,6	bit 36:4 56:3	block 175:1,3,7
315:10 316:6	137:1,11,13,20	72:13 73:17	222:13
better 40:10	138:10,19,21	74:8 77:12	blocking
86:22 90:9	139:5,12,19,22	78:9 90:2 93:6	192:13
95:21 96:4,6	140:9,17,22	95:17 96:15,16	blot 198:6
96:15,21 97:3	141:5,10,12	100:1 112:20	blown 95:22
119:20 156:11	142:2,3 143:4	123:6 156:20	blows 156:21
167:2 185:5,20	146:5,7 147:1	159:2,22 181:1	board 48:5
187:12 214:7	147:4,7,22	181:2 186:8	227:9 228:9
258:14,18	148:6,11,16,17	189:2 192:10	229:17 230:6
259:8 270:13	148:20 149:4,7	192:17 201:6	230:10,17
272:16,18	150:1,7 151:14	241:4 247:18	231:1 262:22
291:14 292:8	151:15 152:5,9	253:22 260:6	266:4
292:21 293:16	152:15 153:5	265:7,7 268:1	boarder 247:4
294:7,20	153:11,15,20	268:19 269:12	252:8
beyond 46:6	154:5,17,18,22	275:13 280:4	boards 199:12
54:17 182:8	155:3,7,10	281:6,14,19	266:9
288:14	156:18 157:1,8	283:14 286:5	boardwalk
bias 157:11	157:17 158:1	291:14 292:11	67:17
biased 85:6	158:17 159:2	293:16 301:11	bobby 138:7,19
201:16	159:11,18	302:4	138:21 155:16
bicycle 241:4	160:2,7,11,14	bite 135:11	159:5 215:22
265:7	160:18 161:11	290:3	

bodies 18:6 22:20 277:18 body 54:22 138:3 166:7 224:1 bold 121:5 181:17 246:12 257:10 bolder 181:21 257:9 bond 63:16 64:4 66:15 bonding 309:16 boneza 3:7 9:2 book 147:20,20 148:3,8 165:17 223:7 boom 139:7 216:7 border 70:8 90:12 91:2 120:18,18,18 174:7 226:6 247:5 bored 148:10 boring 253:5 born 310:17 bothered 164:16 293:20 bothers 294:2 bottom 92:11 113:12,12 129:15 173:5 174:16 189:2 198:5,6,13 202:4 293:6	bound 78:7 boundaries 66:1,6 bounds 292:15 boy 63:22 64:3 145:9 152:2 214:4 218:15 221:16 222:1 249:21 260:13 291:9 292:1,13 boys 212:1,17 212:19 215:12 216:5 221:15 246:9,10,15 249:22 280:5 braided 225:17 braids 226:15 brands 228:17 brave 236:10 236:11 break 79:10 123:3,17 163:14 167:16 285:15 breaker 266:22 breaking 34:12 299:7,19 breeds 68:5 85:8 bridge 217:16 brief 88:7 179:14 201:11 247:16 263:15 279:20 briefly 234:2 280:17 brilliant 278:11	brilliantly 106:6 bring 166:3,3 166:10,10 176:10 288:22 302:18 bringing 67:13 256:2 brings 241:17 british 218:22 broad 219:13 broadcast 216:8 broader 212:8 broken 68:15 292:3 bronze 47:11 brother 237:9 brothers 309:21 brought 13:13 24:9 187:16 218:21 brylcreem 197:9 budgets 136:21 bulletproof 68:13 bumper 171:7 bunch 113:20 186:13 bunny 231:2 burton 227:22 227:22 228:17 bush 56:22 business 52:7 143:18 288:6	businesses 211:16 bust 101:1 busy 91:3 95:18 195:17 195:19 241:4 244:8 246:18 255:8 271:19 butt 259:14 button 11:19 52:4 buy 114:12 buying 114:15 bypassed 19:19
			c
			c 2:1 3:1 4:1 5:1 caddies 215:14 caddy 215:12 215:18 217:6 271:12 278:1 caddying 215:3 215:13 calculus 169:14 calendar 37:17 168:18 call 5:2,2,15 71:7 107:9 116:1,20 141:10,14 203:21 296:8 296:17 297:2 309:10 313:4 called 8:14 144:8 154:2 178:2 215:10 223:3 245:5

249:13 301:15 calling 274:4 296:21 calves 171:15 cambered 171:8 175:6 189:3 191:12 camera 119:15 186:7 camouflage 70:20 80:18 campaigned 136:15 camp 216:20 candidate 7:14 7:16,18 53:8 53:11 61:8 122:9 135:16 168:11 176:4 208:9 231:9 285:10 canvas 257:5 cap 311:13 capable 65:19 capacity 16:1 54:17 capitol 137:1 capozzola 2:7 5:20,22 76:10 76:11,13 79:12 152:12,13,15 153:10,13 179:9,11,12,17 179:19,22 180:3,5 204:16 232:3,4,6,8,10 233:2,4 235:20 236:6 245:5	279:7,8,9,12 279:15,18 289:10 290:1 297:7,8 302:18 303:22 304:1 capricious 20:1 capture 264:1 269:15 277:8 captured 89:15 136:7 captures 68:6 161:11 229:15 256:13 257:20 258:2 264:16 266:12 281:4 293:16 care 54:11,20 82:5 154:13 203:21 249:6 career 61:1 136:6 161:12 311:12 carefully 101:18 carl 211:14 carpenter 227:22 carries 129:8 133:22 163:12 206:6 207:18 305:4 carry 107:19 176:18 251:2 259:22 279:10 carrying 279:13 cartoonish 241:22 273:9	carving 230:19 251:7 252:4,5 301:21 case 28:8 51:6 111:2,2,19,19 116:14 238:18 278:2 290:22 291:2 292:14 caster 171:9 casual 225:6 cat 109:6,6 catch 159:3 160:1 175:11 catcher 213:6 226:4 238:21 258:20 259:12 267:10 catcher's 213:9 226:22 307:4 catchers 269:9 269:10 270:4 catching 173:17 213:19 257:8 278:13 categories 231:17 category 290:7 290:12 catholic 219:20 cats 94:2 cause 271:6 ccac 2:3 3:11 3:12 5:7 7:8 8:2 9:17,20 12:4 13:21 15:8,11 16:22 18:5,15 19:4,7 20:15,20 21:3	21:14 22:20 23:5 24:14,19 26:8,14 27:4,6 27:9 28:3,21 31:10 35:9,21 36:21 38:7 39:21 40:16 41:16,16,19,20 41:21 44:14 45:16,20 46:1 46:5,13 47:20 49:22 50:3,4 50:11,21 51:21 52:9 78:7 110:15 176:10 185:3 203:2,22 310:2,20 311:22,22 ccac's 46:9,17 48:11 50:17 184:2 217:20 celebrated 199:2 celebrates 221:11 celebrating 246:13 247:3 celebration 15:4 center 139:20 181:3 197:22 centers 218:2 223:19 central 51:9 57:6 224:1 262:10 centuries 218:20 227:10
--	--	--	---

century 141:5 210:20 211:1,6 214:16,19 215:1,22 222:22 223:22 224:6 ceo 3:16 10:16 55:13,18 ceremony 165:3 certain 60:22 132:13 199:13 certainly 26:20 40:11 44:8,10 44:11 45:20 49:7 102:12 106:12 108:12 151:22 152:7 178:22 205:2 252:5 280:18 281:9 282:16 283:10 307:14 310:2 certificate 315:1 316:1 certified 117:2 certify 315:4 316:2 cetera 241:16 cfa 18:5,15 20:15,20 22:20 27:5,5,8 62:16 78:8,10 107:4 121:1 174:20 176:18 180:20 185:3 208:21 226:9 242:13 244:11 250:12	256:21 274:21 282:19 cfa's 63:2,7,18 64:20 66:7,22 69:20 70:1,9 74:4 85:9 104:15 105:16 106:17 174:14 180:20 184:2,7 185:2,4 213:7 217:21,21 221:13 230:2 239:2 267:9 300:9 cgm 152:20 chain 213:6 245:15 274:22 chair 7:8 13:7 13:15,19 36:21 37:6 38:15,21 39:1,1,9,11,15 40:4 41:1,16 41:21 42:1 53:13 64:10 135:22 146:1 173:2,5,10 183:14 189:8 193:17 194:13 194:14 210:12 312:10 chairman 71:21 75:1 76:12 81:6 83:2 88:3 116:8 117:14 119:7 120:7 121:4 131:22 149:3 153:18	157:19 177:14 187:9 190:16 194:18,21 200:3,7 203:19 204:3 206:15 231:11 233:12 236:15 237:12 245:12 247:11 263:13 270:5 274:4 276:21 277:4 283:17 291:6 306:22 chairperson 2:5 chairs 70:10 74:4 85:10 103:8 192:22 challenge 188:11 challenged 138:10 challenges 14:5 14:7 80:20 championing 136:4 161:19 champions 143:13 championship 215:10 216:3 championships 136:9 137:15 chance 76:14 279:19 change 50:6 80:5 111:3 113:12 127:19 129:12 131:17 132:2 134:11	258:9 changed 40:6,7 48:5 129:16 132:14 206:18 changes 19:16 54:22 80:9 162:14 changing 66:8 67:1 129:11 130:8 132:18 character 82:5 characteristics 30:8 characterizati... 38:6,13 41:13 charge 56:7,9 charging 147:13 charming 73:19 charter 212:6 chat 122:16,17 122:18 check 139:14 240:12 268:14 chicago 223:21 chief 3:4,8,15 8:15 9:9 15:7,9 53:9 132:20,21 134:10 135:18 149:8 168:13 204:2 208:11 child 64:5 91:13 106:5 132:10 151:19 230:11 238:7 253:1,20 265:9 265:14 275:22
--	---	--	---

276:16 child's 266:5 childish 253:14 253:19 255:21 children 132:11 149:16 216:11 219:5 219:19,22 221:5 225:1 249:11 265:5 children's 58:18 chipping 147:12 choice 43:11 72:20,21 73:16 73:18 98:12 99:4 101:21 102:18 106:22 107:4 180:21 189:7 234:9 243:17 244:6 247:21 257:9 266:21 302:1,2 302:12 choices 72:12 74:14 78:14,14 79:22 86:9 87:18 102:2 234:9 245:14 274:8,18 275:7 275:19 276:8,8 276:21 278:7 280:8 choose 72:10 74:21 169:15 197:10 202:9	chose 176:10 197:4 chosen 126:22 141:17 169:19 chris 76:10,13 81:4 121:7 152:12,14 179:9,10,12,16 179:18,20 181:11 182:14 204:15 205:3 232:3,7,15 233:2 234:10 235:20 236:8 245:3 263:8 279:6,9 283:18 289:9,21 297:7 297:8 302:17 303:22 304:1 christopher 2:7 5:19 christopher's 263:6 chuck 7:7 churches 219:9 circle 45:11,15 94:16 200:12 294:4,4 303:1 303:1 circles 200:11 200:14 circuits 225:6 circular 191:18 circulate 48:6 181:20 circulating 26:13,22 32:9 33:12 48:6	210:3 circumstances 20:8 36:2 48:4 cities 219:2 224:12 citizens 1:1 5:3 11:17 16:2,10 57:12 city 211:3,9 city's 223:21 civil 53:21 211:4 civilian 57:12 clad 47:9 48:19 58:22 61:10 62:13 66:7 68:2,2,12,13 68:21 69:2,9 69:13,14 70:18 70:19 74:9,18 75:22,22 80:11 80:12,17 82:7 82:8,16 84:18 92:3,19 96:13 97:2 107:15,18 114:7,7,9,10 114:13 115:9 116:8 124:20 125:4 134:19 clads 87:15 102:16 claim 34:21 claimed 138:7 clarification 207:20 clarify 243:22 clarifying 13:20	clarity 14:8 15:1,14 174:20 class 215:12 classic 113:19 182:15 256:21 262:12 classically 181:22 classy 196:12 clean 83:15 96:19 111:21 238:22 239:13 250:9 254:14 269:17 293:14 clear 16:7 26:12 69:18 75:9 113:4 135:2 164:18 198:14 199:1 200:2 243:14 243:14 245:15 247:3 293:3 clearly 17:16 24:3 38:8 117:1 120:21 156:17 198:11 238:20 239:10 240:7 246:12 252:22 292:15 292:17 clever 246:2 247:4 clichéd 281:6 clinics 216:20 clip 113:13 close 63:8 84:2 107:9 125:7 250:6 251:15
--	--	--	--

256:4 287:12 309:19 closely 55:12 closest 247:19 closeup 68:17 256:8 clothes 281:16 283:2 club 215:4 218:7 291:22 293:11 295:14 clubs 214:19 215:13 216:12 219:1,9 223:10 cluttered 77:12 239:1 coach 159:9,19 coached 188:6 248:20 249:12 coaches 143:22 code 26:21,22 cohesion 104:7 coin 3:14 7:15 8:6 10:1,15 11:21 16:22 17:19 18:4,14 19:1,7 22:19 23:5 26:13 27:1,16 31:8 32:4,9 33:12 37:21 38:2 42:9 43:8,18 43:18 44:10 45:22 46:3,19 47:1 53:12,15 58:17,20,22 60:2,3 61:9 74:17 77:13	80:5,14,18 83:10 84:3,8 86:17,21 89:6 90:3,12 91:2 91:16,18,19 94:9 95:18 96:21 97:1 100:9 101:4,8 102:14 104:8 104:10 106:18 107:15,18 112:8,17 113:8 114:4,9,22 122:10 127:5 129:9 130:10 130:22 132:11 132:15 133:7 134:10,11 135:10,12 148:8 155:6,9 157:21 162:4 163:12 164:11 164:17 165:4 170:10 178:16 180:10 181:19 185:22 187:19 188:19 190:21 191:20 192:3 193:10 194:3,8 196:12 197:18 198:5,6 200:12 202:9 204:10 205:2 210:3 212:17,18 239:8,13 240:8 241:2,6,15,22 242:13,15 243:7 244:3	246:5 247:22 249:5 250:21 251:2,11 253:9 254:5 256:3 257:3 261:7 264:2,11,19 268:3,11,18,22 275:1 276:20 290:16 291:16 301:14 302:14 308:1,3 coin's 45:1 coinage 1:1 5:3 11:17 16:2,11 94:1 coincided 211:20 coinciding 223:21 coinnews 8:7 coins 12:15,20 21:7 24:15 30:17 48:6 50:10 56:5 58:3,14,14 59:6 60:10 64:11,12 82:14 86:3 88:11 93:19 94:3 104:10 114:10 114:13 135:9 148:4 150:4 165:18 189:3 193:8 196:6 210:5 245:13 249:9 251:1 253:4,11,18 257:7 265:4,5	267:14 310:18 cold 223:9 collaborative 46:8 collaborators 145:18 collar 68:16,19 144:9 collars 69:8 colleague 275:22 colleagues 12:6 14:16 81:16 102:13 116:10 117:7,20 179:14 194:2 196:11 200:20 241:1,5 268:7 279:20 collect 253:17 collected 104:6 collectible 26:13,22 210:3 collecting 310:18 collection 173:21 310:14 collectively 214:11,12 collectors 48:17,22 78:2 90:16 105:3,5 college 48:19 136:21 137:10 153:6 160:4 256:12 colleges 224:17
---	--	--	---

collegiate 225:2 colonies 12:11 colonists 214:15 columns 286:21 combat 54:6 combination 121:19 263:19 combined 127:20 228:8 come 10:6 14:11 44:1,13 45:18 46:12 56:17 94:1 111:11 123:15 146:10 147:3 164:7 169:21 172:15 177:22 186:16,19 comes 56:9 159:17 233:8 275:15 283:5 comfort 63:9 comic 113:13 131:9,11 coming 91:7 143:21 178:18 191:13 260:5,5 292:11 302:21 command 57:7 66:5 commemorat... 3:14 7:15 10:1 10:14 53:12,15 61:9 122:10 130:10 132:15	commend 193:6,19 263:22 commended 110:1 comment 27:9 46:4 80:16 99:3 118:13 121:9 125:14 129:11 132:4 133:14 155:22 157:2 163:22 241:17 commented 76:3 189:18 208:22 231:15 comments 50:13 52:12 71:12 76:18 88:7 89:4,20 99:11,17 103:9 110:2 113:19 113:21 115:22 120:3 122:5 125:12,18 126:21 144:7 146:3 153:20 154:7 155:14 157:15 160:21 163:17 177:6 195:3 196:15 203:1,16,18 205:6 239:5 242:5 263:15 267:11 271:13 285:1 303:5,16 312:6	commission 16:10 committee 1:1 5:4,14 11:17 14:5,9,15 15:14 16:2,11 16:12,20 18:3 19:8 20:3,18 22:18 23:18,20 23:21 24:3 25:11,12 26:3 27:15 32:1 34:2,4,9 37:10 37:12,18 38:17 39:10,12 40:3 40:17 43:7,12 43:14 45:2,5,6 47:5 52:8 53:7 61:7 112:4 130:9,15 131:20 140:15 146:8 152:16 156:3 157:21 162:9 176:3 204:11,14 231:9,22 261:14 284:19 285:9 288:18 299:15 committee's 15:1 19:2 29:13 31:9 43:17 committees 26:17 209:6 common 211:22 229:11	commonality 290:13 commonwealth 315:19 communicate 109:16,18 communicates 107:7 communicati... 38:21 communicati... 4:7 11:4,20 172:12 communities 218:21 community 57:12 211:12 223:19 224:14 225:5 251:10 compact 16:14 companion 65:19 companionship 53:19 company 224:13 comparison 224:8 compassion 109:4 compelling 104:12 112:16 114:14 182:8 281:17 compete 139:17 204:18 competition 140:10 175:8
--	---	--	--

178:4 187:11 195:2 216:5 219:10 224:15 229:5 256:8,17 competitions 216:1 228:3 competitive 217:2 224:7 225:2,6 complete 30:19 31:1 completely 112:12 186:14 263:20 completes 71:1 218:17 227:4 completing 173:1 complex 104:13 201:18 complexity 282:17 complicated 100:13 193:20 complications 100:19 101:2 compliment 156:11 compliments 72:3 component 89:13 104:18 202:3 245:21 components 301:21 compose 173:22 277:12	composed 173:21 composition 68:6 214:3 264:22 268:11 compositional 277:18 computer 124:3 comradery 269:3 concept 193:20 202:15 227:8 concern 20:6 22:12 25:2,8 29:11,18 31:19 32:1 47:5 77:10 102:19 104:20 117:21 121:10 191:10 191:15,21 199:16 201:20 294:14 concerned 23:13 105:9 concerns 15:11 21:19 23:8 49:3 50:4 101:22 102:19 199:8 201:6 293:10 concluded 115:18 135:5 166:21 309:10 314:3 concludes 222:17	concrete 68:15 92:11 concur 305:3 coney 283:15 confidence 65:20 confirm 8:12 51:2 confirming 11:14 conflicts 92:6 conforming 106:2 confronting 213:11 confuse 293:6 confused 96:20 confuses 195:18 confusing 96:12 293:5 295:20 confusion 98:2 112:20 confusions 98:20 congratulate 99:20 congratulatio... 167:4 congress 11:13 27:1,3,7 29:2 33:15 51:22 54:9 156:15 157:13 161:22 164:14 223:15 congressional 4:3 7:17 10:20	57:11 134:3 135:9,9,17 136:2 141:9 146:16 152:21 164:6,20,21 165:1 congressiona... 175:15 connecting 220:5 connection 45:17 66:15 84:11 conscious 38:8 consequently 14:12 37:20 consider 27:10 30:16 37:6 53:8 77:21 101:18 172:9 consideration 19:8,15 40:9 61:12 71:4 177:5 considered 24:11 33:19 97:11 120:18 considering 264:3 consistent 133:7 constantly 143:3 constituencies 59:7 constitute 19:16 35:1
--	---	--	--

constitutes 19:20 25:5,11 110:16	contribution 17:11,21 30:6 310:2,3	copyrighted 143:2	284:22,22 285:4
constitution 16:17	contributions 150:14 152:22 158:8	cornerstone 3:21 10:19 55:22	costello's 121:7 costs 47:14,15 56:7
constraints 282:8	contributor 140:15 221:6	corporations 57:20	counsel 3:12,13 3:15 9:19 10:1 15:8,8,17 21:10 315:11 315:14 316:7 316:10
construction 239:18	control 39:1 50:21 222:16	correct 16:4 23:2 29:5 39:3 42:2,19 47:2 74:12 134:21 134:22 207:6 226:11 246:19 259:10 263:1 300:1 306:22 308:8,14,16,18 309:5	count 304:22 counterculture 227:17 230:15 countless 92:6 countries 171:3 178:14 220:14
consult 20:22	convene 37:7 37:11 38:16 205:12	corrected 259:18 309:1	country 57:3 57:15,20 158:9 159:16 216:12 216:21 220:16 224:12 229:6 251:16 252:11
consultation 16:9 20:15,21 27:5	controversial 12:14	correcting 309:1	couple 13:19 22:3 35:12 84:1,17 116:10 120:7 155:14 168:21
consumers 228:18	conversation 115:3	corrections 308:12	courage 136:22
cont'd 3:1,2 4:1 4:2	conversations 21:19 29:7 33:20	corrective 20:16	course 14:2 21:6 35:16 43:13 63:20 117:16 120:10 123:7 142:12 144:21 215:14 217:15 243:20 275:17 294:3 294:12
contain 174:16	conversely 212:19	correctly 206:18 207:1	
contained 194:13	convey 85:5 121:14 197:3 280:1 282:3 283:3	corrects 186:11	
contains 135:19	conveying 196:22 197:12	correlating 268:20	
contesting 196:8	conveys 75:15 248:4 261:13	corresponded 136:11	
continue 27:11 64:11 81:1 152:3 153:3 170:21 225:13	convinced 280:22	cost 215:5 220:11	
continuing 92:13 216:17	cool 109:9 131:3 182:1 251:6,21 254:8 254:21,22	costello 3:9 9:12,14 122:4 122:4 203:2,16 203:17 284:19	
contradictory 23:16	copy 49:11 186:22		
contrast 91:21 93:2			
contrasting 229:19			
contribute 166:18			

courses 215:4 court 139:21 171:16 173:20 174:4 198:7 199:10 285:12 cover 259:22 covered 230:20 273:22 crafted 149:13 cram 255:13 cream 283:14 create 98:20 211:15 created 55:2 137:11 creates 282:7 creating 38:1 228:11 creation 216:15 creative 242:19 257:1,2 281:13 293:2 creatively 257:21 creativity 228:7 credibility 138:9 credit 88:15 121:17 122:22 284:7,7,8 credited 139:6 criteria 110:15 critical 15:13 45:3 140:2 182:17,18 219:16 258:3	critically 140:5 critics 295:11 cross 270:17 crosswalk 65:14 crouched 227:2 crowded 156:6 183:10 265:21 cultural 140:6 219:10 culture 221:7 cup 140:8,8,9 143:3,4 220:17 220:19 curator 2:22 7:2 curb 65:16 curious 25:4 97:14 178:4 241:1,5 current 11:22 17:15 32:2,8 32:14 33:12 42:8 43:8 46:22 currently 15:3 curvature 217:12 curve 277:19 curved 277:18 customary 116:19 cut 115:6 303:10 cute 115:1 240:17 249:14 255:19 265:1 267:10,16	268:16 271:22 272:9,19 273:16 cuteness 243:9 255:20 281:20 cutesy 291:11 cutting 12:11 230:7 247:4 <hr/> d <hr/> d 5:1 d.c. 1:14 55:22 166:4 daily 53:19 danger 92:12 dangerous 192:10 dangerously 251:16 dare 186:12 dark 49:20,22 50:5 202:3 darkest 11:16 dash 122:14 data 189:5 date 83:19,20 210:20 213:20 214:11,13 226:5,6 258:10 258:12,13,16 259:20 302:9 daughter 278:4 daughters 158:4 davenport 143:5 david 3:21 10:18 55:20	135:6 day 11:15 36:8 52:5 59:9 116:19 153:13 157:20 158:10 166:12 176:18 278:18,19 284:11 days 25:13 26:3,5 34:5,9 34:16,18,22 35:9,15 37:6 37:11 dead 164:8 deaf 54:21 deal 101:10 126:16,19 201:7 266:22 283:22 309:14 dealing 86:5 128:18 dear 15:18 death 151:4 debate 309:8 debut 171:1 debuted 170:20 decade 154:9 decades 26:11 december 15:6 15:20 28:6,15 28:15 32:21 37:8 decent 288:13 decently 113:9 decide 131:20 158:15 178:16 decided 97:13
--	---	--	--

