

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

CCAC PUBLIC MEETING

TUESDAY, JUNE 14, 2022

8:30 a.m.

Remote, via Zoom

Reported by: Shondra Dawson

JOB No.: 5227689

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

## A P P E A R A N C E S

JENNIFER WARREN

Director of Legislative Intergovernmental  
Affairs and Liaison to the CCAC

LAWRENCE BROWN

CCAC Chair

SAM GILL

Member of the CCAC

DEAN KOTLOWSKI

Member of the CCAC

MICHAEL MORAN

Member of the CCAC

ROBIN SALMON

Member of the CCAC

DONALD SCARINCI

1 Member of the CCAC

2

3 DENNIS TUCKER

4 Member of the CCAC

5

6 PETER VAN ALFEN

7 Member of the CCAC

8

9 ART BERNSTEIN

10 Member of the CCAC

11

12 HARCOURT FULLER

13 Member of the CCAC

14

15 MARY LANNIN

16 CCAC Working Group Chair

17

18 VENTRIS GIBSON

19 Deputy Director

20

21 MEGAN SULLIVAN

22 Senior Design Specialist

1

2

BONEZA HANCHOCK

3

Design Manager

4

5

PAM BORER

6

Design Manager

7

8

ROGER VASQUEZ

9

Design Manager

10

11

RUSSELL EVANS

12

Design Manager

13

14

JOSEPH MENNA

15

Mint Chief Engraver

16

17

GREG WEINMAN

18

Senior Legal Counsel and Counsel to the CCAC

19

20

BETTY BIRDSONG

21

Special Advisor to the Office of Director

22

1 TOM URAM

2 Former CCAC Member

3

4 JEANNE STEVENS-SOLLMAN

5 Former CCAC Member

6

7 HERMAN VIOLA

8 Senior Advisor to the National Native American

9 Veterans Memorial Project and Curator Emeritus at

10 the Smithsonian National Museum of National

11 History and Former Member of the Citizens Coinage

12 Advisory Committee

13

14 LIEUTENANT MICHAEL WEIGHT

15 Liaison for the Congressional Gold Medals to

16 the United States Capitol Police and those who

17 protected the U.S. Capitol on January 6, 2021

18

19 LEE LOBUE

20 Deputy Chief of Staff for Executive

21 Appointments and Agency Personnel, Office of

22 the Illinois Governor of JB Pritzker

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

LEE SELLERS  
Director of Special Projects, the Office of  
Alabama Governor Kay Ivey

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

2 REPORTER: This is the first test. This  
3 is the first test. 5227689 CCAC meeting. This is the  
4 first test. Recording on, please.

5 MS. WARREN: Okay. Thank you. Dr.  
6 Brown, if you want to kick off the meeting.

7 DR. BROWN: Good morning, everyone.

8 SPEAKERS: Morning.

9 DR. BROWN: I call to order this meeting  
10 of The Citizens Coinage Advisory Committee for Tuesday,  
11 June 14, 2022. I would like to remind each of the  
12 liaisons and other Mint employees that are  
13 participating remotely to mute his or her phone or  
14 microphone on the Microsoft Teams program when not  
15 talking and to announce your name, this is important,  
16 at the beginning of each time you speak.

17 Additionally, I remind the public to mute  
18 your phone and that this is a listening-only hearing  
19 for the public. Before we begin, I want to introduce  
20 the members of the committee. Please respond present  
21 when I call your name. Sam Gill?

22 MR. GILL: Present.

1 DR. BROWN: Dean Kotlowski?

2 MR. KOTLOWSKI: Present.

3 DR. BROWN: Mike Moran?

4 MR. MORAN: Present.

5 DR. BROWN: Robin Salmon?

6 MS. WARREN: Robin's online.

7 MS. SALMON: Present. Present.

8 DR. BROWN: Thank you. Donald Scarinci?

9 MR. SCARINCI: Present.

10 DR. BROWN