<p>decision 18:8 19:17 22:22 30:19,21 38:8 41:20,21 42:11 42:15,20 decisions 41:3 120:4 decisive 222:10 declaration 12:10 16:16 17:12 36:13 declined 37:15 declines 39:9 dedicated 140:1 161:19 dedication 63:5 68:7 deem 97:20 deep 66:15 251:16 deeply 149:15 257:17 defeat 192:2 defeats 198:15 265:2 defending 68:20 69:12,17 defer 87:18 93:9 304:11 deferring 304:20 defined 264:12 definitely 78:14 88:12 166:9,10 178:17 189:4 191:16 197:14 237:6 242:1</p>	<p>276:16 definition 35:2 36:7 delay 183:19 262:7 delayed 14:20 deliberates 39:10 delighted 312:1 delivers 247:2 delve 247:17 demand 216:1 demarkated 19:13 demarkates 112:21 democratically 12:16 democratizing 215:19 democrats 144:4 demographics 48:17 59:2 demonstrates 217:7 demonstrating 136:22 226:18 denomination 43:9,19 44:3 44:10,22 45:22 dense 88:6 283:21 department 22:4 31:14 departure 227:18</p>	<p>depending 35:6 36:4 depends 111:10 depict 68:12 187:11 199:10 206:18 210:8 279:22 depicted 106:6 106:10 107:21 116:13 162:1 194:16 200:2 212:17,20 218:4 238:11 depicting 178:19 250:22 272:20 depiction 17:19 106:14 107:17 188:2 238:7 251:11,18 291:9 depictions 243:6 depicts 63:4 64:2,4 66:13 67:12,20 69:4 70:14 107:6 140:6 172:22 173:19 174:3,5 175:1,4 201:14 213:4 214:4 217:9 218:15 221:15 222:1 222:10 225:16 226:14,17 229:18 230:22</p>	<p>depression 271:4 depth 112:11 114:8 derived 16:22 described 17:20 282:21 description 237:4 252:4 descriptions 17:5 114:5 161:11 260:15 deserved 7:5 137:22 deserves 151:5 design 3:4,5,6 3:7,9,17 7:18 8:16,19,21 9:3 9:6,13 15:9,22 17:2 19:1,6,7,9 19:11,12,15 20:4 21:14 23:17,20 27:18 28:3 30:4,8,17 30:18,20 31:2 31:8 37:6 39:15 43:7,9 43:18 45:1,10 46:3,18 53:8,9 63:4,7,8,10,12 63:18 64:2,4,8 64:8,18 65:13 66:2,3,8,21 67:11,20 68:14 68:17,21 69:3 69:4,9,14,22 70:1,2,10,14 70:18,21 75:12</p>
--	--	---	---

75:15,18 76:5	192:8,15 195:3	246:21,22	24:4,10,15,16
79:18 80:9,18	195:4,12	247:2,4,6,7,9	25:12 27:20
80:19 81:14,16	196:13 198:16	248:1,4 249:1	28:21 29:14,16
82:11 84:14	199:1,8,11,11	249:2,4 250:5	32:14 34:2
87:2 90:7,8	199:16,19,19	250:7,12,17	44:4,13 45:2,4
91:12 95:19	200:1,1,10,15	251:4,6,21,22	46:13 53:11
96:12,19 97:11	201:12 206:16	256:21 261:7	56:18 58:4,7,9
97:13 98:4,6	206:17,22	264:9 265:12	58:19 60:8
98:15 101:6,19	207:4 208:8,11	266:3,20	61:8,18,19
102:4,4,6,8,9	208:20 209:2	267:21 268:8	62:11,16,21
102:11,18	209:18 210:1,9	268:10,14	63:21 65:11
103:2,3 104:16	210:10 213:4,8	269:5,18,21	66:12 68:2,12
106:4 110:17	213:10,15,18	270:15 273:15	69:13 75:8,19
110:19 111:12	213:22 214:1,4	276:19 291:10	75:22 76:21
111:14,15	214:9 217:5,9	291:14 292:16	77:7,12 81:9
112:16 115:8	217:13,15,17	292:21 293:1,8	82:2,7,10
117:9 120:14	217:21,22	293:8 294:19	88:17,18 89:4
121:8 125:18	218:2,6,8,11	295:10,11,17	90:13 92:4
129:16 133:14	218:13,15	295:19 301:20	93:11 97:7,19
135:18,20	221:10,15,17	302:1,2 307:3	98:10,18 100:2
154:13 156:1,2	221:21,22	designated	100:3,6,13,14
156:7,10,12,14	222:2,5,8,10	19:18 228:11	100:17,21
157:15,16	222:15 225:10	designed 77:3	104:7 106:11
160:22 161:10	225:12,16,19	144:21 179:1	110:10 111:7
161:11,16	226:5,6,8,13	216:14	113:6 119:22
162:4,10,12	226:14,16,17	designer 86:14	120:9 121:9
163:7,16,22	226:21 227:1	311:5	122:9 125:13
168:13 170:11	229:12,15,17	designers	133:9,11
172:22 173:8	229:22 230:4,6	145:3	134:18 135:7
173:12,13,18	230:11,16,18	designs 7:14,16	135:16 141:16
173:20 174:2,5	230:22 231:3	15:4,12,20	149:13 154:20
174:6,9,11,12	236:17,17,21	16:8,14,19	156:4 162:1
174:22,22	243:10,22	17:3,5,10,15	168:11,11,17
175:2,4,7	244:3 245:14	18:1,5,7,14,17	171:18,21
177:18 184:3,8	245:16,18,19	19:2,3,14,16	172:6,10,21
187:19,22	245:22 246:1,4	19:18 20:14,18	173:16 174:1
188:8,9,10,20	246:11,12,13	21:2,16 22:19	174:16 175:20
189:7,16 191:8	246:16,19,20	22:22 23:4	176:4 177:19

177:21 178:1,6 182:6 185:14 185:17,18 186:4 187:10 187:21 189:16 189:20 190:21 191:1 193:4 194:11 195:1 198:21 199:5,7 199:9,20 201:2 201:18 202:17 208:7,9,15,15 209:3,15 210:2 212:17,22 217:3 221:8 225:10 226:2 231:10 234:17 238:8,9,14,15 239:9,12 242:11 246:9 246:18 247:20 248:12 249:17 254:4 255:9 259:1 263:21 264:5 266:2,8 267:8 269:18 275:10 284:20 285:10 288:16 288:18 289:1 290:12 303:5 303:17 despite 38:2 detail 75:17 79:14 88:17 114:4,8 146:13 241:2 detailed 77:7 77:13 78:10	82:17 100:13 280:21 details 45:12 92:16 192:6 266:13 268:16 detections 54:14 determination 189:19,22 269:22 274:8 274:17 determine 100:7 110:16 determined 267:20 develop 62:11 220:14 developed 57:2 57:21 developing 139:3 devices 121:5 devoted 63:9 136:4 161:19 devotion 89:17 diamond 268:4 270:19,20 diamonds 211:21 dictators 12:19 differ 110:20 difference 94:9 150:20 270:2 different 17:2,5 18:2 21:1 24:2 27:4,7 59:6 92:2 95:14 114:3 193:5	194:1 201:7 231:17 255:6 255:10 256:5 257:12 301:18 301:19 differently 192:19 236:21 difficult 72:9 104:9 238:11 238:17 264:2 283:20 284:10 284:10 301:11 313:1 difficulties 238:5 digital 315:8 316:3 dignity 66:19 diligent 58:5 diligently 56:14 dimensions 171:16 211:17 direct 206:18 direction 132:18 255:6 295:16 313:6 directly 14:9 director 3:10 3:18 4:5 9:16 10:17,22 11:10 11:10,18 15:7 15:10,19 49:16 49:21 52:5 55:20 141:12 149:8,10 165:5 directs 210:3	disabilities 55:5 170:12 disabled 54:19 66:18 disappear 94:10 120:17 disappointed 246:7 disaster 261:19 disconnected 234:2 discrimination 136:18 224:18 discuss 25:19 33:20 38:10 41:15 64:12 157:3 210:14 231:22 233:4 288:13 301:2 discussed 35:20 120:9 182:20 233:5 278:9 discussing 40:12 discussion 7:13 7:15,18 12:3 40:22 64:12 71:19 120:2,22 121:1 122:7 128:9 130:3 135:5 144:11 162:4,15 176:5 199:17 207:12 207:13 245:2 247:8 249:18 285:7 288:22 301:7 306:15
---	---	--	--

306:21 307:18 308:20 309:8 discussions 61:10 163:16 disguise 86:15 disheveled 246:15 dislike 283:13 display 12:19 214:11,12 displays 201:13 229:22 246:16 disproporatio... 48:16 distance 217:10 218:10 218:17 distinct 19:13 distinction 110:13 118:20 204:17 distinguish 100:10 101:3 118:15 distinguishable 270:21 distinguishes 117:1 distinguishing 92:1 distracting 75:13 86:6 91:4 302:7 distraction 277:21 diverge 18:2 divergence 26:13	diverges 18:20 26:10 diverse 140:3 217:1 diversity 281:4 doctor 131:7 document 12:14 52:13 documentary 154:8 dog 3:13 7:14 10:1,14 14:17 53:11,14 55:1 56:8 58:21,21 60:1,9,9,12,15 61:4,9 63:5,9 63:10,11,13,15 63:16 64:1,3,5 64:9 65:14,18 65:22 66:4,11 67:5,9,12,14 67:17,19,21 68:4,14,22 69:10 70:14,20 72:18,19 74:5 74:7 75:22 77:17,18,18 82:18,22 85:3 86:8,17 87:10 88:21 89:8,22 90:18 91:9,14 92:20 93:4,7 94:12,15,17,18 94:21 95:1,1,5 95:7,12,16 96:14 99:18 103:20,21 106:4,9,10,14	107:7 108:4,8 112:21,22 114:18,19 117:1,2,3,10 118:17,19 122:9 133:6 dog's 67:2,15 67:19 68:1,11 69:1 70:6 82:4 89:17 91:1 92:9,16 96:1 97:4 102:21 107:20 115:5 dogs 53:16,17 54:15,18,20 55:6,8,9 56:6 56:12 57:4,8 58:9,11,17 59:3 60:10,14 60:19,20 62:12 62:12,12,13,22 63:1 64:7 67:22 69:5,8 71:17 72:7,15 72:21 74:2 75:21 76:22 77:2 80:4 81:21 82:12,18 83:11,13,21 85:15 88:13,18 88:20 89:7,12 90:17 92:6,12 92:22 93:19,20 93:21 94:2,2 94:10,13 99:5 99:6,8,9,19 101:1 106:1 110:5 112:10	112:12 114:2,3 121:3,3,13 126:22 129:10 131:17 132:3 142:4,5 doing 13:9 28:7 32:15,22 33:5 60:1 72:16 82:22 89:9 107:8 108:4 111:20 117:10 128:17 138:11 142:7 147:12 155:1 158:14 166:17 176:16 210:10 232:1 249:14 253:8 254:2 256:13 289:12 303:8 dollar 7:20 11:3 17:10 32:3 34:7 36:22 37:21 38:2 40:18 42:6,9 47:11 84:9,16,18,19 91:19 95:18 168:12 170:10 170:16 176:5 180:12 188:18 189:4 201:19 202:10,14 210:5 251:1 295:21 301:9 dollars 73:21 139:1 181:14 182:20
---	---	--	---

dominance 227:18	downhill 227:9 228:8 252:8	drawing 102:15 261:1 280:9	dynamic 142:15 156:5 161:13 182:2 187:13,17 188:8 189:17 196:22 200:9 200:18 266:11 270:14 272:4 273:17,19,21 276:7 279:1 281:13 292:21
don 185:11	dr 2:7,11 5:19 5:22 6:5,7 13:10 52:20 76:11 79:12 81:6 116:7 117:5,13,17,20 120:12 130:4,7 130:13,17 131:4,14 149:17 152:13 157:18,19 158:12,19 179:11,17,19 179:22 180:3,5 190:13 194:20 194:21 204:3,5 204:16 205:3 231:11,13 232:3,6,8,10 233:4 237:12 237:14,22 238:3 239:20 239:22 240:4 245:5 279:8,12 279:15,18 289:10 290:1 297:8,10 302:18 304:1,3 310:8,13 311:3 311:20 312:4	drawn 228:6 254:3 256:14 258:6 265:11	dynamically 256:14
donald 1:6 2:4 7:4,6 11:12 13:4 35:8 49:8 51:4,5 61:14 83:5 85:17 87:20 99:16 103:10 110:6 118:14 121:16 123:4 124:2 126:1 127:2 130:19 132:5 134:4 146:4 158:21 159:21 161:1 162:8 176:7,21 177:9 181:10 187:7 196:18 198:17 203:5 205:9 247:14 252:13 259:4 270:6,10 279:4 291:6,20 296:22 297:12 298:13 299:8 300:21 312:4	dream 137:21	drive 43:3	dynamics 183:4 254:8
donald's 169:13	draw 74:6	drive 43:3 driving 47:15 drool 101:16 117:22 drooly 101:12 101:13 dropped 61:2 70:11 98:4 226:13 dry 148:10 dubbed 138:13 due 47:13 88:13 114:11 188:11 238:16 284:7 295:10 308:13 duffel 70:4 dug 56:22 dugout 214:10 duly 315:5 dumb 168:15 durable 63:13 dust 225:21 dutiful 63:13	dynamism 192:22 255:1 258:7 269:8 272:20
door 228:12			e
dotted 230:8			e 2:1,1 3:1,1 4:1,1 5:1,1
double 160:9 240:11			earlier 34:1 102:20 110:12 112:20 257:13
doubled 47:12 47:12			earliest 210:19
doubles 136:7 136:8			early 35:9 98:19 136:11 214:17 215:1 215:22 218:20 224:6
			earned 138:22 147:5
			earnest 56:19 58:8
			earth 12:15 168:7 217:12

<p>275:13 276:12 easily 105:11 111:22 242:11 283:15 293:12 eastern 286:7 eat 135:11 eaten 148:14 148:15 echo 89:19 271:1 echoing 153:19 273:8 ed 139:12 199:6 203:11 204:7,8 246:1 246:8 edge 173:5 197:20 286:8 edification 110:11 edit 111:11 editor 8:6,8,9 editorializing 78:6 educate 57:22 education 140:21 220:9 224:19 edwin 211:14 effect 308:19 effective 193:10 197:13 effort 38:7 58:9 efforts 309:22 eight 124:21 287:1 303:13 eisenhower 295:21</p>	<p>either 25:12 30:2 41:7 77:12 108:14 119:9 131:13 173:17 183:7 280:10 300:14 elated 240:20 elbow 292:3 elderly 292:18 elected 12:16 electronically 122:11 elegant 246:19 250:8 element 19:11 63:11 70:21 80:18 81:2 174:11 254:22 elementary 256:11 elements 17:3 19:12 45:1,3 90:8 91:16,17 91:20 93:2 101:22 103:7 120:14 191:2 193:5 195:12 201:1 265:21 277:18 eleven 298:16 298:18 eliminated 94:7 eliminating 80:8 elite 225:3 elites 217:1</p>	<p>elizabeth 1:20 315:2,17 eloquent 254:20 else's 157:11 email 18:4 22:18 122:12 122:13,14 311:16 emails 311:1 emblematic 17:10,21 30:5 170:11 210:6 embodying 67:8 embrace 65:20 emergency 37:5 emerging 228:1 emotional 55:3 89:13 95:3,6,8 emphasis 89:8 192:9 emphasize 81:18 emphasized 114:18 emphasizes 92:12 246:14 emphasizing 112:10 employed 54:4 315:11,14 316:8,11 employee 315:13 316:10</p>	<p>employees 3:3 empowering 66:18 139:8 empty 45:11,15 219:5 emulates 276:12 enabling 65:19 enclaves 219:4 encountered 28:19 33:10 encourage 79:17 81:1 215:8 endeavor 35:5 97:22 182:10 183:5 endeavors 35:19 ended 13:11 314:1 endorsing 152:22 ends 255:12 enforce 177:7 enforcement 54:11 engage 219:18 engaged 180:14 engagement 256:8 engines 220:4 engraved 261:6 engraver 3:8 9:10 132:20,22 134:11 149:9 204:2</p>
---	--	--	---

engravers 261:5 engraving 3:9 9:13 enhanced 54:18 55:2 enjoy 165:3 enjoyable 93:11 252:10 enjoyed 72:2 142:4 168:6 311:19 enjoying 242:2 242:4 247:9 enlarged 259:21 ensure 58:9 enterprises 4:6 11:1 141:12 entertain 105:22 125:19 enthused 288:19 enthusiasm 146:15 228:16 260:22 261:4 entire 248:2 entirely 24:2 27:19 46:8 199:14 228:15 entity 60:21 entrance 96:11 environment 142:20 equal 136:4,13 136:15 137:13 137:17,19 139:8 161:20	equality 194:7 equipment 74:10 171:5 193:20 211:18 214:17 equity 220:8 era 211:4 216:15 271:4 es 315:4 especially 23:19 24:1 39:11 44:5 91:13 115:12 159:16,16 193:21 227:14 264:11 278:1 284:2 essence 21:8 44:5 65:18 essential 19:11 19:12 45:1 essentially 45:6 48:18 121:10 121:11 252:19 establish 216:4 219:1 established 27:4 40:4 170:19 214:19 215:7,9 establishing 40:11 216:5 esteemed 68:4 estimated 54:3 138:17 et 241:16 europe 218:22	european 210:21 214:15 evaluate 33:17 evaluated 29:4 evaluation 87:20 evans 3:6 8:21 9:1 evel 149:17 event 139:2 202:19 216:3 events 138:16 eventually 212:11 everybody 65:6 86:4 95:10,15 116:1 123:15 166:17 196:19 201:21 263:9 290:19 296:11 everybody's 155:21 everyday 205:2 everyone's 89:20 153:20 evoking 68:7 217:12 evolution 210:21 evolved 222:22 ex 293:21 exact 258:17 exactly 84:15 104:21 108:12 202:1 256:13 256:21 279:17 303:9 305:8	exaggerated 144:17 examining 15:22 70:4 example 24:8 27:15 82:4 91:22 100:4 199:11 examples 191:6 excellent 62:5 191:9 238:14 269:22,22 excellently 114:1 except 72:8 274:13 exception 46:16 113:16 exceptional 67:9 exceptions 12:15 excited 56:1 59:10,22 80:10 88:9 144:2 253:17 282:1 282:12 283:10 exciting 60:4 81:8 83:8 108:16 168:5 182:12 193:2 275:12,19 276:4,14 exclusive 215:20 excuse 124:11 183:14 268:15 271:16 272:16
---	---	---	--

<p>executes 221:22</p> <p>executing 229:16 230:1</p> <p>exemplifies 67:7 89:7 92:17</p> <p>exemplifying 91:8</p> <p>exercise 182:7</p> <p>exhibit 49:13 49:18</p> <p>exist 23:22</p> <p>existed 227:9</p> <p>exists 224:22</p> <p>exorbitant 132:13</p> <p>expanded 219:17 220:12 224:20</p> <p>expansion 223:19</p> <p>expect 48:15 311:10</p> <p>expected 45:2</p> <p>expecting 12:2 48:20 311:7</p> <p>expenses 132:13</p> <p>experience 230:12 309:16</p> <p>experienced 108:12 216:7</p> <p>experiment 81:2</p> <p>experimenting 193:7</p>	<p>expert 42:16 172:14 262:15 295:4</p> <p>expertise 172:17</p> <p>experts 10:12 175:13</p> <p>explain 146:12</p> <p>explained 94:18</p> <p>explanation 26:12 99:2</p> <p>explicit 24:9 112:9</p> <p>explicitly 26:17 114:2</p> <p>explosive 54:14 228:14</p> <p>expose 20:9</p> <p>exposed 68:15</p> <p>exposure 215:15</p> <p>express 120:11</p> <p>expressed 116:10 117:21 201:5 291:8</p> <p>expressing 15:11</p> <p>expression 94:14 96:1 252:9 266:5 272:21 273:1</p> <p>expressive 228:9</p> <p>extend 72:3</p> <p>extension 44:20</p>	<p>extent 94:10</p> <p>extraordinary 136:22</p> <p>eye 71:16 85:22 257:8 277:5 278:13 291:13</p> <p>eyeing 218:16</p> <p>eyes 106:4,5</p> <hr/> <p style="text-align: center;">f</p> <hr/> <p>fabulous 109:18</p> <p>face 82:4 89:17 91:7,7 96:2 97:5 174:10,10 189:19 190:2 196:3 252:9 260:21,22 270:20 272:10 273:20</p> <p>faced 14:5</p> <p>faces 181:2 190:8 265:20</p> <p>facing 93:5 293:17</p> <p>fact 18:12 46:5 46:12 71:14 75:9 86:15 94:22 182:19 190:1,6,7 196:21 197:3 200:22 239:8 280:20</p> <p>factor 115:2 243:9 267:17 281:20</p> <p>factors 47:21 48:7</p>	<p>facts 36:10,17</p> <p>fade 217:10</p> <p>failed 18:12 109:6</p> <p>fair 223:22 291:7</p> <p>fairly 117:3</p> <p>fait 231:21</p> <p>fake 116:20</p> <p>falls 292:15</p> <p>fame 140:15</p> <p>families 54:16 131:1 132:12 211:20</p> <p>family 158:18 211:14 247:9</p> <p>famous 154:1 239:17,17 241:4</p> <p>fan 114:9 254:15,17 255:4 282:20</p> <p>fancy 149:9</p> <p>fantastic 80:14 142:5 153:10 167:8</p> <p>far 65:7 93:8 96:3 102:3 108:1 158:4 185:5 246:8 248:1 276:13 276:13,13 278:21</p> <p>fashion 228:5</p> <p>fast 184:11 197:4 225:6 273:13 285:19</p>
---	--	---	---

fastball 225:12	174:1 195:1	feel 41:14	figure 142:14
faster 285:20	204:20 245:17	55:15 88:10	222:6 261:10
fastest 220:15	252:21 253:6	90:4 91:2	261:15 262:8
father 217:6	302:15	117:5 126:17	262:10 281:3
278:2	featured 34:8	182:19 204:9	figures 215:22
father's 295:13	67:14,19 68:1	213:8 242:1	255:11 263:20
favor 52:22	68:10 69:1,7	267:12 269:2	280:10 283:7
88:11 128:13	170:17	309:19,20	file 176:14
129:4 132:18	features 62:21	feeling 147:14	fill 29:15 45:12
133:1,18 144:4	63:8,12,15	232:2	302:7 312:2
163:9 207:14	64:8 65:13	feels 182:1,2,15	fills 197:15
235:16 236:5	66:11 67:3,16	182:15,16,21	241:2
295:10 299:13	68:3,21 69:9	255:3 295:21	film 140:5
305:18 307:18	70:2,19 161:14	feet 171:15	filmmaker
308:22 309:2	161:16 175:7	194:13 261:17	311:12
313:18	213:22 214:6,9	261:18 271:5	final 15:20
favorable	217:5,15,17,22	fell 109:7	18:8 22:22
103:2	218:6,8 221:10	fellow 264:20	30:16 44:6,9
favorably	221:17 222:2	felt 77:11 87:8	44:12,15 45:5
199:19 208:22	225:11,19	115:9 183:8	45:10 47:3
favored 103:1	226:16 227:1	213:8 288:19	77:22 184:1
119:22	230:7,16,19	female 188:3	185:18
favorite 82:10	featuring 32:14	194:7 204:9	finalists 302:19
82:13 85:8	43:8 60:10	249:19 261:11	finalized 44:15
87:5 90:10	170:10 212:16	fence 213:6	45:19
92:3,19 93:8	february 1:7	245:16 274:22	finally 10:10
112:6 113:3	5:4 88:5	field 153:1	80:11 82:7,15
192:20 245:22	fed 140:8	158:5 211:17	134:17 151:6
246:21 250:10	federal 12:4	213:19,21	241:13,14,20
251:1,7 252:3	25:13 26:4,16	223:5 276:5	242:2 287:20
256:7 271:10	34:10,15 35:11	fielding 226:19	financially
272:14 273:15	35:16	fifteen 167:17	315:15 316:11
275:14 278:22	federally	167:19 285:18	find 21:4 41:19
favorites	136:19 220:8	285:19 286:2	75:16 86:5,10
194:17 272:14	224:19	fight 136:13	100:16 102:18
feather 311:13	federation	138:11 139:10	115:6 198:22
feature 170:16	143:3	fighting 276:7	242:9 253:4
171:19 172:3			292:10 295:19

302:6	141:2,6,8	287:21 289:5	focused 161:13
finding 160:6	150:17,18,20	298:8,9,11,14	265:5 266:9,10
finds 18:10	150:22 155:15	298:15,18,19	focuses 140:20
fine 16:10	156:16 157:20	302:21 305:1	focusing 62:5
79:15 80:15	163:1 172:4	306:10,12	folks 114:14
102:8 112:15	180:2 191:8	fix 119:11	follow 218:4
188:16 245:6	197:16 199:9	242:15 273:8	238:4
250:12 256:22	203:2 215:9	294:19 303:12	followed 211:5
258:10 269:16	216:3 218:19	fixed 273:7	following 8:12
275:3 281:9	219:7 220:13	flag 70:12	20:16 26:7
299:7 305:13	223:6 229:1	217:20 218:16	62:11 213:13
307:8,11	230:12 232:9	246:2	216:6
fineness 43:10	237:14,15,17	flanked 69:10	follows 15:18
43:20 44:3,11	238:19 240:18	70:21 218:10	205:19 286:15
44:22	243:21 244:2	flat 192:2	font 113:11,12
fingers 251:20	247:16 267:18	flight 173:13	113:14 120:17
finish 70:2	271:2 286:22	flipping 100:9	126:22 129:10
218:5	287:4,22 288:1	floating 89:20	129:11,12,15
firehouses	288:6 290:11	262:17	130:8,11,21
223:10	291:3 302:6	floor 70:5	131:16 132:2
first 11:9 21:12	306:5 308:4	163:7 192:2	132:18,19,21
28:20 33:10	309:10	306:13 310:7	132:21,22
51:17 52:6	fishbowl 265:8	floorboards	133:6,7 134:11
53:8 55:4 56:7	fit 98:8,11	199:10	144:22 240:14
57:9 58:1	249:20	flooring 173:19	241:22 248:8
59:21 70:16	fits 112:7 114:3	174:3	275:6
71:12 76:20	five 21:1 26:2,4	flourished	fonts 129:16
83:7 85:14	34:3,9,16,22	219:3 224:12	255:10
87:7 88:9	47:11 71:5	flowing 27:16	foot 171:16
94:19 98:4	87:7 123:2,5	flown 108:11	295:15
99:17 101:14	171:4 177:6,8	fly 213:19	football 219:12
102:3 116:5	205:10,21	flying 75:13,18	224:9
120:13 124:4	206:2,3 208:10	255:1	force 215:19
126:2,18,20	210:13 231:4	focus 92:15	forces 54:15
127:1,3,4	231:17 233:5,5	136:17 140:19	fore 217:6
128:2,4,17,18	280:6,14 282:9	178:18 210:10	foregoing
134:7 137:17	284:20 285:10	248:15 266:15	315:3,4 316:4
138:1 140:10	286:3,7,17,17		

foreground 213:11 221:12	foster 109:5,5,6 109:7	292:20	117:5,13,17,20
foregrounding 200:10	fostering 110:8	france's 140:12	120:12 130:4,5
forever 144:8	fosters 256:17	franklin 184:14	130:7,13,17 131:4,14
forget 109:12 148:1	found 75:13,14 208:22 228:7 238:5 246:17 312:15	frankly 115:1,5 117:2 253:10	157:18,19 158:12,19
forgot 204:6	foundation 137:12 139:13 140:17,20	free 55:16 56:7 222:8 229:4	194:20,21,22 204:3,5,6
forgotten 310:3	founded 139:11,13,22 216:16 220:1,2 223:21	freedom 66:19 141:7 151:11 228:6	205:3 231:11 231:13,13 237:12,14,22
form 294:6	founder 8:8 227:22	freeze 179:3	238:3,3 239:20 239:22 240:4 297:9,10 304:2 304:3 309:12 310:8,13 311:20 312:4
formal 20:5 25:18 38:18 215:2	founders 12:10	frequently 46:12	fuller's 13:11
formally 29:3 33:16 39:10 228:13	founding 220:20	fresh 24:11	fully 41:15
format 101:16	four 56:14 76:17 124:15 124:19 125:2,8 137:18 247:17 252:19 287:8 287:14,19 288:2 298:7,11	friendly 130:11 131:18 231:1 256:17 307:2	fun 93:18 142:15 168:8 241:6,21 267:20
formed 17:1	fourth 29:12 78:5 253:13	friends 155:17 211:15 256:10	function 107:21
former 54:11 56:21 138:6 159:7,8 310:15	fox 140:4	fringes 215:4	fundamentally 40:1
forming 137:22	frame 197:15 269:13,14	front 16:20 30:12 36:21 46:4 70:20 77:18 171:6 174:1 213:6	fundated 48:2 136:19 220:8 224:19
forth 103:8 144:13 146:15 147:18 156:21 200:14 272:10 279:2	framed 112:11 114:17 218:7 222:7	froze 186:3,4	further 17:8 42:4 162:3 206:17 207:20 285:1,7 301:2 306:7 309:8 315:13 316:9
forward 11:7 24:9 38:1,9 40:9 51:20 52:3 80:22 87:13 90:4 92:13 97:13,18 98:10 101:19 147:11,14 173:5 181:6 259:11 262:3	frames 214:3	fruit 56:17	furthermore 18:1 20:2 24:6
	framing 161:17 192:4,16,21,22	fueled 228:15	
		fulfill 14:10	
		fulfilled 137:20	
		fulfilling 114:3	
		full 41:17 97:18 218:4 280:7 296:5	
		fuller 2:11 6:5 6:7 52:20,20 81:6 116:7,7	

27:3 future 87:12 fyi 303:14	185:11 187:7,8 247:13,14,15 297:11,12 301:5,6 304:4 304:5	getters 126:12 127:4,17,19 128:2,5 129:1 289:4,13 290:7	109:12,13,21 111:18 137:21 161:10 166:1 176:13 184:16 186:10 195:19 196:3 197:4,5 247:5 253:11 255:21 261:13 264:15 266:2 268:13 271:10 271:22 273:11 278:22 294:20 299:9
g		getting 56:18 85:10 95:12 96:2 146:12 151:3 191:16 240:5,15 248:18 266:7	
g 5:1 game 138:8 173:11 188:5 188:22 191:4 193:1 215:8,15 216:11 218:21 222:11 223:9 225:20 246:14 294:10 games 136:16 170:21,21 178:13 210:21 225:7 gangly 277:9 gantman 4:5 10:22 141:11 141:21 142:1 145:17 gaps 97:8 garman 1:20 315:2,17 gateway 215:13 gear 66:9,9 69:10,15 70:20 85:4,11 gelberd 2:17 6:14,16 83:4,5 83:6 129:19,19 129:22,22 132:5,7,8 158:20,21,22 159:13 183:13	general 2:6,19 2:20 5:17 6:18 6:21 29:15 47:4 61:10 75:6 76:17 100:6 176:5 194:22 251:10 263:21 generally 76:19 80:17 105:10 171:14 generates 48:3 generation 214:2 generation's 149:19 generations 148:21 149:1 152:3 221:1 generic 156:9 gently 181:22 geometry 222:3 george 56:22 german 68:3 68:13 70:3 218:22 getter 124:6,8 124:14,17,22 125:6 128:15 205:20 206:9,9 286:16 287:10 306:10	gettysburg 16:17 17:4 gibson 150:16 154:8,19 267:11 gigantic 217:11 gilkes 8:6 girl 197:21 222:6 259:11 274:15 girl's 260:21 261:4,16 273:13 girlfriend 60:1 girls 137:3,8 139:17 158:5 159:17 212:6 212:10,19,21 220:12,14 246:10,11 250:1 280:5 282:3 give 25:17 33:19 35:5 36:3 45:11 56:3 76:5 78:18 88:15 89:10,21 90:6	given 16:13 18:6 21:11 22:20 23:3 28:21 29:13 37:22 39:11 41:8,9,16,17 44:21 139:16 164:8 312:9 gives 121:17 123:16 233:6 263:3 275:12 286:4 giving 14:17 82:3,6 83:22 93:3 102:12 115:7,13 183:5 195:9 215:14 239:7 241:6 275:18 286:7 309:22 glad 94:17 99:2 154:12 187:22 281:11 glance 156:16

glass 261:3	234:5 235:5,10	going 10:4 22:8	257:22 259:14
global 140:10	236:9 237:11	25:2 40:9 42:3	260:21 261:3,8
globally 170:19	237:14,15,16	45:15 52:3	261:15 262:3
178:14	237:18,19	53:17 71:9	262:13 264:4
glove 213:19	238:18 241:20	72:2,22 73:8	266:10 268:13
226:15	241:20 242:8	74:6 76:4,5	269:4 270:12
go 13:22 22:14	244:19 245:1,4	78:15 80:22	270:14,16,19
28:12 41:1	245:5,8,10	81:21 85:22	270:21 271:10
42:4 47:21	246:18 250:15	86:11 87:13	271:11 272:15
48:7 51:11	255:7 259:18	88:6,12,20	276:13 283:2,7
61:18 62:6,14	260:3,18 261:9	89:10,19 90:6	284:3 290:19
64:14 65:8	263:16 266:1	90:12 91:3,11	292:4 293:4
71:6 81:11	267:2,7 274:6	94:10 95:4	296:19 297:4
82:9 85:8,12	274:20 275:9	96:19 99:17	297:10 299:3
92:21 96:3	276:2 279:14	101:3,18 105:1	303:2,15
97:13 101:18	282:11 285:19	109:11 117:21	306:14 309:14
103:12 105:15	289:4 290:6	117:22 120:21	312:1 313:7
110:10 112:5	291:3 295:4,7	121:9 122:22	gold 4:3 7:17
112:13 115:22	296:19 297:10	126:10 131:6	10:21 11:21
116:8 118:3	297:12,15	143:9 146:18	27:16 43:8
123:5 124:4	299:2 300:12	147:13,22	46:20 47:1
131:19 133:8	305:10 306:3,5	151:12,20	58:16 60:6,10
144:16 147:18	310:12	154:3 155:10	61:9 62:11,20
158:14 161:10	goal 154:15	157:15 160:5	62:21 63:3,7
165:12 166:12	221:12 222:12	162:22 163:2	63:17,19,21,22
167:15,20	goals 219:6	170:6 178:21	64:7,16,17
170:2,4,5,6	goaltender	179:7,8 180:11	72:14,17,21
178:17 179:7	222:13	181:21 184:5	73:14,16 75:7
179:12 180:2,3	god 12:21,21	185:4 192:3,14	78:13,19 79:14
180:22 181:7	83:15,18,22	192:20 193:2	79:20 81:11,12
181:11,12	142:5 254:12	194:4,11	83:10 84:3
183:11 185:17	254:19	195:19 196:7	86:3 87:1 89:6
185:19 186:17	goddess 273:6	198:4 234:3,8	89:19 90:8
187:6 192:14	goes 50:22 97:9	234:13 238:1	94:6,9 95:20
195:21 196:5	108:1 237:17	242:8,9 243:18	99:3 100:21
198:3 208:2	242:9 248:19	245:7,8 251:8	101:6 104:8,10
213:2 231:17	goggles 68:14	251:13 252:5	112:2,6,7
233:17,22		253:17 255:9	117:17 118:18

121:7 124:4	293:7,21 294:5	googling	109:15 119:1
132:11 134:3	294:6,13	196:19,20	122:20 142:6,8
134:18 135:9	295:11,13	gotten 294:1	143:15 146:13
135:17 136:2	302:22	governing	147:17 149:21
141:9 146:10	golfed 294:10	224:1	151:2 156:10
146:16 152:21	golfer 217:5,9	government	157:2 158:1,7
164:21 165:1	217:22 218:3,4	3:21 10:19	158:9,14
185:22	218:6,8 271:13	54:8	159:12 160:11
golden 65:14	294:8,11,12	governs 138:3	162:2 164:5
65:17	295:3,4	grab 114:20	175:21 177:3
golf 214:15,15	golfers 214:21	183:8 229:16	180:13 194:3
214:17,20	215:2,18	230:1,5 251:5	197:17 201:7
215:9,13,21	217:13,17	301:15,19	202:5,8 236:1
216:2,4,6,12	218:12 243:4	grabs 182:22	236:2 237:22
216:16,19,20	281:15	graduate 153:8	238:9 240:8
216:22 217:1,4	golfing 214:16	graduates	241:12,15
217:11,15,19	215:6	56:16	246:16 248:6
217:19 218:2,7	gong 264:8	graduating	250:8 251:2
218:7,16,17	good 25:4,10	160:4	254:13,15
240:9,14	65:6,18 72:8	graffiti 266:4	256:2,15 261:7
242:17,18,20	85:18 87:2	grain 267:2	261:11 267:8
242:20 245:22	88:4 96:22	grand 136:7	274:1 276:5
246:4 249:2	97:1 99:1,20	137:18	279:1 284:9
255:7,11,14,19	118:14,20	graphic 106:1	285:18 309:14
261:16,19	142:22 144:1	243:6	311:7,7,9
262:6,6,13	153:15 155:20	grasp 193:20	greater 139:3
263:16 264:1	157:17 158:12	grasping	greatest 149:19
271:11 273:3	160:6,12,14	262:22	311:5
276:10,16,18	184:10 189:16	grassroots	greatly 301:6
276:19 277:5	193:12 194:8	220:5	green 218:1,2,9
277:15,17	201:3 204:12	gravitated	246:5
278:6 281:8,9	209:19 235:7	188:9 212:11	greet 164:10
281:12,15	242:11 243:3	great 10:8	greg 3:15 15:8
286:20,21	252:15 257:9	12:13 13:7	21:12,12 24:18
288:16 290:10	257:10 260:4,7	76:15 81:9	27:21 30:2
290:12,14,14	260:10 262:4	82:2,12 93:20	32:5 33:22
291:15,21,22	262:10 263:4	93:21 95:16	40:14 43:16
292:5 293:4,5	271:15 290:9	101:9 107:17	49:5 311:2

grew 149:15 212:11 215:21	guide 55:6 58:20 62:12 65:14,22 66:4 66:11 90:17 114:2 117:2	116:2,3 147:15 147:16 162:5 169:6 173:7 198:5,12,12 203:6 233:20 234:1,4,6 296:15 300:19 301:11 306:1,2 306:4,20	299:13 harcourt 2:11 6:5 13:10 52:20,21 81:5 83:3 107:16 116:3,5,7 118:6 130:4 194:20,22 196:16 204:5 231:13 232:17 238:3 242:13 244:21 271:9 297:9 304:2,3 309:12,14 310:1,5,6,7 311:19
grip 214:7	guiding 90:20	handed 259:14	harcourt's 271:1 309:12
gripping 225:17	guy 311:2	handicap 261:20 295:4	hard 49:11 72:7 77:13 142:22 144:18 255:12 281:14 283:3 293:13 299:2 302:12 312:2
ground 173:3 254:11 271:6	guys 110:20 198:14 203:22 311:16	handicapped 198:14	harkens 92:5 harness 70:6 harnesses 68:11
groundbreaki... 140:7	h	handler 63:10 63:14,16 64:9 66:5,11 67:13 68:22 69:16 70:15 74:17 82:22 115:5 118:19	harriet 121:6 harrowing 248:21
group 8:7 168:10 232:2 309:15	h 56:22	handlers 54:11	hat 144:20
grouping 208:7	hair 27:16 197:8,12 282:4	hands 79:1 214:8 262:9,11 270:20 290:18 296:3,6	hate 105:13 202:5
groups 54:12	haircut 142:18	hankinson 223:13	hates 202:6
growing 151:19 219:18 220:16	haired 70:3	happen 44:18	haunches 88:18
grown 137:8 171:2	hairstyle 272:6 272:7	happened 51:20,20 90:13	
grownups 248:22	half 7:20 11:2 34:19 84:18,19 86:7 167:14 168:12 170:10 170:16 172:6 176:4 180:12 181:14 182:20 188:18 189:4 201:19 202:10 202:13 210:5 288:17 309:17	happens 166:11	
growth 220:4 228:15	hall 140:15	happy 65:4 81:10 83:9 97:16 99:19 101:20 102:2 153:12 163:21	
grumpy 278:15	hammer 270:2		
guarantee 121:13	hanchock 3:7 9:2,5		
guess 74:19 99:7 103:12 116:13 131:15 132:4,19 157:6 202:17 236:9 288:6 289:20 294:2 296:2	hand 59:17 63:14,15 78:20 86:6,8 94:12 104:17 114:20		
guests 78:19			
guidance 22:5 23:16 27:22 32:6 78:12 231:2 237:5			

<p>hazards 217:16</p> <p>he'll 202:7,8</p> <p>head 68:18 73:10 77:17,18 92:16 121:8 222:1 225:13</p> <p>heading 252:8</p> <p>headquarters 1:12</p> <p>heads 41:8 77:15 86:11 100:9</p> <p>hear 12:2 55:15 73:6,11 73:13 84:16 99:2 116:5 119:13,17 141:17 155:1 157:15 179:14 291:1 294:9 301:1</p> <p>heard 32:17,17 47:5 109:16 110:12 143:20 154:22 285:6 310:20</p> <p>hearing 11:7 52:14 53:5 55:8,8 181:6 285:9</p> <p>heart 64:5 71:16 75:13,16 75:19 78:16 79:16 81:16,18 84:6 89:20 90:2 95:12 101:22 105:21 106:5 125:19</p>	<p>125:22 126:12 126:13,21 127:1,13,19 128:12,16,18 129:2,7 131:8 131:9,10,15 133:5 134:7 247:19</p> <p>heartfelt 66:14</p> <p>heat 187:11</p> <p>heavily 114:18 228:4</p> <p>heavy 213:16</p> <p>height 54:2 161:12</p> <p>held 216:2 220:17</p> <p>hell 94:17</p> <p>hello 8:5 141:21</p> <p>help 13:7 89:9 119:15 120:3,8 139:17 142:11 143:8 186:8 248:22 312:8 313:7</p> <p>helped 144:1 216:4,9 219:1</p> <p>helpful 78:11 118:22</p> <p>helping 79:9 136:17 249:8</p> <p>helps 74:21 131:2 194:14 270:2</p> <p>hereto 315:15 316:11</p>	<p>heroes 149:19</p> <p>heroic 68:13</p> <p>hesitant 77:8</p> <p>hey 111:15 165:16 269:9</p> <p>hi 93:16 142:3 149:7 158:17</p> <p>hidden 190:8</p> <p>hide 286:20</p> <p>high 124:6,14 124:17,22 125:6 126:11 127:16 128:2,5 129:1 133:10 133:17 134:18 137:9 171:17 225:2 239:7 247:5 256:11 266:7 278:22 291:22 306:10</p> <p>highest 124:8 127:19 128:14 140:12</p> <p>highlight 57:22</p> <p>highlighted 82:5</p> <p>highlighting 234:16</p> <p>highlights 81:22</p> <p>highly 37:4 77:7 79:6</p> <p>hijacked 50:18</p> <p>hill 137:1</p> <p>hillside 230:8</p> <p>hind 84:21</p> <p>hindquarters 102:21</p>	<p>hindsight 231:14</p> <p>hindu 273:6</p> <p>historical 19:7</p> <p>histories 280:2</p> <p>history 2:8 5:21 12:9 14:6 17:13 43:17 50:9 152:17 153:1,9 158:6 158:6 159:7,8 212:7 229:19 311:5</p> <p>hit 11:18 52:3 161:13 213:16 263:5 276:13</p> <p>hitter 213:11</p> <p>hitting 160:5 215:4 227:2</p> <p>hoard 2:19 6:17,19 13:16 13:18,19 14:1 14:3 21:22 22:2,10,13,17 23:11 25:4,10 25:20 26:1 28:5,10,14 29:9,12,20 30:1,15 31:6 31:22 32:12,19 33:3,9,22 36:6 36:11,14,18,20 37:10 38:11,14 39:4 40:14 41:4,11 42:1,5 42:13,18,20 43:5 44:16,19 45:9 46:20</p>
--	--	--	---

47:3 48:13 49:4,8 59:18 59:19 61:5 110:3,6 112:1 129:14,14 159:20,21 160:3,9,13,16 167:20 169:12 170:1 181:10 252:17,18 288:11 290:9 292:10 296:21 297:14,15 299:7 304:6,7 305:12 hoboken 243:21 hogan 216:9 hold 118:5 147:16 233:13 305:19 holding 63:13 67:5 96:2 148:12 174:10 218:5 230:17 holdover 13:12 hole 218:15 hollis 11:10,18 50:7 165:5 home 139:18 226:5,6,13 250:13 270:2 honest 87:16 honestly 94:21 255:8 honesty 84:20 honor 57:11,13 68:8 139:20	154:15 158:10 165:2 310:21 311:11,16 honored 57:10 151:6 154:19 hoop 171:17 173:14 174:7 hope 14:14 87:13 148:21 150:17,19 152:2 153:11 165:3 166:11 275:1 hopefully 115:14 259:1 hoping 74:21 181:11 285:2 307:1 horizontal 221:19 horn 272:7 horrible 131:2 horrified 293:22 hospital 58:18 hospitals 57:5 hour 167:14 236:10 hours 215:14 house 2:12,13 6:6,9 310:16 household 151:20 152:8 216:10 houston 138:19 how's 123:8,15 185:20 296:18	huge 113:21 151:13 232:18 human 65:15 70:5 84:11 86:6 89:9,18 90:19 95:6 104:17 humans 53:18 92:8 107:12 108:20 hundred 139:1 hundreds 156:4 hungarian 85:8 i ice 283:14 icon 136:3 296:16 iconic 70:3 240:3 271:3 icons 228:16 idea 42:7 46:21 91:13 93:4,20 99:4 148:20 236:1,3 283:1 299:1 ideally 253:13 ideas 94:1 identified 210:11 identify 105:12 265:17 identity 223:1 223:16 iffy 265:10 igniting 139:6	ii 216:6 ilana 140:22 illustrate 173:16 illustrations 148:9 image 11:21 12:16,19 84:5 85:5 86:7 106:7 107:13 155:5 176:10 202:13 216:22 244:2 256:12 292:5,8 images 86:16 104:12 201:16 imagine 162:8 immediately 16:4 20:12 283:7 immense 80:19 immigrant 218:21 immigrants 219:1 impact 137:6 140:6 impacted 14:9 impactful 113:10 impacts 48:15 48:16,21 impaired 65:15 impairment 170:13,13,14 importance 137:3
---	--	---	---

important 74:2 77:4 82:18 83:1 88:10 89:7,13 104:7 141:4 144:22 147:9 152:20 194:15 215:19 220:3 224:16 227:15 245:16 245:21 275:6 279:22 280:5 280:14 301:20	inaugural 170:20 220:19 inception 19:2 inch 47:11 incidental 17:18 inclination 290:16 inclined 105:15 105:15 108:2 include 17:16 49:12 85:14 174:19 included 107:13 includes 7:11 26:20 83:12 156:4 175:9 including 16:14 57:5 114:2 132:10 136:8,19 170:12 220:9 inclusion 49:17 228:21 inclusive 140:3 220:11 incoming 213:12 226:4 incomplete 45:4 incompletene... 199:14 inconsistency 178:4 incorporated 211:11 293:8	incorporates 174:6 incorrectly 250:13 increase 47:16 117:22 increased 70:12 171:8,10 171:12 216:1 increases 47:7 48:17 incredible 145:18 incuse 250:4 278:11 incused 120:19 213:20 218:2 221:19 222:7 230:21 261:10 302:9 independence 12:10 16:16 17:12 54:19 55:3 independent 65:21 indicate 8:13 indicated 38:22 208:21 226:9 indicates 24:7 27:13 indicating 26:18 28:7,16 32:22 33:5 307:3 indication 79:9 indicative 288:17	indie 230:1 251:5,5 indispensable 54:7 individual 29:15 38:17 141:8 187:15 264:13 individually 64:13 231:15 individuals 55:7 57:8 253:6 indoor 222:21 223:3,6 indoors 223:8 inducted 140:13 infantilizing 253:14,19 inferior 138:8 influence 136:13 152:7 influenced 228:5 influencer 151:13 inform 120:3 informal 214:18 219:4 informally 221:4 information 62:19 73:17 165:20 infrastructure 219:13
---	---	--	---

infrequently 98:21	70:16 171:19 212:13 217:3	intellectual 170:14	15:10
initial 58:7 97:17	218:1 221:8 225:8,13	intelligent 311:10	internal 20:5 22:5 27:22 32:6
initially 219:4 224:3 302:7	229:12 230:20 293:19	intelligible 293:15	internally 58:5
initiative 140:1 140:16	inserted 307:22	intended 237:20	international 160:10 225:3
injured 54:19	inside 277:19	intense 182:16 187:12 192:10	interpret 21:13 30:3
injury 31:12 171:12	insight 14:14 49:6 60:11	196:13	interpretation 22:7 23:2 105:14
innovation 47:10 251:1 301:9	insights 78:8	intensity 258:8	interpretations 22:5 28:1 32:6
input 72:5	insignia 85:11	intently 266:10	interpreted 237:6
inscribe 165:22	inspecting 70:15	interacting 183:2 256:3	interrupt 61:15 130:17 131:7 183:15
inscribed 67:4 68:16,19 229:17	inspiration 152:2,7 158:4	interaction 256:16	interrupting 62:3
inscription 19:15 63:1,6 64:6 66:20 67:14,18,22 68:10,19 69:1 70:7,12,22 110:19 111:3 161:14,21 174:15 217:18 221:18 222:14 229:16 230:5,8 230:12	inspire 152:3	interest 31:20 241:8 299:1	intrigued 193:22
inscriptions 19:11 44:2,6,9 44:13,15,21 45:19 46:2,14 46:18 63:19 65:22 66:6 69:6,11,17	inspired 148:22 154:10 154:10 216:10 220:22	interested 60:3 114:16 315:15 316:12	intriguing 250:5 276:11
	installations 57:5	interesting 25:16 39:20 96:6 113:5,19 188:19 191:2 194:12 243:1 252:1 254:14 264:6 267:12 290:13,15	intro 264:8
	instance 28:20 33:11 118:18 288:15	interfere 265:15 268:10	introduce 5:13 55:16
	instantly 90:16	interferes 273:20	introduction 72:1 152:19
	institutions 212:3	interfering 264:18	intrusive 269:15
	instructing 134:10	intergovernm... 3:11 9:16	intuitively 78:3
	instructor 293:21		invaluable 53:15
	instrumental 248:17 249:7		investing 216:13
	integration 192:7		

invisible 284:5	jamaica 310:17	jean's 139:5	jim 3:12 9:19
involved 41:2	310:18	149:5	15:8 24:19
165:15 226:19	james 10:3,9	jeanne 2:9 6:1	122:13,13,21
involvement	285:22 286:7	71:11,14,18,22	123:21 124:1
248:20	january 33:4	73:2 75:2	125:9 285:16
involving 48:6	37:16 40:20	118:9,11 119:4	286:11 288:5
iraq 54:3	jean 4:3,5 7:17	193:15,18	289:18 300:2
ironically	10:20,21,22	232:9,12,16	job 1:21 85:18
153:5	135:17 136:2,7	274:2,4 277:1	89:12 92:13
issue 16:5 21:1	137:1,11,13,20	281:12 298:1	160:5 202:5,8
118:2 170:10	138:10,19,21	302:4 304:15	252:15 283:20
204:10,13	139:13,19,22	311:20 313:17	284:9
210:4 214:12	140:9,17,22	jeanne's 71:13	joe 9:9 109:11
214:13 226:5	141:6,10,12	jen 304:22	109:14 115:21
269:20	142:2,3 143:4	jen's 124:3	116:2,6 118:2
issued 12:15	146:5,7 147:1	jennifer 3:10	118:4,5 119:5
issues 13:2	147:4,7,22	8:2,5 9:15 13:4	119:10,14
14:19 98:5	148:6,11,16,17	15:11 40:15	122:2 130:7
102:17 140:2	148:20 149:7	50:20 51:5,19	131:4 202:4
290:4	150:1,7 151:14	61:15 73:5	203:1,3,3,16
italian 218:22	151:15 152:5,9	115:18,20	203:20 204:1
item 12:3 27:10	152:15 153:5	122:15,17,19	207:21 284:18
40:19 61:2	153:11,15,20	122:20 126:1	294:17,22,22
65:8	154:5,17,18,22	127:3 134:4	311:4
items 14:18	155:3,7,10	161:1,8 167:22	john 2:13 3:16
34:11 47:17	156:18 157:1,8	187:4 285:15	6:8 10:15
iteration 233:6	157:17 158:1	299:18 303:6	55:12,14,18
ix 136:17,20	158:17 159:2	308:8 310:9,22	59:16 93:15,16
137:2,5,13	159:11,18	312:8,13	99:12 126:8,10
139:6 212:9	160:2,7,11,14	jennifer's	128:1 133:10
220:7 224:17	160:18 161:12	179:8	134:8,19 135:5
ix's 137:7	161:14,22	jenny 144:10	155:12,12,14
j	164:13,22	jersey 172:3	163:19,21
j 149:17 264:7	165:2,10,13,16	188:15 195:8	164:16 185:12
264:9	165:19 166:2,9	195:12 243:21	185:20 186:6
jake 227:21	166:16 167:2,5	jerseys 214:11	186:19 189:11
	167:8 168:6	214:12 248:9	189:11 203:5,7
	194:6	268:21	204:7 207:9

233:15,22 234:19 270:9 270:10 274:1 295:1 297:20 304:13 306:1,2 306:3,5 john's 127:3,10 127:12 joined 10:11,15 10:21 11:3 55:19 joining 11:6 135:6 160:16 172:11 208:5 joke 77:15 jones 216:1 joseph 3:8 josh 267:11 joy 263:18 265:20 276:1 joyful 278:3 joyfully 221:22 judge 259:16 jugate 83:11 101:1 jump 174:13 june 137:6 160:6 junior 215:7,9 215:10 216:3 216:19 justice 187:19	68:13 69:1,6 69:11,18 70:7 70:8,17,22 93:5 keep 71:4 82:18 88:6 91:7 97:22 98:16 111:18 111:20 118:22 135:11 177:6,8 262:3 263:14 279:3,20 keeping 104:21 219:10 258:11 keeps 210:10 kellan 159:20 kellen 2:19 6:17 13:16,17 13:18 21:18 29:17 38:5 41:12 49:9 50:12 59:17,19 61:11 71:6 103:12 110:3 115:17 129:13 129:14 134:12 134:12 169:6 169:11 181:8,9 187:16 189:16 252:16,17 259:2 288:10 290:8 292:9 295:19 297:14 304:6,7 305:10 311:6 kellen's 51:22 62:5 195:3	kennedy 3:12 9:19,21 10:3,4 15:8 18:3 22:17 122:13 123:21 124:2 168:22 169:1 169:18 176:10 183:17 184:18 185:1 205:17 206:8 285:18 286:13 300:4,6 300:16 306:1 kennedys 168:19,20 kennedys's 122:13 kept 120:19 143:21 259:1 key 61:3 223:19 keys 60:13 63:13 64:18 67:13 86:20 95:2 101:8,16 105:1,1,6 117:18,22 118:1 120:20 kick 222:9 241:4 243:13 265:7 kicked 275:18 276:4 kicking 222:6 225:21 258:1 265:14 kid 130:11 131:12,18 159:3 238:20	239:10,14 240:17,20 241:18 242:1,4 244:16 253:21 272:6,22 291:21 295:12 295:17 310:17 kid's 244:16 kids 130:12,22 131:1 229:9 236:22 237:3 240:7,15 243:2 248:18 249:8 271:5,13 281:19 killer 247:1 kind 7:4 27:21 31:7 34:2 48:20 74:2 77:9,21 78:22 80:3,19 84:22 87:14 94:13 96:5,12 107:20 112:12,21 120:6 131:10 131:13 164:17 180:12 181:21 181:22 182:12 183:10 185:14 186:7 190:2 195:22 201:21 241:22 243:1 253:5,18,20 254:10 255:1,5 255:17 256:7 256:20 258:18 258:19 261:22 272:9,10,18,22
k			
k 53:20,22 54:4 54:5,10,13 58:22 59:1 62:13,13 68:10			

273:9,18,19	knieval 149:17	105:16,17,19	153:21 154:2
282:7 290:15	knock 192:12	105:22 106:1,3	154:19 156:8
293:5,18 294:2	198:4	106:9,10,12,13	157:9,11 158:3
303:1	know 14:18	106:14,15,15	164:17,19
kindness 67:8	23:3,13 26:8	106:19,21	165:3,4,12
kinds 48:21	34:1,2 35:4	107:1,2,3,4,8,9	166:2,3,17
177:20	38:21 42:10	107:12,12,15	167:3 168:5,7
king 4:3,6 7:17	44:2,4 48:2,18	107:16,17,18	168:8 169:7,13
10:20,21,22	49:22 50:3,7	108:1,2,3,4,6	169:17,17,22
12:12 135:17	50:16,16 51:10	108:10,11,13	175:14 178:21
136:2 139:19	52:2,4,5,7 56:1	108:14,15,16	179:7 180:9,11
140:1,9,17,22	56:5,10,11,12	108:19 109:2,4	180:13,13
141:6,11,12	56:19,20 57:1	109:4,8,8,9,11	181:1,19 182:8
142:3 143:4	57:1,7,16 58:3	109:15,17,18	182:8,11,15,17
146:7 147:1,4	58:4,6,8,11,13	109:21,22	183:19 184:5
147:7,20,20,22	58:14,14,15,20	110:13 111:1,2	184:12 185:15
148:1,6,11,17	59:4,4,5,5,9,11	111:6,7,12,17	186:21 189:1,5
148:20 150:1,7	60:9,12,13	111:20 112:9	190:3 194:14
151:15 152:5,9	71:4,6 72:12	112:12,14	195:2,8 196:1
153:5,11,15	74:12 75:4	113:7 114:2,10	196:3,8 201:21
154:5,17,22	76:20,21 77:1	114:13 115:1,3	202:2,4,4,5,6,7
155:3,7,10	77:2,4,6,10,17	116:4,13,19,22	202:7,9,10,13
156:18 157:1,8	78:1,3,22 79:1	117:1,2,10,20	202:15,17,17
157:17 158:17	79:1,13,16,22	118:19 119:8	202:22 203:9
159:11,18	80:3,3,13,18	121:4 122:15	204:8 205:1,10
160:2,7,11,14	80:19,21 81:22	125:10,10,17	208:5,16
160:18 161:12	82:2,4,22	125:17,18,19	231:15,18
161:15 164:4	88:14 93:7	126:17 130:12	234:2,18
164:13,22	98:6,7,9,15	130:14,19	236:13 237:6
165:13,18,19	100:10,11,12	131:16 134:12	238:9,21 239:8
166:2,9,16	100:18 101:10	142:13,21	239:9,12,13
167:5,8 168:6	101:14,15,15	143:8,12	240:15,15,17
194:6	103:13,14,14	144:12,19	240:19,20
king's 161:22	103:16,16,18	145:1 146:19	241:3,10,16,18
kings 12:18	103:19,20,22	147:12 149:10	242:1,8,13,14
kloss 141:1	104:6,18,21,22	149:11,19	242:17,19,20
knew 29:1	105:1,3,5,6,7,7	150:9,14 151:3	242:22,22,22
33:13 149:16	105:10,11,11	151:8 152:6,20	243:1,2,5,7,7,8

243:12,15,15	313:1,4,5,6	larger 91:18	220:21 245:20
243:20 244:1,2	knowing 97:18	220:6 222:7	248:9 267:17
244:3,3,4,4,7,9	311:19	223:4	267:18 275:5
244:9,12,13,15	knowledge	late 34:12	league's 211:19
244:16 247:3	315:10 316:6	210:20 214:18	leagues 219:1,3
249:18,19,21	knows 12:9	218:20 222:22	219:7 220:5
249:22 252:3	166:12	228:10 285:4	224:12,14
253:1,4,5,16	kristie 15:7	launched	225:1,6
254:6,7 255:12	50:5	138:11	lean 302:13
255:21 256:10	kudos 275:10	laurel 161:17	leaned 187:20
256:12 257:12	I	197:19	leaning 147:11
257:18,22	I 217:19	law 16:4,7 17:8	269:13,13
258:3 264:10	labor 47:14,14	18:4,19 19:22	302:10
274:12 278:4	147:19 150:9	20:10 22:18	leaps 222:13
279:15,21	labrador 66:13	23:15 26:10	learn 151:21
280:10,11,12	67:4 101:10	31:9 53:14	153:4 279:19
280:17,22	lack 14:8 21:11	54:9,10 136:1	learned 136:12
281:7,7,9,16	lacked 219:13	137:6 161:18	178:2 215:3
282:8,16,17	ladies 123:17	170:9	245:19 263:1
283:2,4,10,12	216:16	lawrence 311:3	learning
284:1 285:4,14	lady's 189:19	lawyer 108:17	262:12
289:1,11,14	laid 114:5	311:8	leash 67:5 96:2
290:19,19	land 84:15	lawyers 108:22	leave 283:16
291:10,11,12	landed 58:4,16	lay 112:22	291:18 303:9
292:18,20	145:20	layout 175:2	leaves 301:20
293:7,11,20,21	landscape	252:7	leaving 116:15
293:22 294:1,3	220:22 277:15	lead 71:18	117:6
294:4,18,19	landscapes	90:12 98:16	leeway 13:19
296:13 299:15	277:13,13	139:18 282:18	14:17
299:20 301:10	language 117:4	leader 2:5,14	left 54:13 94:20
302:4 309:11	lanky 277:9	2:16 6:9,12 7:7	147:16 173:10
309:13,15,19	laptop 114:22	12:16	213:21 230:18
309:20 310:1	large 83:16	leadership	259:14 292:3
311:1,3,4	84:8 121:8	137:1 140:1,3	310:9
312:8,9,9,11	174:11 266:8	140:16	leg 294:16
312:12,13,17	largely 104:6	league 139:12	legal 14:8 22:5
312:18,19,19		211:19 212:5	25:18 28:1,8
312:20,22		214:6 220:21	28:17 29:2

31:14 32:6,22 33:6,15,20 34:8 36:13 38:1 61:7 176:2 231:8 legality 29:1,4 29:21 32:15 33:14,17 legally 43:14 legendary 136:6 legends 260:15 legion 211:11 legislation 224:17 legislative 3:10 9:16 15:10 legs 84:21 102:21 115:5 190:2 lend 75:17 length 293:11 letter 21:5 28:5 32:20 33:2,3,8 49:10,12,17 208:21 299:16 lettering 83:15 131:12 230:13 246:3 letters 7:11 51:16 52:10 53:6 letting 180:15 level 79:14 114:8 137:9,10 levels 225:1 leverage 136:13	lgbtq 141:1 liability 20:9 liaison 3:11 8:2 9:17 15:11 40:16 51:1,17 60:6 87:18 98:4 102:7 107:4 172:18 175:10,13,15 liaisons 3:20 5:8 10:12 14:17 59:20 62:15 63:17 64:7,15 66:1 66:21 67:10 69:2 70:17 72:12 73:18 74:1,15 75:6 75:12,20 76:1 76:6,14,19 78:14 79:22 81:10,20 82:21 83:7 85:13 87:3 88:8 89:3 93:10 97:17 98:10,12,20 99:20 100:4 101:21 102:17 106:21 108:2 109:8,9 112:4 115:21 116:12 116:16 liberally 109:20 liberty 51:13 68:18 83:16,20 life 55:9 65:21 66:18 136:3	141:5 143:18 158:5 161:19 lifelong 137:20 lift 182:5 lifting 228:11 liked 97:5,5 147:19 174:15 182:14 189:17 190:6 201:22 238:19 239:3 239:11 240:16 241:9 246:10 258:13 260:2,4 262:16 272:11 272:17,17,18 273:6,7 276:15 281:10 likes 196:11 limelight 138:12 limit 60:22 255:5 limited 26:21 37:3 224:8 lindsay 143:5 line 129:16 lines 218:12 221:19 271:19 link 213:6 245:15 274:22 list 2:2 3:2 4:2 141:3 179:7,8 300:13 listen 109:21 listening 5:12 142:4 lists 226:6	literally 46:4 little 35:10,14 41:9 56:3 65:1 71:7 72:13 73:17 74:8 78:9 83:16 84:21 90:2 93:6 94:16 95:14 96:12,15 96:16 100:22 101:13 102:21 106:2 112:3,16 112:20 113:13 123:5,6 125:19 144:9,16 146:20 156:19 159:22 181:1,2 185:22 186:8 189:2 191:11 192:5,17,18 201:6 211:19 211:19 212:5 214:6 233:6 241:4,22 244:8 244:10 245:19 246:7 248:8 255:12,21 258:12 264:20 265:10 267:1 267:17,18 268:1,17,19 269:3 272:22 274:22 275:5 275:13 280:4 281:6,14,19 283:14 285:20 286:5 291:10 291:14 292:1
--	---	---	--

292:11,13	96:22 100:3	252:20 264:20	150:5,9,14
301:7,11 302:4	101:15,16	265:5 269:7	168:8 180:8
live 18:12 66:1	103:13 105:1	276:10 281:20	189:15,17
66:6 95:19	106:2 117:11	300:18	195:19 196:7
150:6 160:1	117:21,22	looks 94:21	196:14 231:7
278:8 302:11	121:6 131:2,3	96:21 102:3	231:16,19
lives 55:10	157:7 176:11	111:16 112:22	241:2 244:15
188:10	180:10,11	131:18 135:19	247:21 248:8,9
living 32:2,8,14	186:15 191:10	143:8 156:16	249:11 250:5
33:12 42:8	192:3 193:12	157:5 188:4	253:16 255:8
43:8 46:22	194:11 196:21	197:8,9 239:8	260:17 261:13
94:5	197:12,16	243:3 250:3	261:21 271:18
lobbied 137:13	199:11 201:7	254:13 255:16	272:18 273:6
local 57:18	238:15 241:10	258:12 259:22	273:11,16
211:16 215:6	246:19 254:14	265:7,7 272:3	274:11,21
216:12 219:1	259:17 260:11	272:5,6,22	277:9 280:18
219:21	260:19 261:22	273:5,10	283:21 284:16
located 293:1	263:19 265:8	290:11 291:9	290:3 292:21
location 51:9	270:16 271:5	294:7 295:20	311:10 312:1
locked 175:4	272:11,12	loops 105:4	lots 257:22
locking 171:7	274:13,15	los 170:22	louis 219:2
logo 78:22 79:7	280:6 289:14	lose 186:13	love 55:15 63:4
79:7 264:8	290:6,17	270:14	63:4 75:16
logos 248:9	292:17,18	losing 189:6	77:1 80:11
long 35:7 92:5	looked 58:12	lost 55:8 249:5	84:4,14 89:16
142:22 144:18	156:5 168:18	307:10	90:11,18 91:1
145:5 148:2	168:19,20,22	lot 41:8 76:4	91:7,12 106:4
167:18 208:6	169:3 184:19	86:15 88:13	109:7 112:12
280:1 282:4	219:17 236:21	90:13 91:3	141:17 142:5,7
285:14 295:15	looking 51:19	95:7,19 97:5	143:22 144:3
longer 123:5	74:9 90:18	98:5 100:2	145:17 147:19
135:13 152:4	103:22 104:1	109:4 114:14	148:1,4,4,11
229:19	114:9,20 143:7	120:1,9,22	150:10 153:12
look 11:7 74:13	143:7 157:9	121:1,17	154:12,13
79:14 86:19	172:9 181:6	143:20,22	155:7 157:9
89:16 91:6	190:20 191:6	144:5 145:2,10	160:12 179:13
93:12 94:13,16	191:22 225:18	146:9 147:15	182:2 194:16
94:22 96:9,22	243:2 251:12	147:18 148:9	240:8 243:12

245:15 246:15 247:19 251:7 252:7 260:19 272:1 294:4,5 294:9 loved 143:14 lovely 72:21 91:12 lovers 88:22 loving 64:4 95:7 lovingly 63:9 low 55:7 220:10 lower 213:14 222:2 261:17 262:11 loyal 63:5 64:3 64:8 65:18 lpga 151:1 216:17 luck 158:13 159:8 160:6,14 lucky 294:11 294:12 lunch 123:6 148:12 165:12	42:15,21 43:4 46:6 77:15 78:15 111:11 128:11 130:2 132:2 133:5,10 134:12,19 145:4 150:20 153:2,13 162:19 204:17 207:11 209:4 215:6 238:11 264:21 269:11 310:2 magazine 141:5 magnifying 261:3 main 27:21 29:12 142:14 180:16 191:15 191:21 mainstream 228:1 229:8 majestic 106:15 major 54:6 137:17 150:21 153:9 158:6 160:7,9 220:21 244:8 majority 2:15 6:12 10:5 12:6 16:3 105:19,22 118:7 131:19 235:19 299:3 299:14 make 21:20 22:9 23:9 25:2	25:8,21 29:6 29:19 30:14 31:20 35:19 36:12 45:21 56:16 58:8 69:18 71:12 76:17 78:1,1 78:15 79:10 80:8 83:19,19 94:5,5 105:20 106:1 108:21 111:21 118:13 120:21 125:11 126:3,11 134:5 134:11 145:5 146:3 149:4 153:3,12 162:11 163:22 166:7 188:16 194:3 197:17 202:8 216:9 231:20 266:20 270:1 280:6 290:21,22,22 291:2 295:5,6 303:7 306:9 308:6,8,12 312:3,18 313:9 maker 307:1 makes 79:19 86:7 118:20 129:13 146:17 205:3 261:1 263:4 289:4 298:18 makeshift 219:6	making 11:12 77:21 140:10 178:18 220:13 307:21 male 188:3 194:7 204:9 249:19 261:11 malinois 68:4 69:14 74:11 man 190:10 205:1 218:14 264:8 265:2 311:10 management 3:4 8:16 15:9 53:10 135:18 168:13 208:11 manager 3:6,7 3:9,17 8:22 9:4 9:7,12 10:22 managing 4:5 141:11 mandated 39:17 220:8 maneuver 173:1 301:14 302:14 manner 20:1 188:14 manufactura... 172:8 march 54:1 margins 258:18 marjorie 4:5 10:22 141:11 141:20 142:12 144:12 145:15
m			
ma 299:14 macron 140:13 madame 144:8 154:2 made 18:8 22:22 24:15 27:1 31:2,3 35:18 37:12 38:6 41:20,21			

157:3 mark 188:7 239:5 marked 43:10 228:14,22 market 58:13 59:5 160:5 marketing 3:18 4:7 10:17 11:4 55:20 172:12 marks 239:7 247:5 266:7 278:22 marvelous 277:8 mask 97:4 213:9 242:15 242:15 273:19 275:2 307:4,21 307:22 308:5 308:12 309:1,1 309:6 mass 220:14 master 87:11 96:3 masters 154:8 match 113:14 138:10,13 140:7 143:16 155:15 166:14 matching 65:2 material 47:14 47:14 matt 172:15 178:8 matter 10:12 29:22 31:7 43:6 47:4	60:12 100:12 172:14 201:14 257:19 matthew 4:7 11:3 172:11 208:5 mattimiro 8:9 matured 229:7 maxine 310:15 mayflower 16:14,21 mcnally 15:7 15:19 49:21 mcnally's 50:5 mean 23:3 25:15 28:14 39:19 47:19,20 82:11 96:10 97:10,10 104:16 113:5 130:17 131:5 145:12 157:22 158:1 184:20 231:16 237:4 238:19 241:9 242:3 243:9 276:5 283:19 288:11 290:3 294:9 301:10 311:8 312:14 meanders 246:5 meaning 17:22 meaningful 27:8 257:18 means 98:3 148:21	meant 144:5 149:14,20,21 197:2 240:12 mechanism 20:5 medal 4:4 7:17 10:21 18:5 19:1 22:19 27:17 31:9 57:11 74:22 134:3 135:17 136:2 141:7,9 146:16 149:20 151:11 152:21 164:6,21 165:2 medallic 2:10 6:3 121:19 medals 30:18 47:12 146:10 media 8:7 57:15 medical 132:13 medium 257:4 257:5 meeting 2:5 5:3 5:12 7:8,10,12 10:5,11 11:9 12:5 13:11 21:10,21 22:9 23:10 25:3,19 25:22 31:21 33:19 34:10,11 34:14,17,17 35:11 37:5,17 38:10 41:6,7 41:15 42:4 47:20 48:12 49:2,13,14,18	49:18 51:13 52:9,11 176:9 176:11 177:17 186:13,18 209:12 223:14 244:22 303:10 309:12 313:20 313:22 meetings 5:7 26:2,5 34:3,16 40:11 megan 3:4 8:15 15:9 30:2,15 42:6,6 46:21 49:5 53:9 61:17 62:6 110:11 112:1 121:20 125:21 135:17 142:1 142:10 147:17 152:18 161:7 168:9,12 169:13 176:1,8 177:2 185:5,7 185:16 186:21 208:1,10 236:16 284:1 284:14 311:2 312:13 megan's 312:13 melon 229:16 301:15,15 member 2:7,9 2:17,21 5:20 6:2,14 7:2 16:2 20:2 38:18 69:16 130:9
--	---	---	--

146:2 152:15 285:7 members 2:3 5:8,14 8:3 14:10 29:2,15 33:14 37:18 47:5 55:4 61:13 112:4 122:7 123:3 157:16 162:9 176:13 204:10 204:13 285:6 296:5 memo 31:2 men 137:14,19 190:11 224:3 249:22 men's 123:17 136:16 138:8 204:21 224:8 menna 3:8 9:9 9:11 109:11 119:7,13,17,21 120:12 130:9 130:16 131:6 149:3,7 150:5 203:4,16,19,20 207:21,22 284:18 294:17 311:4 mention 151:12 199:8 248:14 299:18 305:6 mentioned 21:17 34:4 60:1 62:10 188:16 199:17	236:19 246:21 257:12 271:22 272:3,5 273:12 273:18 mentorship 248:18 merely 27:5 merit 89:10 90:6 91:11 93:3,11 102:12 109:12,13 140:13 191:16 240:5 242:12 266:2 268:13 269:4 merits 109:21 242:21 mess 108:20 message 15:16 21:9 75:9 199:15 202:12 243:16 245:15 247:3 248:4 met 62:17 metal 43:18 47:16 metallic 257:5 metals 77:9 mic 73:5 michael 2:15 3:9 6:11 microphone 5:9 141:22 232:12 235:3,3 microsoft 5:9 mid 173:13 174:2 220:15 221:22 226:17	midair 229:16 middle 159:9 211:1 225:20 256:11,20 261:15 midwest 223:9 mike 8:7 9:12 49:15 85:19,20 87:22 94:8 100:22 115:22 122:3,4 123:4 127:6 128:7,8 128:12 133:12 133:13 134:8 134:20 146:4 162:20 165:17 176:6 196:17 201:5 202:1 203:1,3,16 235:2,3 259:3 273:8 284:18 284:22 285:3 295:3 297:16 304:8 305:17 mike's 121:10 271:13 277:14 milestone 212:7 military 53:20 53:22 54:4,4,7 54:10,13,17 57:5 58:22 62:13 68:5,22 69:5,5,7,7,10 69:11 70:19 85:3,4 92:6 223:11	miller 3:16 10:15 55:12,17 55:18 60:17 72:4 79:3 116:18 117:8 135:6 millimeter 293:13 million 138:16 138:18 139:17 221:3 millions 212:1 221:4 225:4 229:9 mimic 291:16 mind 104:22 118:5,22 161:7 271:2 308:14 mine 150:15 157:6 minimal 219:6 minor 40:1 minority 2:4,13 6:9 7:7 236:8 mint 1:12 3:3 3:13,15 5:8 8:2 8:12 9:22 11:11,15 13:1 13:6 14:13 15:2 18:11,12 18:18,22 19:5 20:5,9,12 21:2 21:4,6,10,13 22:4 24:6,9,13 26:11 27:13,19 27:22 28:18,19 28:22 29:3 30:3,16,18
---	---	---	---

31:11 32:5	177:6,8 205:6	mom 236:22	morning 14:13
33:10,13,16	205:10 285:17	moment 34:20	50:20 78:8
35:19 36:1	286:3,6 303:13	64:1,2 66:14	303:12
37:4,8,9,15	305:7 310:11	76:16 78:12	mother 151:18
38:1,6,9,20,22	miracle 261:6	161:12 167:6	motion 52:14
39:7,12,14	294:18	179:15 199:4	53:4 105:21,22
40:12,16,19	misinterpreted	278:3,3	125:20 126:2
41:18 42:7	101:9	moments 17:13	126:11 127:3
43:6 44:7 45:2	mispronounc...	money 94:5	127:10,12,18
45:11,17 46:9	9:3	108:22 136:16	128:5,9,11,12
46:12,16,21	missed 235:6	137:14,18,19	128:14 129:1,7
47:6,8,9,13	misses 188:7	monkey's	129:9,12,13
48:2,2,3,5,8,15	missing 45:3	261:19	130:2,3 132:2
48:20,20 50:3	199:13	months 14:4,20	132:19 133:4,4
56:18 58:7	mission 80:4	37:18 168:21	133:9,10,11,17
59:10 80:16	mistaken 241:3	monumental	133:22 134:6,9
94:4 97:7	250:3	17:13	147:14 162:11
110:15 115:21	mitt 268:4	moon 295:22	162:15,17,19
134:10 149:9	mixed 74:9	moran 2:15	162:19 163:1,7
165:5 284:18	136:8 238:13	6:11,13 85:19	163:12 173:13
284:18 288:22	mixes 257:21	85:21 86:3	182:2,16,16
308:9,12 312:2	mixing 65:2	123:4,9 127:6	191:9 196:1,7
mint's 15:20	mobility 54:18	127:6,11,14,16	197:1,3,13
18:9 21:15	55:2	128:7,21 129:3	207:12,13,14
24:18 25:14	model 216:4	133:12,12	207:18 218:3
30:7 34:12,21	moderated 1:6	146:4,4,8	225:20,22
36:6 45:3	modification	147:2,5,21	238:21 241:9
minted 16:22	126:3 188:17	148:5,8,14,19	241:11,16
minute 43:7	207:4,19	162:22 165:16	253:3,4 255:1
97:12,15 123:2	modifications	165:17,22	255:18 257:15
176:14 305:19	163:15	166:5,13,19	258:1 264:1,3
310:9,9,11	modified	176:7,15 177:2	295:5,7 305:15
minutes 7:11	126:15	185:4 196:17	306:9,12,13,14
49:13,18 51:7	modify 294:20	196:18 235:4,6	306:15,16,21
51:16 52:9,15	molten 178:2	235:12 259:3,4	307:2,9,13,17
53:6 71:5	178:11 179:1	263:9 291:20	307:18,21
123:5,8,10	199:22 206:19	297:16,17	308:5,19,20
167:17,18	207:2	304:8,9 305:17	313:9,10,15

motion's 308:8	221:20 222:10	multiplied	nature 89:7
motions 118:8	265:6 266:12	216:21	104:22 182:8
125:10,12	283:11	muscle 191:17	199:6 200:19
126:18 134:1	moves 52:16	museum 154:2	246:1,14
218:13 264:12	313:12	mushrooms	263:21 264:16
309:7	movie 159:4	50:1	264:18 266:9
motivate 149:1	moving 8:4	mute 5:9 230:5	269:15
motor 235:9	63:3,21 66:10	251:3,20	navigate 65:19
motto 80:4	66:12 68:2	muted 118:11	66:18
mound 213:13	69:13,22	muzzles 88:18	nba 199:21
260:6 267:1	100:15 124:20	n	nbc 57:15
293:5	125:4 135:15	n 2:1 3:1 4:1	nearly 54:4
mountain	168:4,10	5:1	neat 114:13
230:1,19 252:4	174:20,22	name 5:11,15	182:13
252:6 301:22	197:4 207:3	8:14 9:3	necessarily
mountains	210:2 213:10	151:20 153:22	86:12 258:17
263:2	214:14 218:18	174:19 223:12	266:22 268:19
mouth 67:6	221:18 222:20	297:2	282:9 292:18
mouthpieces	225:10 245:22	named 139:14	necessary
146:11	249:2 259:11	140:11 141:1,4	89:21 99:9
move 23:11	277:12 281:8	175:15	308:13
38:1 73:14,20	281:22 286:20	names 216:10	necessitates
75:3 83:18	287:7	nancy 310:16	27:9
92:14 113:21	mud 148:10	nation 12:15	need 13:2
118:7 124:12	muhammad	12:22 17:12	34:21 41:6,8
128:15 129:15	149:16	nation's 221:6	41:14 51:16
134:2 135:8	multiple 14:20	national 4:8	81:17 85:2
167:14 182:3	19:10 41:19	11:5 57:15	86:20 94:4
182:12 206:16	53:2 129:5	139:19 171:22	99:7 101:17
208:8 239:6	133:2,19	172:5,13 215:7	104:4 106:5
240:9 241:7,8	163:10 183:2	215:9 216:8	122:13 127:3
241:14	207:16 225:1	219:13 220:6	146:21 160:12
moved 38:9	235:17,22	220:18 223:14	186:18 187:19
51:9 211:21	237:6 256:2	224:2	200:2 205:10
247:22 250:15	262:1 280:13	nations 12:18	205:10 207:20
305:17 310:18	281:5 282:8	natural 272:12	253:1 262:19
movement 66:5	307:19 309:3		274:14 290:20
136:12 212:8	313:19		294:18 308:5

needed 10:7 155:19 262:9	27:19 52:5,5 94:1 168:20	northwest 1:13	84:10,10,12,12
needs 35:6 36:2 36:5 41:1	211:3 219:2,17 220:20 239:18	nose 268:19	84:13 85:7,13
126:14 259:13 259:20 262:17	243:20,21,21 310:18 311:14	notary 315:18	86:6,10,19,19
273:8	news 32:13	note 10:10 26:1 26:7 38:14	87:4,6 90:7,11
negative 48:15	nice 83:14	62:15 63:1	91:10 92:20
48:21 86:12	93:20 94:3,8	99:22 113:10	95:10 97:8
121:11 199:2	95:5 96:12,19	174:13 199:3	101:21 102:18
200:22 201:4	106:22 164:9,9	212:15 267:8	103:6 105:15
neighborhoods	180:11 194:2,7	noted 22:15	106:20 111:8
211:21	196:9 238:21	35:22 49:3	138:6 153:7
neither 29:2	239:13,16	notes 70:2	173:12,13,16
33:15 112:21	240:19 247:8	192:22 226:5	180:9,16,21
315:11 316:7	260:9 302:8	265:12 268:14	181:15 182:15
net 147:13	nicely 115:8	nother 144:10	184:16 187:16
174:7 191:22	nickel 86:5	notice 25:11,14	192:15,15,21
192:7 195:17	nine 28:6,16	25:17 26:2	194:2,5,10
197:18	32:21 33:4	34:1,4,13 35:1	195:8 196:21
networks 57:18	124:9,18	35:5,11,16,17	196:21 198:3
57:19	205:22 287:7	36:3,4 37:3,7	200:8,21 201:9
never 16:12,20	nitpicky 192:1	37:11 43:14	201:12 202:11
23:5,18,20	nixon 137:5	noticed 240:2	213:4 233:16
24:3,16 29:13	nobody's 272:3	notify 41:1,2	239:11 240:22
37:20 38:3,18	273:17	novel 227:11	241:9,15
39:10 97:15	nod 85:14	november 7:12	242:14,15,18
98:2,9 146:16	172:4	18:3 22:18	242:21 243:8
149:12 166:3	nomination	34:6,17 37:1	243:11 244:2,3
166:17 186:14	11:13	43:6 51:13	244:5,8,11,15
188:4 191:20	non 47:16	52:10 176:9	244:18 247:21
310:3,19,20	nonprofit	209:11	248:1,7,11
311:12	140:1	number 14:5	249:1,2,4,6,10
nevertheless	normal 201:8	14:12 16:7	249:17,18,20
16:12 277:15	normally 51:12	17:8 18:19	250:6,7,11
new 11:15 15:3	116:13,15	20:10 34:3	251:5,6,19
19:1,8,9,16	norman 213:8	36:1 56:15	252:3,21 254:3
20:20 24:12	267:12 271:21	60:7 72:14,17	254:16,17
		72:22 73:16	256:6,20 257:1
		83:11 84:1,9	257:11 258:6
			258:14 260:1

260:11,19,19	numismatic	obligations	102:2,4 103:4
261:12,16	2:22 7:2 47:22	18:13	103:15,16,19
262:1,2,16,20	50:9 257:4	observance	104:2,7,15,17
262:21 264:6	310:14	19:21 23:15	104:19,20
264:15 265:1,5	numismatics	observation	105:17 106:10
265:11,12,19	2:18 6:15 8:9	120:13,22	106:11,11
266:3,8,20	12:9 257:6	observations	107:3,9,11,16
267:9,16,21	numismatist	120:7	112:2,6,14
268:8,14,14,15	50:8	observe 77:6	113:1,17,18
268:15 269:17	o	78:6 282:2	114:1,7,7,16
269:21,21	o 5:1 217:19	obverse 7:13	115:4 117:18
271:12 272:22	222:14 225:15	7:16 12:1	118:15,18,21
273:4 274:8,15	226:1	16:15,15,16,17	121:2,7 122:8
274:21 275:4	o'clock 123:12	16:18 17:7	124:5,5,6,7,7
275:11,14,14	286:3,7	43:10 53:10	124:13,13,15
275:15,16,17	o1 81:20	60:6 62:20,21	124:15,21,21
275:22 276:2,6	191:10	63:2,3,7,10,12	124:21,22
276:11,15,15	o2 99:4 106:21	63:18 64:16,17	125:1,2,2
278:10,15,21	290:12,17	64:18 65:10,13	129:17 135:16
280:18 281:2,6	291:2 295:7	66:2,3,8,10	156:1,2,12,21
283:12 291:7,8	o3 74:3 108:7,8	68:3,12,17,21	160:22 161:2
291:13,18,18	108:14	69:3,4,9 72:14	161:11 162:12
292:6,16,22	o4 106:11,11	72:17,22 74:8	168:16,17
294:14 297:3,3	106:16	74:9,10,15,16	169:1,15
300:14,15,16	o4a 105:20	75:8 76:1	176:19 186:3
300:17,17	113:7,11	77:22 78:3,18	189:5 198:22
302:9,10 308:3	127:13 132:3	78:20 80:12,13	208:16,17,20
numbered	o5 80:12,13	81:12,19 83:11	208:21 209:22
111:12	108:3,8,14	83:13,14 84:1	257:11
numbering	o7 190:6,10	84:2,9,19,20	obverses 81:19
97:8,22	194:12,13	84:20 86:16	82:8 94:7
numbers 172:3	290:12,17	87:6,19 89:6	102:17 113:15
172:3 188:15	291:2	89:11,16 90:11	124:5 168:22
195:7 219:19	objection 53:5	92:4 94:6,8,11	obvious 47:20
268:20	197:7	95:4,14,15,17	261:11
numerous	objections 53:3	96:13 99:3	obviously
199:12		100:2,5,8,18	21:19 76:15
		100:21 101:6	79:14 98:9

244:17 281:14	154:22 155:7	135:11 143:15	286:21 288:5
294:17	159:11 160:11	156:18 157:17	290:8 291:19
occasion	162:6 168:18	158:16 160:20	295:8 296:1,2
283:22	169:4,9 170:3	163:5,12	296:9,12 297:9
occasionally	177:11 179:5	166:19 167:20	299:21 300:8
46:11	185:16 187:5,5	168:2 169:4	303:4,16,18
occasions	203:7 206:11	170:1,7 175:21	306:3,11,19
35:12	209:8,8,19	177:4 179:6,16	308:17,21
occurred	232:5 235:8	179:22 180:4	309:5,9 313:14
227:12	254:12,19	181:7,11	313:17
occurs 165:6	255:15 272:16	183:13 184:22	old 19:9 155:15
october 27:16	274:7 282:13	186:9 187:7	230:4
odd 102:22	296:13 300:20	189:14 190:15	older 222:3
156:20 260:1	305:21 306:3	194:19 195:15	227:18
offer 19:5	okay 14:3	203:15 204:1	oldest 216:17
34:21 40:19	21:22 22:10	205:5,14,15	olive 197:19
119:9 120:2	25:20 28:10	206:11 207:3,7	olympic 140:14
137:17,19	29:9 36:11	207:11,18	178:3
offered 23:18	47:3 53:7	208:2,19	olympics
23:20 24:10	61:12,21 65:8	209:19,20,21	143:19,20
104:5 224:9	65:10 71:3	232:12,13,20	228:22 263:1
offering 219:22	73:7,9,10,14	233:13 234:19	279:16
office 3:4 8:15	73:19 76:9	235:18 236:2,7	once 22:8 23:7
15:8 42:12,13	79:12 88:2	236:9 237:8,9	25:1 28:12
42:21	95:17 111:15	237:10 242:7	31:18 41:12
officer 315:2	112:1 113:7,11	247:12 250:15	48:10 49:1
official 172:18	113:16 115:11	254:2 259:17	58:6 98:8
175:13 178:11	117:5 118:12	259:19 263:17	176:17 231:18
223:13	119:21 120:6	266:1,18 267:7	232:2 235:12
officially 53:22	120:12 122:6	269:6,7,10	235:13,16
212:5	123:1,10	270:13,22,22	236:11 256:5
officials 40:13	124:13 125:9	270:22 271:16	one's 189:18
offline 51:14	126:16 127:12	271:16,17,17	259:19 261:17
oh 33:18 37:9	127:22 128:3,4	271:17,18	ones 120:8
61:20 64:22	128:11 129:3,7	272:2,2,9,15	126:2,6 145:4
69:20 122:18	130:1 132:1,17	273:7,9 275:2	145:4 150:3,11
126:5 143:15	133:4,8,13,16	283:8 285:9	150:11 183:6,7
151:17 153:10	133:22 135:4	286:4,5,11,13	187:10 190:9

191:13 240:10 246:18 250:20 255:5 259:7 266:7 272:19 280:9 opaque 191:14 open 40:12 137:14,17 139:18 151:6 155:4 175:17 opened 228:12 operate 56:11 operating 39:21,22 40:2 112:18 operational 13:20 14:8 15:14 25:6 opinion 24:18 24:22 25:14,18 26:8 33:20 41:18 45:4 49:2 83:17 110:4 117:12 294:9 301:2 opinions 74:20 97:6 opportunities 224:7,20 opportunity 16:13 18:6,9 18:16 22:21 23:18,21 24:14 24:20 25:6 26:9,15 27:9 29:14 34:22 35:1 36:7 37:2 37:22 38:3	39:5 40:17 41:17,19 56:2 56:20 59:13 159:1 opposed 129:6 133:3 163:11 190:10 199:22 201:17 207:17 275:13 290:18 opposing 133:20 opposite 292:11 311:9 optimistic 50:6 opting 28:20 33:11 option 43:11 233:8 options 19:10 orange 191:11 order 5:3 27:11 52:7 111:17,18 140:13 270:12 288:6 296:20 ordinarily 77:8 ordinary 260:2 organization 56:9,21 59:12 79:8 139:16 212:2 216:18 219:6,21 220:1 organizations 211:10 219:20 220:3 223:18 229:3 organized 211:2,11 216:4 219:7	organizing 138:2 224:2 228:2 229:5 oriented 115:4 172:7 228:9 230:14 254:5 293:15 original 110:21 140:18 originality 198:7 originally 223:3 262:16 outcome 315:16 316:12 outer 70:8 outfit 96:15 outlet 224:15 outlets 32:13 57:15 outline 197:5 outside 25:19 43:2 47:1,19 48:11 49:2 91:2 140:18 285:19 outstanding 215:18 283:20 outstretched 63:14 overall 79:8,19 80:6 90:9 91:12 113:20 118:13 156:20 200:16 201:8 249:1 264:21 267:6 268:9 269:5,14 270:4	279:21 288:13 291:17 overblown 273:1 overcome 190:4 overcrowded 90:5 overdue 76:15 overhead 221:22 overkill 90:3 192:17 overlap 201:1 234:15 overlapping 200:13 overly 77:13 183:10 overseas 108:11 overstates 268:5 overstating 268:1 own 25:6 35:2 36:10,17 48:3 60:21 71:15 108:20,21 109:3 223:1 owner 65:19
p			
p 2:1,1 3:1,1 4:1,1 5:1 p.m. 123:18 168:2 205:8 314:2			

<p>packed 283:21</p> <p>page 185:17</p> <p>pages 185:18</p> <p>paid 114:6</p> <p>pair 169:19</p> <p>paired 83:11 114:1</p> <p>pairings 77:22</p> <p>palette 104:9 104:22 201:19</p> <p>pallet 202:14</p> <p>palmer 216:10</p> <p>pandemic 294:10</p> <p>panels 222:3</p> <p>panicking 143:6</p> <p>paperwork 30:12</p> <p>parallel 86:21 212:12</p> <p>paralympic 7:20 11:2 140:14 168:12 170:15,17,20 176:4 178:13 187:13 202:11</p> <p>paralympics 203:10 204:18 204:20 207:2</p> <p>paramount 191:4</p> <p>parasports 170:20</p> <p>parental 248:20</p> <p>parents 215:3 217:7</p>	<p>parity 138:12 139:10</p> <p>parks 211:22 219:5</p> <p>part 41:10 72:9 89:2 93:9 94:18 137:12 152:21 165:15 169:13 170:21 182:5,17,18 206:21 221:12 260:15 266:8 271:12</p> <p>partially 263:18 291:17</p> <p>participants 5:6</p> <p>participate 178:14 221:1 225:4</p> <p>participated 151:21</p> <p>participating 212:2 215:5 253:7 257:14 277:22</p> <p>participation 137:8 139:7 211:4 212:10 216:20 219:4</p> <p>particular 19:4 31:8 48:12,16 48:21 101:19 112:10 183:4,6 200:8 264:5 266:5 277:22 291:10</p>	<p>particularly 71:15 78:11 94:2 102:2 104:11 115:10 120:8 142:10 146:21 164:16 187:15 191:12 194:12 203:1 224:8,16 265:8 309:16</p> <p>parties 315:12 315:14 316:8 316:11</p> <p>partly 100:1,11</p> <p>partner 57:16 70:5 140:22</p> <p>partners 66:17</p> <p>partnerships 57:2,14,17</p> <p>pass 136:17 173:17</p> <p>passage 137:8 139:6 212:8 220:7 221:5</p> <p>passed 54:9 134:7,15,20 136:20</p> <p>past 18:11,20 24:6 26:11 27:12 34:12 35:2 44:13 51:20,21 78:11 104:11</p> <p>pastime 229:8</p> <p>patch 85:22</p> <p>patience 67:7 110:7 141:14</p>	<p>patient 310:22</p> <p>pattern 70:21 103:18 214:3</p> <p>patterned 218:7 222:2</p> <p>paul 8:6 11:10 11:18 50:7,8 165:5</p> <p>pause 78:17</p> <p>pausing 65:15</p> <p>paw 63:15 78:20 79:9</p> <p>paws 79:1</p> <p>pay 48:4 139:8</p> <p>paying 68:8 132:13</p> <p>peace 283:1</p> <p>pelosi 310:16</p> <p>pennsylvania 211:13</p> <p>pentagon 57:6</p> <p>penultimate 43:5</p> <p>people 74:6,21 78:2,22 84:17 88:13 103:21 108:20 135:10 135:12 138:17 138:18 141:2 142:15 143:17 145:10 146:11 148:9 149:22 150:17 153:3 154:11 180:22 190:3 195:1 199:18 204:17 204:18 210:9 210:10 215:6</p>
--	--	--	--

219:14 221:1 228:6 235:15 253:17 256:5 258:1 280:18 281:7,10 283:2 283:12 292:4 294:19 296:8 298:16,20 percent 136:21 137:9,10 perfect 11:12 110:7 112:13 perfectly 102:8 163:21 248:5 256:22 performing 89:12 230:5 301:14 period 13:12 50:5 228:14 permission 210:12 permits 46:11 46:12 person 67:16 99:18 112:22 114:12 119:8 119:22 149:12 151:2 164:10 195:6 210:9 238:10 245:9 252:22 272:10 272:12 292:17 303:8 312:14 person's 54:22 personal 146:14 256:4	personally 12:8 80:7 149:15 156:9 243:11 personnel 85:3 perspective 58:13 117:9 191:19 192:4 193:3 267:15 301:19 perspectives 13:13 193:7,11 perspiring 142:21 pet 70:7,11 85:11 116:9,11 117:3 peter 2:21 7:1 13:6 99:13 104:21 151:16 152:10 162:5,6 200:5 201:12 233:17,17 234:8,11 277:2 291:4,20 292:12 298:4 299:9 300:19 300:20 301:5 304:18 311:3 pga 216:13 ph 121:8 310:15 311:3 phenomenon 227:12 philadelphia 219:2 phone 5:9 photograph 239:17	physical 170:13 pick 127:18 132:20 184:5 200:1 239:2 261:2 288:8 picked 59:2 132:21 184:18 picking 126:3,6 pickup 198:8 211:9 225:7 picture 96:21 104:9 262:12 271:3,8 pictures 96:22 262:7 264:9 piece 38:3 46:21 74:21 87:1 95:20 118:18 181:16 181:21 pigtails 225:17 pile 68:14 pine 230:2,8,18 ping 184:11 pinhead 260:21 pitch 213:7,12 213:13 221:18 225:5,6,12,21 225:21 227:1,2 247:1 pitcher 213:12 225:11,18 226:22 246:22 pitcher's 225:12,22 260:6	pitching 226:19 place 33:11 39:9 40:3 42:7 46:22 69:21 112:3 125:1 159:5 197:19 286:18,22 287:12,18,22 288:1 placed 56:12 57:8 placement 32:2 places 19:9 43:4 plane 86:21 plank 173:19 174:3 planning 3:21 10:18 55:21 135:6 plate 213:5 226:5,7,10,11 226:13 250:11 250:13 258:10 258:11,12,19 258:20 259:11 259:15,20,21 259:22 267:22 274:12,13,14 282:15,18 play 55:9 139:17 143:9 151:3 171:10 196:9 204:19 212:6 215:14 223:6 225:3 226:16 240:15
---	---	---	---

269:19 292:5 played 41:14 139:2 152:7 171:2,3 188:6 203:11,11 210:7,21 211:8 212:18,21 219:5,16 223:8 224:3,22 227:15 243:21 244:2 246:9 250:18 256:11 261:19 280:2 291:21,21 player 138:7 143:10 151:18 190:9 201:2 213:5,15,18 214:1,2 221:10 221:18,21 222:8,11 225:17 226:10 226:11,17 227:1 250:4 268:3 players 171:4 172:7 180:13 180:15 181:3 183:2,2 187:11 187:15,20 188:1 190:7 191:6 194:5 196:8 199:21 214:10 215:17 221:3 222:16 225:20 226:18 249:22 265:17 265:17 268:16	268:17 269:4 277:10 playful 203:20 playing 143:5 171:13 178:20 181:4 221:4,15 267:14 276:16 282:4 please 5:8,14 8:13 52:22 55:15 109:16 109:18,20 116:16 118:10 120:10 122:12 122:14 149:6 161:3,6 165:14 177:12 187:6 195:15,21 196:5 199:3 206:20 238:19 239:7 240:9 263:16 266:2 267:7 269:7 297:5,13 299:10 310:4 pleasing 115:7 248:5 249:4 292:5 pleasure 59:9 plenty 123:16 272:7 plopping 258:19 plural 236:20 plus 111:7 pocket 251:2 point 13:14 14:19,21 22:3	30:18 50:16,17 52:1 62:17 65:5 78:15 81:18 86:18 87:4 101:5 103:19 104:2 124:8,14,17,22 125:6 128:19 131:21 166:7 181:6 205:19 206:4 228:22 268:1,5 270:2 284:6 287:6,16 287:21 301:13 pointed 100:22 106:18 250:13 pointer 70:3 pointing 70:3 points 76:5 82:3,6 84:1 89:10 90:7 91:11 93:3 102:12 115:8 115:13,15 124:5,6,7,7,10 124:10,11,14 124:15,15,17 124:18,18,19 124:19,21,22 125:1,2,2,3,5,5 125:6,7,8 183:5 191:16 192:14 195:9 195:20 196:4 205:20,21,21 205:22,22 206:1,1,2,3,3,4 206:5 241:6	255:22 260:8 264:15 266:2 268:13 269:4 271:10,22 286:21,22 287:1,1,2,3,4,5 287:5,6,8,8,9,9 287:10,10,11 287:11,12,13 287:14,14,15 287:15,17,18 287:19,21,22 288:1,2,2,3,3,4 288:17 295:5 300:7 poison 68:6 pole 217:20 police 54:7,15 59:1 62:13 68:5 69:5,6,7 70:8,17 74:2 polish 218:22 polished 292:6 political 160:10 ponytail 250:1 ponytails 282:5 pool 121:18 220:13 pop 202:8,14 278:12 popped 271:2 popular 220:11 228:20 popularity 171:2 211:6 215:21 216:7 216:10 223:17
---	--	---	---

popularization 219:17	282:2 283:21 284:10,14	positioned 171:14 192:11	167:16 258:7
popularizing 227:15	285:8 302:21 303:3 305:11	192:18 217:11 250:14	powerful 113:4 141:1 182:12 201:15,17
portal 62:7	308:4 309:8	positioning 226:9	powerfully 202:12
portfolio 7:18 19:6,9 20:19 23:19 28:22 34:7 36:22 37:6,21 38:7 39:9,16 40:18 41:17,20 43:7 43:15,18 46:7 53:8 59:22 60:16 62:14 65:9 71:1 72:3 72:19 74:7 76:18 77:2 80:22 83:9 88:6,10 89:1 90:10,14 92:3 97:17 99:14,19 100:1 103:14 104:1 108:16 109:10,15,18 120:8 133:14 134:2 135:15 135:19 166:20 167:11 168:14 175:9 208:9,12 210:1 214:14 218:17,18 222:18,21 227:4,7 231:4 259:7 263:17 264:14,17 265:3 267:14 269:7 280:6	portfolios 11:8 17:4,6 19:3,14 20:20,22 24:10 37:16 44:1 81:8 93:19 100:16 111:6 111:21 231:7 234:15 238:6 238:13 263:17 270:4 portion 83:20 217:15 249:5 portrait 63:22 66:3 portraits 68:3 portray 191:5 portrayal 187:17 249:19 portrayed 248:13,22 252:2 portrays 218:11 pose 92:9 175:8 200:15 268:5 268:11 272:11 poses 80:19 269:21 position 88:19 250:11 258:17 276:17 294:15 307:5 312:20	positions 262:11 positive 292:14 possibilities 43:2 possible 35:5 36:3 58:15 59:4 88:7 111:21,22 159:14 162:14 176:9 206:5 234:16 244:6 263:15 269:19 280:1 288:17 289:1,2 298:11 301:10 possibly 8:7,8,9 105:21 266:21 post 51:8 174:9 211:4,20 posted 34:16 50:22 posture 276:17 potatoes 203:21 potential 102:14 potentially 20:9 102:5 226:12 power 140:21 141:2 167:16	pr 55:20 practice 18:11 24:6 27:14 248:18 practicing 217:18 218:15 praised 54:6 precariously 175:6 precedent 18:20 26:11 27:12 35:2 precedents 22:6 28:1 32:7 precious 43:18 47:16 predating 19:7 preempting 60:7 preface 99:17 prefer 74:3,16 179:12 187:10 189:7 210:14 307:15 preference 60:6 64:16,18 64:21 73:22 74:1,15,16 75:12 76:1,6 81:20 82:21 85:13 100:5,20 103:6 104:15

105:16 106:12	7:3 8:13,17,20	181:17,17	prize 136:16
106:17 107:22	9:1,5,8,11,14	190:8 243:14	137:13,18,19
108:3 113:2	9:18,21 45:4	244:5 251:6,21	139:1
116:11 175:16	53:10 56:2	272:3 275:10	probably 87:18
201:8 232:1	123:21 135:19	275:19 295:3	196:13 235:7
234:18 242:18	168:13 208:12	302:8	251:6 295:13
290:22 291:17	226:2	prevailed	301:11 303:11
300:22	presentation	299:20	305:12
preferences	97:12 163:3	prevent 171:7	problem 77:16
11:7 56:4	166:6 260:13	prevention	116:15 179:20
62:15 75:7,20	presented 19:4	171:13	202:1 275:16
76:19 81:10	34:9 44:4	previous 17:3,6	problems
93:10 112:4,15	194:1 236:17	19:6 24:10	102:14 108:21
126:7 172:19	presents	49:16 141:15	109:1,3
180:7 198:22	173:12 175:2	214:2	procedural
preferred 63:7	213:10 214:1	previously	14:8
63:17 64:7	217:13 222:15	22:15 37:16	procedure
66:2,7,21	226:21	168:19 188:15	19:22 23:15
67:10 69:2	preserve 12:21	price 47:7,9,16	procedures
70:17 80:12	president 3:16	47:22 48:8	39:21 40:1,2
213:7	10:16 11:12,22	pride 266:5	proceed 28:18
prepare 226:16	32:3,8,14	primarily	51:19 135:14
prepared 21:20	33:12 42:8	37:12 159:9	proceeded 21:6
23:9 25:8,21	43:8 46:22	218:20	proceeding
29:6,19 30:13	55:12,18 56:21	primary 57:16	1:11 314:3
30:13 31:16,20	137:5 138:1	primetime	316:4
33:19 36:12	140:13	138:14	proceedings
38:10 316:3	presidential	principal 138:2	8:1 315:3,5,6,9
prepares	141:7 151:11	principles	316:6
161:13	press 8:3 11:21	252:20	process 15:3
preparing	35:18	printed 223:6	27:11 30:17
173:17 230:11	pressure	prior 34:17,18	31:12 39:17
231:1	146:20 161:15	315:5	46:9 56:19
presence 53:20	pressure's	privilege 81:8	58:5 98:1,19
158:10	143:1,13	143:1,13 146:5	142:11 145:6
present 5:14,18	prestige 68:8	146:20 151:3	145:11,19,19
5:22 6:4,7,10	pretty 77:8	159:1 161:15	147:17 288:12
6:13,16,19,22	164:18 178:20	164:3	309:22

processes 15:12	98:21 136:19 136:22 215:2	proposing 40:7	published 34:11,18 35:11
processing 119:16	215:12,18 216:13,21	protect 137:12	publisher 148:3
produced 22:4	219:18,21	protection 53:18 68:10	pull 176:13,14
production 293:12	220:6,9 224:19 225:3 229:10	proud 146:17	183:17 213:1,9 254:18 261:6 301:8
products 47:22 48:8	progress 223:22	proven 96:7	pulled 60:8 87:14
professional 138:3,4 139:12 211:3 214:21 216:16,17 220:20	prohibited 224:18	provide 14:14 15:13 40:17 53:16 54:18 55:2,6 56:6	pulling 177:1 251:3,5,19
professionals 37:13	prohibits 136:18	provided 78:8 78:10 224:13	pulls 257:2
professor 158:7 233:8	prolong 288:12	provides 58:1	pun 237:20,22
profile 62:22 63:11 173:17	prominence 137:21 138:9	providing 34:13 56:22 63:9	puppy 57:20 66:20 80:1
program 3:14 5:10 7:15 10:2 10:15 35:6 36:3,5,16 53:12 55:11 56:16 57:21 58:15 61:8 94:3 97:21 98:11 122:10 141:15 171:21 174:18,19 175:12,14 176:3 231:9 248:2 249:9 284:7	prominently 227:12	public 2:5,6,19 2:20 3:18 5:7 5:12,17 6:18 6:21 7:10,12 8:4 10:17 11:9 15:16 16:1,7 17:8 18:19 20:10 21:20 22:9 23:9 25:2 25:9,22 29:7 29:19 31:20 35:17,19 37:17 41:15 47:4,6 47:20 51:7,21 52:9 53:14 57:22 100:6 136:1 161:18 170:9 293:6 303:7 315:18	purdie 2:20 6:20,22 88:1,2 88:5 153:17,18 153:19 154:6 187:1 190:15 190:16,17 263:12,13,14 297:18,19 304:10,11
programs 10:13 35:13,20 55:1 94:2	promise 313:5 promises 39:15 promoted 212:12 promoters 138:12 prompt 253:5 proof 47:11 254:15 proper 307:5 properly 45:7 308:6 proposal 40:8 236:6,8 proposals 32:2 proposed 18:4 18:7,14 22:19 22:22 24:3,14 25:12 32:13 46:17 301:18	publicity 224:14	purely 182:9 purpose 57:21 66:20 80:1 107:7 108:5 192:3 198:15 265:3 purposes 13:20 25:6 pursuant 15:19 pursued 19:22 push 92:13 put 35:18 40:3 76:20 83:20

88:17 89:11 97:16 98:9 125:21 132:9 135:2 146:15 155:18,19 156:14 159:5 179:21 180:18 181:12 198:2,5 198:12 239:4 258:3 263:9 264:2 289:12 289:16 296:4 302:19 303:2 312:15 putt 217:14 218:14 putting 38:21 39:4 99:4 115:15 205:1 218:1 289:21 290:5	249:5 254:14 255:10 259:17 261:2 266:16 270:14 276:1 278:13 280:22 305:16 quarters 7:19 15:2,21 16:6 28:17 84:22 169:2 180:6 181:12 182:20 208:10 209:9 252:12,21 257:22 284:21 285:11 question 21:12 25:16 27:10,21 29:13 30:2,13 30:16 31:13 32:15 35:4 36:15,20 39:20 40:15 42:5 45:14 46:20 50:15 59:19 60:5 78:18 79:2,13 97:7 97:16 110:11 112:19 117:15 118:1,5 120:16 121:12 131:15 156:13 168:15 169:7,9,12 172:8 177:10 177:16 178:9 184:10 197:14 203:9 204:13 233:12,14 236:16 239:5	299:2 questioned 116:10 questions 10:6 13:20 14:13 15:13,17 21:8 22:3,14 26:6 31:7 32:18 34:8 48:14 49:10 51:22 59:11 61:7 144:6 146:3 172:14,20 176:3 202:21 203:1,2 205:6 231:8 236:12 236:13 239:4 quick 40:15 59:19 76:17 113:21 115:14 171:8 242:10 quickly 35:13 115:10 161:10 172:22 176:13 183:18 208:14 213:2 220:11 221:18 234:21 234:22 241:8 310:13 quiet 85:20 quit 153:6 quite 36:4 60:3 72:21 73:15,18 74:11 77:19 94:20 100:1,3 102:10 111:16 112:16 114:18 182:13 183:7	200:8,14,17,18 226:11 253:10 256:13 257:1,2 257:6,20 292:15 293:16 quorum 7:9 37:7 38:16 quotation 156:14,16 quotations 164:19 quote 16:7 17:9 17:10,20 18:4 21:15 24:20 65:18 161:18 164:18
q			r
quadruple 47:15 quadrupled 47:9 qualified 2:8,9 2:17,21 5:20 6:2,15 7:2 315:7 qualities 67:9 quarter 15:4 17:10,16 20:14 20:17,19 21:2 21:14,16 154:20 201:19 208:21 210:5,6			r 2:1 3:1 4:1 5:1 r1 82:1 r2 82:2 r3 116:8,9 race 280:12 racket 147:16 rad 254:4 raise 20:6 39:20 77:20 89:4 131:21 163:17 296:15 raised 65:16 177:17 214:7 raising 221:11 range 170:12 280:7 rank 264:8,9 ranked 138:7

ranks 136:10	realized 120:5	195:5,5 196:6	reasonable
rapidly 223:10	really 13:8,12	196:9,12 200:8	18:6,16 22:21
rate 233:5	45:11 48:11	200:10,14,21	24:20 25:5
rather 35:13	56:18 57:21	201:14 202:14	26:9 34:21
97:20 102:14	59:4 72:3,15	231:16 232:17	35:1 36:7 37:2
180:15 181:21	73:6 74:2,5	239:16,16	40:17 45:14
256:17 271:21	80:11,14 81:9	240:13,17,19	reasonably
272:6,7 277:21	81:11 82:4	240:19 241:21	17:20 115:14
289:3 293:5,17	83:10 84:19,22	244:3,18	reasoning
ratify 146:17	85:2 86:6,15	247:17 248:11	146:19
rays 227:3	86:18 87:7,8	248:21 249:6	reasons 84:5
reach 223:2	87:16 88:22	250:18 251:19	239:12 254:18
reaches 175:7	89:16 92:17	254:3 256:14	282:20
reaching 173:9	93:11 96:14	256:20 257:11	reassure 90:19
174:13	98:7 100:3	258:5,7,11	rebar 68:15
reaction	101:17 104:1	260:4 261:2,9	92:11
292:11	107:4,14,17,17	262:17,19	rebellion 283:6
read 15:16	107:22 108:7	263:4 265:11	rebellious
70:1 77:13	109:9 111:10	267:5,5 271:11	229:8
120:21 131:8	111:19 112:8	272:12 273:18	recall 35:8
280:13 281:5	114:6,17	274:14 275:5	receive 48:3
283:7	121:12 127:7	276:17 277:17	57:12 141:6,8
readable	142:4,6,14,19	278:4,12,12,17	received 11:20
280:12	144:18 146:14	279:18 283:19	15:15 58:6
readies 175:5	146:17 147:19	283:22 288:18	122:11 140:12
reading 69:21	148:11,18	292:3,14,16	285:12
226:22 308:9	150:8 151:8	309:15 311:16	receiving 64:9
reads 70:6	155:19 156:11	realm 12:20	67:21
84:21 85:1	158:7 160:17	40:22 43:2	recent 229:20
ready 56:8	164:5 168:6,7	rear 171:9	recently 32:1
92:20,20 96:2	172:16 177:7	reason 83:22	47:6
124:13 189:11	180:6,12 181:5	94:8 98:18	recess 135:10
240:15	181:15 182:12	103:1 113:1	recessed 91:17
real 243:9	183:1,10	182:5 190:4	recipient 4:3
realistic 97:4	187:20 188:6,9	249:15 251:21	recognition
251:17 277:14	188:10 189:16	256:6 277:11	136:3 139:3
realize 182:3	189:20 190:7	289:6 291:12	161:18 164:8
197:13	193:7 194:15	302:8	

<p>recognizable 78:21 79:6 86:22 212:3</p> <p>recognize 13:16 90:16 123:21 313:2</p> <p>recognized 37:1 53:22</p> <p>recognizes 53:15</p> <p>recommend 66:8 70:10 75:18 80:8 86:20 119:14 129:15 162:12 206:16,17 288:20 298:21</p> <p>recommenda... 63:2,18 66:22 74:4 76:7 85:10 162:10 174:14 185:2 221:14 226:8 230:3 266:19 299:16 300:10</p> <p>recommenda... 62:18 89:3 267:9 269:11</p> <p>recommended 2:4,11,13,15 6:6,9,12 7:6 67:1 69:20,20 70:1,9 183:18 184:2,7 206:17 208:15,20 209:1,4,6,15 209:17 217:21</p>	<p>recommending 58:17 282:19 299:1,13,14</p> <p>reconfigured 226:12</p> <p>reconsider 133:15</p> <p>reconsiderati... 20:7</p> <p>reconvene 123:11 168:1 205:8</p> <p>record 8:11 10:10 15:16 23:13 26:7 123:19 135:2 136:8 168:3 205:16 286:9 315:9 316:5</p> <p>recorded 5:7 315:6</p> <p>recording 315:8 316:4</p> <p>recreation 223:14 224:13 227:11</p> <p>recreational 223:10 224:4 225:1</p> <p>recruiting 211:14</p> <p>redesign 26:13 27:1 210:3,4</p> <p>redone 197:10</p> <p>reduced 315:7</p> <p>reed 57:6</p> <p>reengage 173:10</p>	<p>references 210:19</p> <p>referred 49:20 170:14</p> <p>refined 211:2</p> <p>reflect 77:3 140:17 207:1 289:19 299:12 299:14</p> <p>reflected 200:12 266:13 268:6 299:15</p> <p>reflecting 212:7 230:14</p> <p>reflects 66:15 152:21 154:14 292:2</p> <p>regained 50:21</p> <p>regard 30:18 75:11 85:15 302:10</p> <p>regarding 11:8 121:2 191:18</p> <p>regional 57:19</p> <p>register 12:4 25:13 26:4 34:10,15 35:11 35:16</p> <p>registered 221:3</p> <p>regulations 211:18</p> <p>reiterate 250:21</p> <p>related 169:12 315:11 316:7</p> <p>relates 169:15 177:16</p>	<p>relations 3:19 10:17</p> <p>relationship 91:5 210:11</p> <p>relative 315:13 316:10</p> <p>relatively 220:10 293:12</p> <p>released 140:4</p> <p>releases 35:18</p> <p>releasing 15:3</p> <p>relentlessly 136:15</p> <p>reliance 89:17</p> <p>relief 218:4 262:10,11</p> <p>relying 22:6</p> <p>remain 48:9</p> <p>remains 131:16 224:21</p> <p>remarkable 136:3 161:19</p> <p>remarks 62:5</p> <p>remember 5:8 104:10 154:7 155:15 168:21 262:5</p> <p>remind 5:6 61:13 86:4 177:5</p> <p>reminder 51:15</p> <p>reminds 85:7 239:16 264:7 271:20</p> <p>reminiscent 60:14</p> <p>remote 1:11 149:11</p>
--	--	---	---

remotely 8:4	108:17,17	requires 17:9	response 21:11
remove 38:18	269:1	18:4 22:19	149:4
39:15 105:21	representation	27:5,6 31:9	responsibilities
125:20 126:12	55:21 72:9	rescues 108:18	14:10 29:16
126:20 127:13	187:12 194:8	resembles	responsibility
128:12 129:1,7	representations	253:20	26:18 40:5
133:5 134:6	218:13	reservation	responsible
removed 12:6	representative	277:14	121:20 145:4
36:21 38:16	47:4 310:15	reservations	224:1
70:12 98:19	represented	291:8	rest 55:16 66:4
103:7	58:10 73:15	reserved	95:11 113:14
removing 74:4	117:9 280:7	244:21	261:21 305:11
81:16 131:14	representing	reset 11:18	rests 36:10,16
renamed	2:6,19,20 5:16	52:3 186:7	result 19:17
139:19 140:9	6:18,21 152:16	resident 211:14	87:17 137:16
140:17	204:9	resolve 98:6	resulted 14:7
rendered 115:8	represents 91:4	289:3	results 123:21
250:4	130:22 268:8	resolving	305:15
renders 174:9	republicans	288:14	resume 123:18
renewed 54:19	144:4	resonate 88:12	retrieve 173:2
55:3 66:19	request 20:6,11	resorts 227:20	retrieved 173:9
repeat 65:4	37:5,14 38:7	228:2,10	retriever 65:14
repeatedly	134:5 289:11	229:10	65:17 66:13
24:9 33:15	289:15	respect 130:14	67:4,7
rephrase	requested	139:3 188:11	retrievers
240:11	172:2 213:9	238:16 295:10	101:10
replace 133:6	required 19:22	312:20	retrieving 61:2
replaced	23:15 24:11	respectfully	return 24:18
217:19	35:13 44:1	20:11	returned 27:19
replaces	140:2 174:17	respectively	returns 103:13
222:14 225:14	210:8 212:13	20:22	revenue 48:4
226:1	225:8 260:14	respond 5:14	reversal 217:7
reply 15:15	requirement	responder	reverse 7:13,16
reported 1:20	17:17 20:3	70:16	7:18 16:15,16
reporting	21:13,16 24:4	responders	16:18,21 17:4
32:13	30:3,9 39:8	55:4 56:7 57:9	43:11 53:10
represent	requirements	58:2 85:14	58:22 63:19,21
58:19 59:3	27:4		63:22 64:2,8,8

64:20,21 66:12	129:17 135:16	20:3,15,20,21	rid 84:6 85:10
66:13,21 67:3	154:20 156:13	21:15 22:21	113:11 270:18
67:10,12,16,20	160:22 161:2	23:18,21 24:9	273:19
69:13,14,20,22	161:16 162:12	24:11,14,21	ride 228:17
70:9,14,18,19	163:3,18 164:1	26:9,15,15	rider 251:3
73:14,16,18	168:11 170:11	27:6 29:14,16	301:14
74:1,3,18,18	176:4 189:4	31:10 34:2,22	riding 227:9
75:11,18 76:6	197:18 205:18	35:13 36:7	301:22
77:22 78:4,16	205:19,20,20	37:2,22 38:3,7	riggs 138:7
80:2,2,15,17	205:21,21,22	39:5,17 40:18	155:16
81:12,12 82:1	205:22 206:1,2	41:17,20 43:14	right 14:1
82:16,17,20	206:2,3,3,4,4,6	43:17 45:2,5	30:14 31:17
84:3,16 85:6	206:8,9 208:9	45:11 52:8	65:5 76:11,22
85:13 87:3,6,8	210:2 231:9	81:8 98:4	79:12,20 83:13
87:9,19 89:19	266:4 278:13	115:19 168:5	85:22 99:15
89:20 90:8,22	284:20 285:10	209:9,10	103:19,21
90:22 91:1,6	286:21,22	243:22 288:7	104:3 105:2,8
91:10 92:20	287:1,1,2,3,3,4	307:22 308:12	107:5,19 108:5
93:4,6,6 95:1,9	287:5,5,6,7,8,8	reviewed 16:13	108:21 109:3
95:22 96:1	287:9,9,10,11	20:18 21:3	111:13 114:8
99:8 100:3,5,8	287:11,12,13	24:5 28:3	116:21 121:7
100:13,19	287:14,14,15	30:11 31:10	123:2 128:18
101:20 102:4,5	287:15,16,16	35:21 37:20	129:1 131:3,10
102:7,8,10	287:17,18,20	62:16 93:19	135:8 157:5,8
103:17,21	287:21,21,22	98:8 111:22	157:15 161:9
104:2 105:18	288:1,2,2,3,3	135:15 171:21	164:22 166:19
105:20 106:19	295:20 301:9	175:18 209:11	169:5 173:14
107:2,12,13	301:17 312:15	209:14 231:14	176:17 179:6
108:1,3 113:3	reverses 82:15	reviewing	179:11,21
113:3,22,22	84:10 92:19	10:13 56:18	184:15 186:20
115:9,10,11,11	97:2 103:5	157:14	187:8 195:15
118:16,19,21	113:15 169:14	revised 46:13	203:3 205:17
122:9 124:9,9	210:6 287:17	46:14 63:19	208:4 213:4,14
124:10,10,11	305:16	revolutionary	222:11 231:6
124:16,16,17	review 7:13,15	16:15 17:7	233:9 235:14
124:18,18,19	7:17 12:5	richard 137:5	239:22 240:1,4
125:4,4,5,5,6,7	16:10,13 18:7	richer 65:20	240:6,12,21
125:18,22	18:9,16 19:19		245:9 259:9

260:10 262:9 274:13 277:3 279:8 282:7 283:5 286:2,2 290:10 292:3,7 294:13,16 296:3,19 297:4 299:5 305:10 310:9,10 312:14,16 rights 136:4,14 161:20 212:8 rise 211:19 215:11 216:7 risen 283:22 rising 87:12 136:12 risk 302:21 rite 221:5 ro4a 134:7 robby's 54:9 rockwell 213:8 267:12 271:21 roger 3:5 8:18 65:12 213:3 289:11 301:8 role 19:18 50:10 55:9 139:2 217:6 219:16 227:15 roles 68:9 114:3 roll 169:5 296:17,21 rolling 96:10 237:21 rolls 173:5	room 95:19 123:17,17 root 218:19 roughly 172:6 round 257:5 row 214:9 rubble 68:15 rule 223:6 ruled 12:18 ruler 12:19 rules 211:2 223:1,5 224:2 run 15:14 running 222:1 226:20 279:16 russ 284:8 302:18 russ's 284:7 russell 3:6 8:21 180:18 183:16 rusty 294:10	187:5,6,8 247:13,15 252:15 278:14 297:11 300:22 301:3,4,6 304:4,5,11,20 sam's 120:16 130:2 sanchez 143:10 sanctioning 220:5 sand 217:16 sandlot 211:9 sandlots 219:5 sandwich 123:16 sansy 113:13 satisfied 20:4 39:8 satisfies 17:16 satisfy 30:8 saunders 2:13 6:8,10 93:15 93:16,17 98:22 126:9,10 127:20 128:3 134:19 155:12 155:13,14 156:19 163:19 163:20,21 164:14 167:12 167:15,19 185:8,13,21 186:9,12,17 189:12,15 203:5,9,14 207:9,9 233:21 234:1,6,20	239:19,21 240:2 270:9,10 270:11 295:2 297:20,21 298:3 304:13 304:14 306:6,9 saw 12:3 23:5 24:16 101:14 172:15 215:11 216:15 229:1 236:21,22 237:8 244:11 271:1 saying 53:1 99:18 143:22 185:13 201:22 202:18 271:1 309:4 says 26:15 47:13 81:17 83:12,21 84:5 85:4 111:14 143:8 196:2 237:5 244:5 250:9 252:9 274:18 scale 47:16 76:21 121:15 220:14 303:2 scaled 120:14 scarf 275:16 302:3 scarinci 1:6 2:4 5:2,19 6:1,5,8 6:11,14,17,20 7:1,5,6 8:11,18 8:21 9:2,6,9,12 9:15,19,22
	s		
	s 2:1 3:1 4:1 5:1 safe 82:19 safety 171:12 sailboat 185:22 185:22 186:1 salt 267:2 sam 2:17 6:14 83:4,6 85:18 102:20 129:19 129:22 130:1 132:7 134:12 158:16,20,22 159:22 183:13 185:10 187:3,4		

10:8 13:15,22	162:6,18 163:5	252:15 259:2	schedule 37:15
14:2 49:9	163:11 164:15	263:8,11 270:8	scheduled
51:18 52:18,21	165:1 166:20	274:1 277:1	37:16 41:6
53:3 59:14	167:7,9,13,17	279:5,10,13,17	scholar 311:12
61:6,16,20	168:1,4 169:4	283:18 284:8	school 136:19
62:1,4 64:14	169:9 170:2,5	285:2,5,22	137:9 159:9
64:19,22 65:3	175:10,21	286:6,11 288:5	216:20 225:2
65:6 71:2 75:2	177:3,11 179:3	289:6,20 290:2	256:12 291:22
76:9 81:4 83:3	179:6,16,18,20	291:19 292:9	schools 211:22
85:18 86:2	180:1,4 181:7	293:20 295:8	223:18 224:17
87:22 93:14	183:13,21	296:1,9,12,17	schumer 7:7
99:12 101:12	184:4,9,14,17	297:1,6,9,11	science 160:10
103:11 115:17	184:22 185:7	297:14,16,18	scolded 294:1
116:4 117:16	185:10,16	297:20,22	scoop 173:7
117:19 118:3	186:1,5,16,19	298:4,6,10,15	scope 47:19
119:1,4,10,18	187:5 189:10	298:17,22	48:11 49:2
119:20 120:10	189:14 190:14	299:9,17,22	score 109:12
122:1,6,18	193:14 194:19	300:5,8,17,20	122:8,10 123:3
123:1,7,10,20	196:16 198:18	301:4 302:17	123:11 205:7,7
125:9 126:5,16	200:4 201:11	303:4,15,22	285:10,13
127:9,12,22	203:7,15 204:1	304:2,4,6,8,10	286:15 289:18
128:4,8,17,22	204:4,12 205:5	304:13,15,17	scored 299:12
129:4,6,18,21	205:12,15	304:20 305:3,8	scores 133:10
130:1,6 132:1	206:6,11,20	305:14,18,21	133:17 134:18
132:6,17 133:3	207:3,7,17	306:2,8,11,19	205:19 286:12
133:13,20	208:2 209:8,13	307:6,9,12,16	286:14
134:14,22	209:16,19,21	307:20 308:3	scoring 123:22
135:4 141:19	210:16 222:19	308:10,15,18	163:6 221:12
141:22 145:14	227:5 231:5,12	308:22 309:4	287:16
146:2 149:6	231:20 232:5,7	311:21 312:5	screen 159:5
151:14,16	232:9,11,20	313:10,14,17	185:9 186:4
152:10 153:17	233:1,7,13	313:20	260:20 289:12
154:18 155:2,5	234:4,8,19,22	scattered	296:5 301:12
155:9,12 157:7	235:5,10,13,18	173:20	screen's 185:15
157:14,18	236:2,7 237:10	scene 84:4,11	screens 114:21
158:16,20	237:13,15	108:12 188:5	scroll 184:12
159:20 160:20	238:2 242:7	188:21 230:2	scrolled 186:3
161:3,6 162:2	245:7 247:12	277:12	

<p>sculpt 71:15 76:4 86:13 202:5,8 203:21</p> <p>sculptors 121:14</p> <p>sculpture 2:10 6:2</p> <p>sculptures 71:13</p> <p>se 204:18 282:10</p> <p>seams 177:21 199:3 214:7</p> <p>searchlight 140:4</p> <p>seated 67:3</p> <p>second 13:10 52:19 67:10 77:6 84:2 106:21 124:8 125:1,7 126:21 127:4,8,9 128:6 129:9,18 129:20 130:2,2 133:11,12 134:9 163:1,8 189:22 199:16 206:8 207:8,10 242:8 250:6 253:3 275:15 286:18 287:12 287:18 305:20 305:21 306:6 306:14,15,16 306:18,19 308:5,19 313:14,16</p>	<p>seconded 128:11 129:21 130:1 132:2 133:5 134:8,13 134:20 162:19 163:8 207:11</p> <p>seconds 52:20 133:13 162:17</p> <p>secretary 7:12 16:9 18:8,22 20:12 21:3 23:1,4,17,19 24:2,12 28:2,7 28:20 31:2,3,8 32:8,21 33:5 33:11 39:16 45:9,17 49:12 52:10 169:22 170:9 209:4 210:4</p> <p>section 26:21 26:22</p> <p>sectors 139:9</p> <p>security 54:8</p> <p>see 31:11 45:10 54:21 58:18 59:17 64:22 65:1 71:14 72:18 78:2 80:14,18 82:5 82:5 92:22 94:18,19 96:6 96:9 97:7 98:3 98:13,20 99:19 104:5 108:6 111:11 116:2,2 116:14 146:14 147:8,10 148:6</p>	<p>157:9,10 159:4 162:7 166:6,13 167:15 169:6 169:10 171:18 174:18 177:12 181:1,14 183:18,20 185:8,13,14,21 186:11,18 187:20 188:21 189:1 191:2,12 194:7,7 195:16 197:12 198:13 212:19 233:7 233:19 234:12 239:7,10,14 240:10,19 241:1,5,10,14 241:16 242:4,4 242:12,21 243:10 244:5 244:10 246:8 248:8,9,21 249:11 251:11 252:11 253:18 257:2 261:3,8 262:14 264:20 267:20 276:1,4 277:20 296:5 301:12 306:3 312:16</p> <p>seeing 83:11 84:21 85:3 97:4 108:12 151:3 207:13 251:7</p> <p>seek 14:22</p>	<p>seeking 21:10</p> <p>seem 102:21 103:15 265:21 277:6 283:14</p> <p>seemed 291:7</p> <p>seems 16:21 50:17 78:9 98:22 103:15 188:1 191:14 192:10,12 291:13</p> <p>seen 28:21 54:5 54:5 71:13 146:9,16 149:12,21 154:1 156:2 169:21 188:4 188:20 191:20 193:8 246:10 254:4 267:18 302:14</p> <p>segregate 59:5</p> <p>seizure 54:22</p> <p>select 19:17 20:17</p> <p>selected 15:13 16:9 19:2 21:14 27:7 56:4 57:11 105:20 125:13 132:20 169:16 208:17</p> <p>selection 30:19 30:20 31:4 64:20 102:7 169:21 184:1 209:5 312:3</p>
---	---	--	---

selections 15:22 16:3 23:5 59:12	205:4 246:22 255:18 266:12 269:3 289:4	54:5,5,14,15 54:20 55:1,4 56:6,10,22	199:9,18 211:15 214:19
selects 23:4,17 23:20 24:2 28:2 31:8 32:8	sensible 99:1 sensitive 71:16	57:12,22 58:21 60:9,15 62:12 66:7,17 67:1,5	sex 136:18 204:8 220:8 224:18
self 48:2	sent 28:6,11,15 32:20 33:4 49:15	67:9,12,14,17 67:19,21 68:9 69:5,15 91:9	sexes 137:18 138:13 139:4 140:5 159:3 203:12,13
sell 58:14 59:6 94:4	sentiment 80:1 231:21 258:2	91:14 94:21 95:1 106:16 110:4 112:22	shade 86:17 shading 86:14 shadow 91:16 shadows 92:1 96:8
semiquincent... 15:2,5,21 20:13,17,19 21:2 24:15 28:17 30:4 32:3 34:7 36:22 37:21 38:2 40:18 42:6,9	sentimental 72:14 separate 19:14 60:21 110:16 128:1 307:9	117:1 142:4,6 158:13	shape 291:16 shaped 277:13 shapes 92:2 share 16:1 85:16 183:16 201:5,21 208:14,18,19 284:19
senate 2:4,15 6:12 7:7	separately 210:15 231:22 232:1,18 233:1 233:2,4	servicing 7:7 13:6 172:13 215:18 310:20	session 179:13 286:10
senators 28:6 28:16 32:21 33:4	separation 203:12	sessions 94:1	sessions 94:1
send 45:15 49:11 51:6,6 97:18 122:14 155:5 186:22 194:4 205:7 289:18	september 138:18	set 17:15 18:20 39:22 40:2 63:13 67:13 104:3,5,6 244:9	sharing 64:1 66:14 229:18 sharply 18:20 shed 216:22 sheer 265:20 sheet 289:18 302:19
sending 199:15	series 19:4,8 24:12 27:18 30:5 39:18 71:10 154:20 189:18 191:18 193:19 195:10 197:11,12 200:17	sets 47:9,11 48:20 138:22 213:14 293:18	sharing 64:1 66:14 229:18 sharply 18:20 shed 216:22 sheer 265:20 sheet 289:18 302:19
sendoff 157:22	seriously 46:10 59:8	setting 40:5 220:4	sheets 122:11 123:22 205:7 285:13
sends 75:8 202:11	serve 56:21 149:2 172:4	seven 124:7,11 125:5 206:3 287:3,9 288:4 299:4	shepherd 68:3 68:13
senior 3:5 8:6,9 8:18	serves 221:2	several 14:4 24:8 159:9 177:19,20	shepherd's 68:18
sense 54:22 68:8 76:3 191:9 193:1	service 11:16 12:17 53:16		shero 150:17

shied 250:19	265:1 269:18	side 56:5 58:21	79:21 80:2
shift 258:15	272:20 296:3	99:10 137:12	81:19 82:1
shines 230:17	showcase 228:3	259:12,15	84:8,9,16 87:5
ship 17:20	showcases	sidewalk 65:16	90:10,22 91:10
shipments	174:12	signal 226:22	95:1,14,18
214:17	showed 147:20	signature	100:5 102:1
shirts 246:15	190:10	144:13 156:15	106:8,11,19
shoes 312:2	showing 74:1	157:11 161:22	107:3 113:17
shoot 173:18	82:11,21 84:11	164:17 315:16	113:22 124:12
175:5 232:11	87:12 108:8	316:14	124:13,14,16
shoots 173:14	182:11 187:15	signatures	134:19
222:11	195:17 221:16	157:10	similar 30:15
short 37:7 70:3	251:2 252:1,7	signed 12:14	96:5 254:18
167:16 259:1	shown 84:4	31:2 137:5	simple 75:8
279:3	90:1 161:4	significant 38:6	101:6 104:12
shorten 293:13	177:20 178:5	57:2 137:7	113:4 194:3
shot 161:14	shows 63:10	139:2	199:1 238:22
175:3,7 186:10	68:17 82:17	significantly	243:15,15
193:2 217:10	87:10 88:19	120:15	246:20,22
221:22 222:13	108:4,5 142:20	signifies 199:13	274:17
247:22	173:13 190:1,4	signify 52:22	simpler 96:16
shots 192:13	192:21 195:5,5	signifying	100:14,17,22
shoulder 292:4	195:6,6,7	161:17	simplest
shout 267:10	196:7 213:18	silhouette	104:16
269:9 270:4	222:5,8 230:11	87:11,11 222:5	simplicity
shouting	246:20 247:9	243:12 261:10	274:9
221:11	253:20 254:6,8	265:14 276:3	simply 16:20
shoved 293:18	256:7 257:16	280:11	43:19 93:4
show 69:14	258:7 269:9	silhouetted	266:3 289:3
86:11 91:20	274:17,21	121:3,3	simultaneously
95:6 114:22	275:1	silver 27:17	234:13
119:6 142:18	showstopper	58:20 60:16	sincerely
161:2 177:21	254:13	61:9 62:12	311:17
178:1 182:6,7	shrink 120:17	63:2 65:10,13	single 39:15
183:4 185:17	shy 142:18	66:2,3,10,12	43:10 104:12
188:13,15	249:15	66:21 67:3,12	110:18 121:3,5
196:1 225:22	sick 130:12	67:16,20 73:21	156:2 170:16
248:12 250:18		73:21 75:19	201:16 204:8

<p>204:10 312:7 singles 136:7 sir 40:21 122:16 187:3 sisters 309:21 sit 146:17 site 239:18 sitting 12:19 95:16 situation 36:9 131:2 situations 28:2 32:7 92:7 six 124:7,18 143:7 206:1 286:21 287:2,4 287:6,11,17 298:13,14,18 298:19 299:12 305:2,3 sixth 47:11 size 70:13 86:22 112:7,17 113:8 114:4 118:1 120:19 260:20 264:3,4 266:16 268:18 sized 188:19 201:19 249:5 sizes 211:18 skateboarding 228:4 sketches 238:15 ski 228:10 229:4 251:16 252:10</p>	<p>skier 229:19 251:12 278:15 skiing 227:18 228:20 229:19 253:9 skills 221:17 226:19 315:10 316:6 skip 39:17 skis 278:20 slam 136:7 slams 137:18 slanted 144:14 slash 134:10 sleep 263:10 sleeve 273:14 slice 191:11 slight 98:15 183:19 284:9 slightly 264:12 301:19 slim 299:14 slims 144:10 slope 230:20 231:2 261:17 slopes 229:18 sloppy 258:13 slow 208:18 225:5 small 86:22 101:3,8,15,16 104:9,22 202:3 255:9 261:6 266:16 280:22 281:19 smaller 83:19 83:20 214:8 223:5</p>	<p>smile 244:16 smithsonian 310:14 smoke 144:11 smooth 293:8 smoother 79:19 sniffing 74:5 snow 227:9 228:20 230:9 230:20,21 244:15,17 251:16 255:1 267:1 275:17 snowboard 228:11 229:4 244:13 274:6 278:19 snowboarder 229:15,18,22 230:4,7,16,19 231:1 266:15 301:1 302:15 snowboarders 228:16 229:1 283:3 snowboarding 227:8,17,21 228:2,5,7,15 228:19,21 229:7,10,14,17 229:20 230:12 230:13,21 236:17 241:14 242:2 244:7,9 247:2,18 250:20,22 251:10,11</p>	<p>253:9 254:1,2 254:9 262:15 262:15 266:1 272:17 273:3 275:9,20 278:14,16,22 282:22 283:4 283:13 287:20 300:3,4,5,6,7,8 300:9,9,10 301:17 302:14 302:22 snowboardin... 227:11 snowboards 227:22 snowy 230:1,7 230:18 soaring 230:1 soccer 218:19 218:19 219:13 219:22 220:1,2 220:10,13,14 220:15,21,21 220:22 221:2,9 221:10,12,16 221:17,19,21 222:1,4,6,7,8 222:11,14,15 222:17 240:18 240:20 243:11 243:13,14 246:7 249:17 249:22 256:1,1 256:9,11 260:18 261:9 265:4,13,14,16 265:17 272:2</p>
--	---	---	--

273:2,2 275:21 276:4,9 278:10 281:22,22 282:1,1,10 287:7 302:22 socially 224:10 societal 140:6 society 53:16 57:11 136:5,14 161:20 softball 212:11 212:16,20 222:21 223:3 223:12,20 224:3,9,11,16 224:21 225:5,9 225:11,14,15 225:16,19 226:1,3,4,16 226:17,18,21 227:1 241:7 243:19 244:1 246:17 247:22 250:7 258:5 259:5 260:1 269:6,13 270:1 272:15,16 273:4 274:7,18 274:19 275:8 277:6 278:7 282:11,20 287:13 302:22 softer 223:4 softly 181:22 soldiers 53:21 solicit 26:19 solid 130:18 256:20	solidify 223:17 solidly 288:19 sollman 2:9 6:1 6:4 71:11,20 71:22 73:3,7,9 73:13 118:12 119:2 193:15 193:16,18 232:13,16,21 274:2,3,4 298:1,2 299:5 304:15,16 311:18 313:16 solo 183:5 256:18 solutions 77:20 solve 118:2 282:14 somebody 101:9 111:14 115:22 116:1 125:15,15 157:10 242:20 254:6 272:5 somebody's 164:8 someday 150:19 somewhat 259:1 268:21 sons 146:22 soon 136:12 189:12 224:4 sophia 8:8 sorry 9:11 38:13 59:18 60:7 61:14 62:1,2,3,4,6	69:21 73:4,7,9 73:21 74:8 80:13 84:12,18 86:2 127:2 132:7 148:12 162:6 166:7 169:10 170:7 177:11 184:2 187:5 206:11 209:7 217:21 227:7 232:8,10 232:15 240:11 240:12 255:15 262:3 306:8 sort 78:9,9 80:19 110:22 238:10 268:4 276:12 277:8 277:12 280:9 282:4 283:5 291:16 sought 38:16 sound 290:8 sounds 25:4,10 32:20 40:6 160:5 186:2,4 235:18 space 86:13 90:4 113:8 121:11 174:21 181:16 182:21 183:9 199:3 200:22 201:3,4 248:6 255:13 257:3 267:6 274:12 302:7 spacing 80:9	sparked 263:18 speak 5:11 47:8 55:11 99:14 125:16 137:2 141:16 159:2 175:19 198:22 199:4 204:14 206:14 251:9 290:18,20 294:21 295:10 302:4 speaker 2:11 6:6 263:12 310:15 speakers 53:2 129:5 133:2,19 163:10 207:16 235:17,22 307:19 309:3 313:19 speaking 12:8 75:7 110:12 158:1 194:6 speaks 164:19 275:7 278:4 special 63:16 140:15 specialist 3:5 4:8 8:19 11:4 172:12 specialized 214:7 specially 2:7,9 2:17,21 5:20 6:15 7:2 152:16 specific 19:3 29:14 77:20
---	---	---	--

79:8 97:6 111:1 175:16 178:21 specifically 6:2 24:17 32:10 42:11 44:2 75:7 77:3 92:16 94:6 257:5 specification 27:2 specified 35:22 specify 44:7 speed 228:8 speeding 225:22 spelled 111:1 spend 108:22 spent 56:17 101:9 278:19 spirit 256:7 269:1 split 261:14 spoke 187:4 247:7 281:12 spoken 199:19 spokes 191:13 197:6 sponsored 211:16 219:8 224:13 sponsors 146:10 sport 136:10 137:4 170:11 170:15,17,17 171:3 173:1 174:19 182:4	182:18 183:4 187:13 188:12 204:19 212:12 215:20 216:22 220:4,12 223:1 224:4 226:19 228:1,3,13,20 229:1,9 231:4 244:18 246:9 248:12,16 250:18,22 252:1 254:11 256:1,4 257:14 265:18 269:16 277:9,22 283:5 285:11 295:17 301:21 sport's 219:16 223:16 230:14 sporting 138:16 139:2 226:15 231:17 247:10 sports 7:19 57:19 136:4,14 136:19,22 137:7,11,12 138:9 139:7,12 139:13,18 140:21 141:2,2 143:18 159:9 159:16 161:20 174:18 182:6 202:11 208:10 210:7,11,13 212:3,7 216:18 219:18 220:16 224:7,22	227:16 228:7,9 248:20 253:7 256:16 257:17 257:18 258:4 280:1 284:21 292:15 293:15 spotlight 296:10 spray 230:9 spread 223:9 223:17 spurred 215:22 squats 226:4 st 219:2 stability 171:8 171:10,12 stabilize 194:14 staff 5:8 8:12 14:13 28:22 33:13 47:8 56:15 72:4 stage 229:2 stages 218:11 stakeholders 3:20 stance 70:4 214:5 227:2 293:22 294:15 294:19,21 stand 183:11 201:17 270:15 standard 117:3 171:16 223:5 standardizing 224:1 standards 220:4	standing 69:15 253:8 295:22 311:9 stands 68:14 standup 311:2 star 119:5 136:12 stars 69:10 70:21 216:9 227:3 start 13:3 51:17 62:20 112:2 168:16 179:9 254:1 259:5 260:18 280:16 295:6 297:4 started 58:7 59:9 169:8 223:17 310:17 starting 62:21 278:17 stated 24:19 207:14 239:12 statement 12:11 21:21 22:9 23:9 25:3 25:9,22 29:7 29:19 30:14 31:21 80:4 states 11:11,22 53:20 54:4 56:11 57:6 69:18 132:15 138:17 140:14 149:8,9 171:20 192:16 212:14 214:20 216:2
---	--	--	---

216:18 217:4 220:18,22 221:4,9 223:18 224:22 225:9 226:1 227:20 229:3,13 states's 15:4 static 195:22 250:17 statute 16:6 17:22 statutes 20:10 26:17 statutorily 19:18 26:16 39:17 statutory 18:10 20:3 21:13 24:21 30:3 39:8 45:20 stay 111:17 259:9 steadfast 66:17 steelworkers 239:19,21,22 271:3 stents 192:5 step 30:17 37:5 201:6 stepping 13:8 213:5 steps 20:16 29:3 33:16 90:20 stevens 2:9 6:1 6:4 71:11,20 71:22 73:3,7,9 73:13 118:12	119:2 193:15 193:16,18 232:13,16,21 274:2,3,4 298:1,2 299:5 304:15,16 311:18 313:16 stewardship 49:21 50:6 stick 210:21 278:20 sticking 113:18 sticks 190:2 stitch 214:3 stitching 245:20 268:10 stood 89:4 181:15 264:5 267:5 stop 139:10 262:3 storck 3:18 10:17 55:19 60:19 79:5 135:6 store 154:3 story 107:5,6 107:14 130:11 stotz 211:14 straight 112:5 112:7 138:21 197:8 strange 84:21 straps 171:11 171:14 stream 186:8 streaming 303:8	street 1:13 65:14 117:11 198:9 streets 211:9 219:5 strength 68:8 200:16 stressful 309:18 strictly 26:15 striking 15:3 21:6 58:19 195:4,11 264:8 strip 131:9 strong 102:11 102:18 103:3 180:21 200:9 200:14 208:22 275:10 280:19 281:1,3 stronger 79:19 100:17 strongly 115:10 201:9 224:5 struck 27:16 77:9 113:5 255:7 276:20 structure 23:3 110:20 220:11 structured 219:10 223:1 229:5 structures 220:6 struggle 100:7 struggled 87:15 100:1	103:15 struggles 213:16 struggling 180:7 stuck 288:16 student 37:13 48:19 217:17 study 153:3 studying 262:6 stuff 149:22 186:13 284:17 stunning 82:11 style 131:12 199:21 214:6 222:3 228:5,16 253:19 stylistic 234:15 266:21 stylistically 114:1,6 252:1 253:15 stylized 230:13 260:6 subject 10:12 23:12 31:7 43:6 47:3 60:12 153:1 164:6 172:14 177:16 201:14 subjects 256:3 submit 20:19 49:17 submitted 18:5 18:15 20:14 22:19 210:9 subordinate 17:18
--	--	--	---

subsection 16:8	145:18 147:17	sunlight 208:6	91:15,19 99:10
substantive	284:3	sunrise 67:18	128:3 132:11
19:15	sullivan 3:4	super 115:6	134:5 135:2
substantively	8:15,17 15:9	282:1 288:19	151:20 152:13
110:19	30:10,20 31:1	superfluous	153:3 165:5
subtle 172:4	31:5,13,16	84:6	174:14 176:15
suburban	42:10,14 43:1	superimpose	176:22 178:7
211:21	47:2 53:9,13	262:8	178:10,18
suburbanizati...	59:15 62:8	superior	181:10 187:2
211:20 219:15	64:17,21 65:1	198:10	193:10 236:18
suburbs 219:17	65:4,10 97:15	superstar	239:4 267:1,22
success 121:6	110:22 119:14	144:8 154:3	273:15 280:6
136:13	119:19 135:18	support 18:10	301:8 308:8
successfully	135:21 145:13	54:20 55:3	surface 86:16
137:13	145:15,22	63:4,6 66:16	217:11 255:10
suck 197:22	161:9 168:12	75:6,12,19,22	295:22
sucker 294:3	168:17 169:6	76:7 80:15	surfboard
suggest 226:12	169:20 170:3,7	81:10 95:3,7,8	273:10
307:6	175:12 176:12	99:5 101:20	surfing 228:4
suggested	176:20,22	105:16 108:2	surged 216:20
93:22 174:20	178:7 179:5	113:17 162:10	surpassed
179:8	183:14,22	175:11 199:5	228:20
suggesting	184:7,10,16,20	217:7 245:14	surreptitious
221:20 222:3	185:1,6 186:2	297:3 300:14	105:14
suggestion	186:6,10 187:2	300:14 307:3	surrounded
95:11 118:15	208:11,13	312:12	227:3
162:13 288:10	209:10,14,17	supporting	suspect 271:7
suggestions	209:20,22	152:22 247:10	suspend 20:12
43:4 45:21	210:18 222:20	supposed 29:15	sway 120:3
46:6	227:6 236:18	184:20	swear 235:6
suitable 87:9	237:1,4 284:6	sure 22:2,13,16	swearing 50:7
103:3 132:19	sullivan's	28:14 30:1	swing 173:9
132:21 133:7	152:19	32:12 36:14	214:5 218:12
134:11	sully 57:1	40:12 45:8	218:13,16
suite 27:19	sun 87:12 96:7	55:17 62:8	226:17 241:11
suited 106:16	96:11 213:14	74:11 77:14	243:2,6,6
sukrita 3:17	230:17 260:5,7	78:2 79:5 80:8	262:6,6 264:21
9:6 142:11		85:2 86:11	294:7

<p>swinging 218:7 226:3 238:20 242:20 258:1 261:17</p> <p>swings 217:18 243:3 262:1 267:19</p> <p>switch 187:1</p> <p>sworn 11:10 315:5</p> <p>symbol 64:6 78:19,21 105:14 227:17</p> <p>symbolizes 65:17</p> <p>symbolizing 63:15</p> <p>symbols 105:11</p> <p>system 39:6</p> <p>systems 97:8</p>	<p>133:16 138:22 142:16 144:20 163:14 167:10 193:2 196:20 198:4,12 205:6 214:5 216:11 228:13 232:17 235:14 255:13 260:19 262:7 267:2 271:13 278:17 289:14 290:6,18</p> <p>taken 46:9 87:8 200:17 315:3 315:12 316:9</p> <p>takes 145:5,9 145:10 148:2 150:9 272:8</p> <p>talk 51:14 76:15 126:15 133:9 135:7 144:7 146:5 147:3 148:15 164:7 248:14 257:3 290:10</p> <p>talked 74:19 104:17,18 144:18 155:3 155:21 199:22 280:4</p> <p>talking 5:10 110:7 196:20 231:16</p> <p>talks 265:18</p> <p>targeted 228:17</p> <p>tasks 60:22</p>	<p>teacher 159:7</p> <p>team 55:16 59:10 69:19 121:20 139:11 139:12 140:10 168:9 176:13 184:11 220:18 221:15 243:22 246:14 256:3 269:2 284:14 291:22 312:14 313:3</p> <p>teams 54:8 57:19 171:3 211:2,16 219:9 224:13</p> <p>teams's 5:10</p> <p>technical 61:7 176:2 177:16 199:17 231:8 233:11,14 236:12,13 247:8</p> <p>technically 60:20 192:1</p> <p>tee 213:17 218:9,9</p> <p>teeing 218:8 267:17</p> <p>teenage 228:18</p> <p>teens 229:9</p> <p>televised 138:16</p> <p>televising 138:15</p> <p>television 138:14 216:8</p>	<p>tell 72:6,15 145:2,8,10 148:15 151:22 170:6 177:7 234:8 237:18 238:6,10 241:18 244:19 294:22 297:3</p> <p>telling 300:14</p> <p>tells 107:4,14</p> <p>ten 123:8,10 125:1,5 205:11 205:13 286:2 287:8</p> <p>tender 64:2 84:4</p> <p>tennis 136:6 137:14,21,22 138:3,4,7 139:11,19 140:9 150:18 151:18</p> <p>tentative 41:5</p> <p>term 13:11</p> <p>terms 58:3 78:15 90:4 92:1 95:9,22 96:13 97:2 101:2 103:5 106:9 107:15 110:20 126:13 179:2 191:5 192:5 193:3 200:14 260:6 264:21 266:11 277:20 278:10 291:14 293:14</p>
t			
<p>table 307:17</p> <p>tactical 69:10 69:15 70:20</p> <p>tag 63:11 94:15 94:18</p> <p>tagging 215:3</p> <p>tail 91:1 166:14</p> <p>tailored 170:11</p> <p>tails 77:16 88:19 100:10</p> <p>take 18:12 20:16 25:5 40:8 71:11 79:3,18 105:3 122:22 123:2,5 123:16 132:4</p>			

terrible 261:16	132:16 135:1,5	200:3,4,6	theme 28:2
terrific 245:14	135:21 141:13	201:10 203:8	81:21 107:11
testify 137:2	141:14,18,19	203:14 205:14	132:10
testifying 315:5	142:1,7,10	205:17 208:3,4	themed 17:19
text 18:11,19	145:3,7,8,11	208:13 209:21	themes 18:2
26:10 66:9	145:13,18,21	213:3 222:19	23:4 24:2
120:19 161:18	145:22 146:7	227:5 231:4,5	28:20 62:11
162:1 186:15	146:22 147:1,2	236:14 237:9	theoretically
292:22	147:7 148:16	242:5 245:12	39:14
texture 275:1	148:17,19	247:11,12,14	theory 18:10
290:14 293:4	149:22 150:1,2	252:14,17	therapy 58:17
thank 7:3 10:7	150:8,10,13,15	259:2,4 263:13	60:9,10,14,19
10:8 11:6,11	151:14,15	270:5,8,10	61:4 62:12,22
11:13 13:6,14	152:1,5,8,9,10	274:1,3 276:22	63:1,5,9,10,13
13:18 14:3	153:4,14,15,18	277:1,3 279:5	63:16 64:1,3,5
29:12 40:14	153:20 154:3,5	284:1,5 285:1	64:7,9 83:13
49:5,9 50:12	154:6,16,17	286:13 288:5	83:21 99:4,6,8
51:17 52:18,21	155:1,13,20	289:19 291:5	99:9 106:1
53:13 55:14,17	156:21 157:1	297:13 308:17	112:10,21
59:14,15,21	157:19 158:8	310:14,16	126:22 129:10
61:5 62:8 65:3	158:11,12,19	311:17,18,19	131:17 132:3
65:12 71:2,20	158:21 159:14	311:20 312:3,4	132:14 133:6
72:1 75:1,2	159:21 160:13	313:3,4,20	thighs 171:15
76:8,9,11,13	160:16,18	314:1	thing 47:20
79:20 81:4,6	161:7,8 163:20	thanks 14:16	51:11 62:8
82:9 83:2,2,3,5	164:12,13,14	49:8 81:3	79:18 85:22
83:7 85:17	165:6,14,14	116:17 122:5	95:5 101:5
87:20,22 88:2	166:22 167:2,3	135:3 158:13	105:9 121:16
88:8 93:13,14	167:5,6 170:1	159:18,19	142:14 144:2,9
93:17 99:12,15	172:16 176:1,7	160:18 180:19	163:2 164:5
103:11 109:8	177:2,13	203:18 205:3,4	182:13 183:3
110:6,9 112:1	183:12 185:5,7	234:10 240:6	187:2 190:9,18
115:15,17	187:9 189:9,10	283:18 289:15	190:20 192:1
117:13 118:2	190:16,18	301:5 310:22	202:11 240:3
118:12 119:3,4	193:13,14,16	that'd 123:9	248:13 249:14
121:22 122:1	194:18,19,21	thematically	251:10 258:9
122:19 124:2	196:15,16,18	253:14	261:1,2 269:20
125:9 131:4,22	198:17,18		271:2,14,15

272:8 273:19	101:17 102:3,5	196:6,9,10,12	274:21 275:5,6
283:13 289:14	102:8,9,11,16	196:13 197:2	275:9,18 276:3
292:2,14 305:4	103:3,6,13	197:22 198:15	276:6,11,16,19
305:9	104:4 106:4,11	199:14 200:1,9	277:7,15 278:4
things 13:5,14	106:17,17	200:13,18,21	278:10,11
43:3 44:21	107:1,2,8,9,11	201:3,13 202:9	279:1,21 280:4
52:4 79:17	107:13,16,20	202:11,14	280:5,13,14,17
88:13 96:22	108:7,7,10,14	204:6,13,16,20	281:2,5,8,13
105:4 108:18	109:16,17	204:22 232:17	281:18 282:7
128:1 178:21	110:12 112:7	232:21 233:10	282:12,14,18
190:5 249:12	112:14 113:4,7	234:11,14,20	282:22 283:6
252:10 253:21	114:10,13	236:7 238:4,13	285:15 288:13
288:15 310:5	115:18 116:22	238:22 241:1,8	292:7,8,12,20
311:7 312:17	117:6 118:14	241:13 242:18	293:1,3,7,16
think 35:12,14	118:20 122:19	243:4 244:4,17	295:11,14,15
36:9 38:6 43:1	126:12,18	245:13,20	305:12,14
43:21 44:7	127:3 131:18	246:5,12,19	309:14,15,19
45:13,14,15,16	132:14 142:14	247:4,8 248:1	309:20,20
46:15,16 58:7	142:16 145:19	248:2,4,5	310:8
61:17 72:8,20	151:8 152:20	249:3,4,8,20	thinking 106:9
73:16,17,22,22	156:1,10 157:1	250:1,8 251:17	271:8,9
74:5,14 75:8	160:2 167:1	253:16 254:3,7	thinks 94:16
76:2 78:11,13	168:6 172:15	254:21 255:4	third 27:21
80:5,7,21 81:9	176:12 177:9	255:19,20	36:14,20 77:14
81:13,15,17,22	178:16,17,22	256:2 257:9,10	198:5,6 233:8
82:13,17 83:12	179:4,5,13	257:20 258:2,6	253:6
83:15,18 84:6	180:12 181:15	258:16,18	thought 61:20
84:20,22 85:3	182:1,16 183:3	260:12,17	88:22 95:3
86:12,18,20	183:10 185:12	263:4,5 264:1	96:18 98:10
87:5 89:15	187:4,18 188:6	264:6,15,16,21	113:19 114:1,5
90:1,8,15,20	188:10,18,21	266:11,17	114:17 131:11
91:4,18 92:4,9	189:4,19,20,21	267:5 268:1,8	145:2,2,11
92:17 93:1,2,5	190:22 192:17	268:9,22 270:1	156:19 180:20
93:10,22 94:3	192:18,21	270:14,19	180:21 182:13
94:8,9,11,12	193:9,19 194:3	271:15 272:4,8	189:15 240:16
95:5,16,17	194:8,12,15	272:13,19	244:20 245:16
96:5,19 99:5,7	195:4,11,17,17	273:13,22	256:19 260:3,7
99:9 100:2,6	195:18,18	274:10,11,16	273:17,18,20

280:21 310:19 311:12 thoughts 11:8 93:13 126:6 146:20 189:8 193:13 202:20 252:13 270:3 289:8 302:15 thousand 139:1 thousands 53:17 159:15 228:12 three 35:15 56:5 64:11 94:7 125:2 143:7 153:7 198:21 205:13 205:20,21 217:17 218:11 233:16 234:9 240:15 246:15 278:6 286:17 287:9,13,17 293:18 295:5 298:7,11 305:16 threw 262:20 thrilled 145:20 151:21 throw 247:1 throwing 258:1 thrust 312:11 thumb 76:21 303:2 tie 234:17 288:1 290:11 299:8,19,19,22 300:2	tied 53:18 286:22 287:4 287:22 290:11 ties 12:11 288:7,8,9,14 289:3,13 290:4 300:11 tiled 70:4 time 5:4 12:17 21:9 29:8,22 33:21 34:19 35:7,10,10 36:21 41:9 43:16 44:5 46:11,12 49:20 49:22 50:2,4 60:2 83:8 86:13,19 101:10,14 108:13 110:4,8 119:5 121:22 123:16 126:19 131:7 138:16 143:17 147:3 147:17 166:4 167:10 201:14 202:22 229:1 232:19 241:8 259:15 262:7,9 263:2 278:19 286:7 289:15 300:13 309:22 311:1 313:1 timeless 209:1 timely 25:11,14 25:17 34:1,13 43:13	times 41:19 77:11 98:5 159:15 164:7 282:2 timing 110:7 tingley 316:2 316:15 tiny 275:22 tips 175:6 title 136:17,20 137:2,5,7,12 139:6 150:21 212:9 220:7 224:17 titles 136:8 today 7:22 8:13 10:13 11:6,15 11:17 14:18 15:19 30:13 44:8 51:20 53:9 56:2 59:22 71:19 83:8 109:17 135:7,15 141:10 142:8 146:18 151:22 152:3 160:17 172:11 178:17 190:19 194:1 217:1 221:2 224:21 245:19 280:3 today's 7:8,10 12:5 116:19 together 20:8 86:11 94:12 96:20,21 97:17 121:21 139:5	160:5 177:22 210:14,17 233:3 234:17 280:15 289:17 289:21 290:5 302:19 309:21 told 33:22 40:22 41:7 303:14 ton 60:11 tone 80:5 91:12 268:9 took 29:3 33:16 37:4 38:18 50:3 59:8 137:1 165:20 218:19 top 94:16 127:4 158:6 174:6 205:19 206:9 249:5 268:2 278:7 286:16 287:10,16 289:3,13 290:7 topic 24:17 83:9 topics 35:20 torch 279:16 torres 4:7 11:3 172:12 175:19 178:10 179:4 190:18 203:13 208:5 torso 68:18 total 286:14 touch 271:6 311:15
---	---	---	---

touching 244:15	transcript 5:11 316:3,5	trend 211:5	tubman 121:7
tour 138:4,4	transcriptionist 315:8	tribute 68:9 149:14	tuesday 1:7 5:4
tournament 137:17 172:5	transcripts 51:7	tricks 228:9	tuned 138:18
tournaments 214:18 215:7 216:8 224:2	transformation 227:11	tried 142:14 229:9 278:19 282:3	tunnel 96:10 96:11
toward 115:5 136:17 173:14 187:21 188:9 225:18 282:18 283:11 302:10	transformative 140:21	triumph 161:17	turn 73:10 89:21 99:13 114:21 131:9 181:2 186:7 191:8,17 214:10 279:3 303:11 310:5
towards 71:16 71:16 118:8 201:16 212:11 222:12 225:14 247:22 302:13	trap 217:16	trouble 143:11	turned 73:5 136:17 295:16
towns 219:17	traps 173:4	troubled 163:2	turning 95:12 119:14 228:22 313:6
traces 225:12	travel 92:22	troubles 87:16	turnoff 253:22
tradition 92:5 100:12	traveled 214:15	true 315:9 316:5	turns 171:9
traditional 130:20 173:19 174:3 177:21 197:19	travels 173:6	truly 72:2 74:12 145:12 311:11,19	tv 253:20
traditionally 212:18,20	treasury 19:1 20:6 22:4 27:22 29:3 32:6 33:16 39:13 42:7 46:22 51:8 170:10 210:4	trump 11:12	tweak 98:15
traditions 219:11	treat 89:22	truncated 84:22	tweaks 40:2
trail 252:8	treated 50:1	truncation 102:20	twenty 167:17
trailing 230:9	tree 217:16 230:18	trust 66:15 83:16,18,22	twice 37:8
trained 60:22 67:9	trees 218:10 230:2,8,20 251:15,17 263:3 283:14	try 36:19 58:13 59:2,6 73:10 111:3,20 186:12 232:18 241:7 247:16 263:14 279:20 279:22 303:15	two 13:5,7,14 33:9 35:14 48:13 62:22 68:4 69:10 70:21 82:2,2 86:10,16,20 87:13 94:7,10 96:20 100:7,11 101:1 121:2,13 126:18 128:1 158:3 171:3 174:9,12 175:4 175:8 177:20 178:5 180:8
trajectory 225:13	tremendous 165:2 201:1 309:16 310:2	trying 40:16 85:5 100:16 113:21 191:5 244:10 248:2 262:6 264:1 295:17	
transcriber 316:1			

183:10 185:2 187:11,20 188:1 190:6,9 190:11 191:6 194:5,10 195:1 196:8 199:6,8 201:2 205:22 208:15 209:3,5 209:6 217:13 222:15 225:19 226:14 236:22 237:3,3 272:6 276:7 286:6 287:11 288:1,2 288:7,8,14 290:7,11,14 293:13,18 298:7,11 300:18 302:12 303:5,17 306:13 310:11 type 110:21 130:21 types 171:11 178:5 typewriting 315:7 typical 42:18 180:10 198:8 typically 19:13 43:3 78:10 119:9 203:11 203:11 219:8	139:18 151:6 216:3 218:19 220:1,13 ubiquitous 90:17 92:21 245:15 ultimately 38:15 85:12 169:16,18 188:9 189:7 196:10 200:1 209:1 um1 49:14 um2 49:18 umbrella 60:20 unable 37:7 38:17 unacknowled... 284:4 unanimous 307:20 309:5 unbalanced 183:9 uncertain 29:1 33:14 uncharacteris... 85:20 uncirculated 254:15 uncle 261:19 uncluttered 75:10 unconditional 63:6 99:5 undeniably 19:16 under 16:8 35:1 36:1,6	39:6 40:8 60:20 71:5 216:5 underestimate 255:20 underhand 225:21 underlying 257:17 undermine 138:8 underneath 156:15 underscored 102:13,20 underscores 200:19 underside 230:6 understand 22:12 23:8 29:18 56:19 79:2 104:15 117:8 132:10 134:6 192:4 199:12 248:19 273:5 277:14 282:16 understanding 12:9 21:15 24:7 27:13 30:10 42:17 169:21 understands 50:9,10,10 understood 23:11 26:1 30:15 31:6,22	33:22 36:18 38:11 41:11 43:5 48:13 49:4 192:8 246:13 283:5 299:21 underweight 115:2 254:22 unique 173:1 181:18 182:3 182:10,12 193:7,12 245:19 254:11 257:6 260:12 uniqueness 182:7 unit 70:7 united 11:11 11:22 15:4 53:20 54:3 57:6 69:18 132:15 138:17 140:14 149:8,9 171:20 192:16 212:13 214:20 216:2,18 217:3 220:18,22 221:3,9 223:18 224:22 225:8 226:1 227:20 229:3,13 units 223:11 universal 57:16 unlawfully 19:21 23:14 unmuted 189:13
u			
u.s. 1:12 16:17 26:21,21 32:9 137:14,16			

unnatural 271:14	171:12 179:8 183:8 200:21	200:5,6 233:19 233:22 234:12	veterans 54:16 54:20 55:4
unnecessarily 288:12	201:3 246:2 248:6 257:7	277:2,3 291:5 298:4,5 299:11	56:6,16 57:8 58:1 66:18
unnecessary 75:14	290:14 291:15 292:7,8 294:5	300:21 304:18 304:19	vicario 143:10 victory 139:5
unnoticed 284:4	294:6 used 120:2	variation 303:3 variations	161:17 video 120:5
unofficial 53:20	143:2 178:3,12 207:1 223:14	19:12 98:14 variety 114:8	videos 262:5 view 28:7,16
unprecedented 14:6 28:22	248:10 267:5 282:4	226:18 various 10:12	30:7 32:22 33:5 63:8
33:13 34:8 43:15	uses 110:15 113:8 171:15	178:6 243:1 vasquez 3:5	104:2 174:2,6 238:15 270:1
unquote 16:11 17:10,14,22	182:21 257:3 274:11	8:18,20 289:16 vehicle 35:17	302:21 viewed 105:7
18:8	using 66:14 67:21 107:12	vermont 250:22 301:9	292:4 viewer 93:5
unrealistic 188:2	173:2 179:1 199:21 257:4	312:15 version 169:18	293:17 vigilance 68:7
unselected 19:6 unser 8:7	260:14 295:13 usta 139:19	222:22 224:4 versions 98:16	village 145:9 violates 18:19
untucked 246:16	usual 34:19 usually 35:18	110:13 versus 110:17	violation 16:3 24:4
unusual 36:5 37:4 43:4	79:19 144:16 utilized 61:1,3	138:19 192:13 291:1	virginia 144:10 315:19
44:17	v	vest 67:2,4,15 67:19 68:1,13	visibility 266:17
unwavering 66:16 67:8	vague 34:3 valid 23:6 40:8	69:2 79:10 116:14,16	visible 218:9 221:13 280:12
68:7	valuable 183:3 value 75:17	vet 67:2,22 vetdogs 3:16	vision 55:7 170:13
upper 217:15 upward 211:5	256:2,15 257:17	3:19 10:16,18 55:2,13,19	visual 81:2 254:22 255:17
urge 16:4 usa 68:16	van 2:21 7:1,3 99:15 101:13	56:3,13 58:1 veteran 66:14	visually 65:15 114:19 180:8
143:5	151:16,17 152:6 162:8	67:21	255:8
usages 264:17 use 107:6			
143:17,22 146:21 171:4			

<p>vital 55:9 68:9 221:6</p> <p>vizslas 85:8</p> <p>voice 119:11 134:15,20</p> <p>volcom 228:17</p> <p>volleyball 159:10,11</p> <p>volunteers 56:15 211:15</p> <p>vote 38:18 116:1 118:7 124:6 126:11 127:4,16,19 128:2,5,15,15 129:1 132:4,9 133:16 134:16 134:20 163:4,6 194:11 206:9,9 232:1 235:14 241:19 262:13 286:16 287:10 288:8 289:4 290:7 295:7 296:2 299:19 299:20 303:18 305:5 306:7,7 306:10,12 307:16</p> <p>voted 131:15 133:5 134:17 299:3</p> <p>votes 39:10 95:4 124:11 194:5 297:8 299:12 303:20 304:1,3,5</p>	<p>voting 118:14 118:21 155:16 236:5 289:3 298:20</p> <p>vying 222:16</p> <hr/> <p style="text-align: center;">w</p> <hr/> <p>w 56:22</p> <p>waist 171:14</p> <p>wait 80:14 148:6 232:5,7 282:13</p> <p>waiting 70:5 135:12 214:10 217:14</p> <p>walk 62:7,18 172:21 210:13 213:1</p> <p>walked 284:16</p> <p>walking 66:11 270:16</p> <p>walter 57:6 223:13</p> <p>want 5:13 10:10 24:18 25:18 26:7 41:14 47:8 50:14 60:17 61:18 72:3 76:17 79:3 84:16 88:8,15 89:3 95:20 98:15,19 99:19 99:22 101:5 111:17 121:13 125:11,19 126:2,8 132:20 135:11 142:10</p>	<p>144:17 151:10 151:11 155:22 156:6 157:10 158:22 161:2 166:13 181:17 186:6 187:20 193:6 206:7,22 232:11 233:18 235:8,10,15 237:18 248:15 248:21 249:13 251:11,14 252:11 264:15 271:1 272:20 282:9 284:4,12 284:12 289:2 290:21 292:7 294:20 298:21 299:2,4,5 303:7 305:10 308:8 310:16 311:8,15 312:18 313:2,3 313:4</p> <p>wanted 13:5,14 45:12 58:8 77:20 85:16 116:12 118:13 131:21 135:1 142:17 144:16 145:16 146:22 147:12,14,14 149:10 150:11 151:17 162:20 164:1 169:7 199:8 238:4 247:17 289:22 301:7</p>	<p>wanting 125:16 249:11</p> <p>wants 105:22 133:15 180:1 206:14 235:20 237:16 244:19 245:4 302:4</p> <p>war 16:15 17:7 53:21,21 54:6 211:4,20 216:6</p> <p>warms 146:14</p> <p>warmth 67:8</p> <p>warren 3:10 8:2,5,6 9:15,18 13:4,5 15:11 40:21 41:5 51:4 61:14,17 61:22 62:2 73:2,4,8,12 115:20 118:11 122:16,21 126:1 127:2,15 127:18 128:14 128:20 134:4 134:15 135:1 161:1,4 162:5 167:21 177:9 187:3 203:5 205:9,14 270:6 285:16,21 286:4,10 296:7 296:10,15 298:9,13,16,18 299:21 300:3 300:19 303:6 305:1,6 308:7 308:11,17,21 310:11 313:9</p>
---	--	--	--

313:22	267:13 269:14	42:3,19 43:21	205:2,18
wars 54:2	275:17 300:12	44:17 45:8,13	wheelchairs
washington	ways 24:13	47:18 49:1,7	171:4,6,7
1:14 168:22	269:1 280:13	welcome	181:4 189:2
176:16	281:5 282:6	175:19 185:6	190:3
washingtons	we've 14:20	welcomed	wheels 91:22
169:2,3	21:20 25:17	46:17	171:8 189:3
waste 253:5	57:8 93:19	went 15:18	196:20 197:3
watch 138:19	97:8 111:12	61:17 136:21	whitaker 3:13
watched	120:5 135:14	143:15 144:13	9:22
138:15 166:14	156:5 191:20	145:2 150:21	white 303:11
188:6	231:7 280:4	252:20 261:18	whoever's
watches 218:14	284:16 292:21	western 215:8	289:12
watching 8:4,7	302:13 305:14	215:10	wholly 18:2
8:8,10 67:18	weakest 259:7	whatsoever	110:16
147:8,10	wear 198:1	163:3	whopping
148:10 150:5	281:15 283:2	wheel 171:9	124:10
217:10	wearing 67:4	173:2,5,6	widely 181:20
water 115:13	website 12:4	175:6 191:10	224:22
waters 310:15	47:13 50:17,21	191:12 197:6	wife 158:3
way 40:10	weddle 230:5	200:10	159:4
90:11,18 92:6	week 62:17	wheelchair 4:8	williamsport
99:1 104:4	88:5	11:5 64:1	211:13
108:10 115:6	weight 43:9,19	66:14 67:17,22	willing 20:21
119:11,22	44:2,22	91:22 170:18	100:18 131:19
126:17 130:20	weinman 3:15	170:18 171:1	162:9
146:9 150:2	15:8 21:18	171:13,15,19	wimbledon
156:14 159:5	22:1,8,11,16	171:22 172:5	136:8
172:7 183:11	23:7 25:1,7,15	172:13 174:15	wind 142:20
192:6,11 198:2	25:21 28:4,9	178:12,15,20	winner 138:22
201:15 217:7	28:12 29:6,10	180:14,16	242:3,4 288:8
234:17 235:21	29:17,21 30:22	181:3 182:9	298:20
240:14 243:4	31:3,15,18	188:20 190:21	winning
243:19,19	32:10,16 33:1	192:9 195:6	220:19
246:4 253:21	33:7,18 35:3	196:20 197:14	winter 143:19
257:18 258:15	36:9,12,16,19	198:11 200:19	228:22 263:1
258:18 261:20	37:9 38:4,12	202:3,16 204:7	winters 223:9
266:3,12	39:3,19 41:12	204:21,22	

wisdom 299:10	wonder 94:17	250:8,14	world 53:21
wish 150:16	wondered	263:22 269:10	54:6,8 65:20
180:22 231:14	110:15 237:2	294:18,18	139:11 140:8
254:19	wonderful	312:18	152:17 153:7
wishes 19:5	49:10 81:14	worked 55:12	158:9 159:7
withdraw	106:14,20	56:14 72:6	212:4 216:6
20:13	153:22 155:9	121:21 141:15	220:17,19
withheld 19:21	167:1 241:21	142:22 147:15	249:13 311:5
23:14	276:18 278:3,3	149:20 175:14	world's 8:6
witness 315:4	295:14,15	211:17 227:22	223:22 229:2
woman 17:19	wonderfully	259:20 275:11	worldwide
30:5 140:11	73:15	284:13	138:4,12,18
141:6,8 150:22	wondering	workforce	223:2 227:12
151:1 156:9	39:7 60:8	139:9 140:3	worry 101:7
190:10 205:1	88:21 274:14	working 3:13	165:20 166:16
woman's 17:11	288:21	7:14 10:1,14	worth 35:3
17:21	wood 173:19	14:17 37:12	38:5
women 137:8	174:3	53:11,14,16	worthwhile
137:14,19	word 67:1	54:17,18 55:9	234:16
138:5,9 139:3	68:15,18	56:17 58:11	would've 46:15
139:8,15,17	149:10 202:6	59:3 61:1,9	wow 197:17
154:20 159:17	202:16 203:20	68:4 70:6,14	wreath 145:1
212:12 224:7	235:7 240:14	70:20 72:18,19	161:17 197:19
224:10,14,20	292:7 293:7	74:6 75:21,22	write 144:15
226:14 282:4	words 7:4 27:7	76:22 81:21	144:16 148:8
women's 17:11	141:16 309:11	92:5,22 93:7	writing 15:19
17:21 30:5	work 13:12	93:20 111:6	144:21
136:11,16,21	54:14,15 59:10	114:19 117:2	written 22:4
137:3,6,11,21	59:22 68:22	118:19 122:9	32:5 49:16
137:22 138:3,7	69:19 74:2	215:12 244:14	240:14
139:7,13 140:9	77:3 78:10	works 51:8	wrong 69:21
152:22 204:21	82:12,18 83:1	55:21 102:5	176:18 185:15
212:8 216:17	89:8 92:18	112:16 192:19	199:14 226:10
220:18,19	99:20 100:17	197:22 201:3	261:7 295:16
224:5,11	113:7 123:8,9	250:2 264:22	wrote 15:6
won 139:14	140:18 168:9	268:12 269:16	18:3 22:17
143:15	172:7 176:22	277:16	147:19
	193:6,10 208:1		

wta 138:2,4	46:6,6 53:17	252:22 253:1,2	youthful 254:8
y	56:13,15	253:16,22	youths 266:9
yeah 14:2,2	136:11 146:9	265:2,17 268:3	283:3
31:5,18 33:9	149:12,22	281:15 282:4	z
38:4 39:19	151:4,7 153:7	291:11 292:17	zero 287:1,5
59:18 60:19	249:12	292:19 311:9	
62:6 80:13	yelling 217:6	younger	
84:19 113:5,18	ymca 211:10	148:21 149:1	
116:9 117:8,19	219:21 223:13	152:3 292:13	
130:18 132:6	223:18	youth 7:19	
134:14 153:15	york 211:3	174:18 208:10	
161:6 164:15	219:2 239:18	210:7 211:4,15	
166:14 176:12	243:20,21	212:3 215:2,8	
179:19 183:21	310:19 311:14	216:1,4,14	
184:9 185:18	young 63:22	217:1 219:4,7	
187:8 204:5	64:3 152:4	219:21,22	
231:19 234:22	159:2,17,22	220:2,12,16	
235:4,6 237:1	210:8,9,10	221:2 227:14	
238:1 239:15	211:8 213:5,6	228:16,21	
240:10 242:2,5	213:10,12,15	229:5,8,10,21	
255:16 259:21	213:18,22	230:14 236:20	
260:2 262:2	214:1,4,9	237:6 248:15	
282:13 289:9	215:2,6,17	248:16,20	
300:4 301:6	217:5,8,9,13	252:11,20,21	
302:6	217:22 218:3,6	252:22 253:11	
year 11:16 32:3	218:8,14,15	253:18 256:8,9	
48:9 56:17	219:13 221:1	256:11,15,16	
138:6 139:15	221:10,17,21	257:13,17,18	
170:3,8 172:4	222:1,6,8,11	258:4 263:20	
210:5 212:16	222:13,15	264:16 265:9	
225:5 230:4	225:11,16,19	268:9 269:2	
248:3 268:19	226:2,14,16,18	272:11 275:7	
309:17	226:21 227:1	277:9 279:22	
years 11:16	227:14,16,16	279:22 281:14	
12:13 13:7	228:6,12 229:1	283:5,6,7	
14:11 16:22	229:15,18,22	284:20 285:11	
24:8 25:16	230:7,16,19,22	292:15 293:15	
	240:19 249:22		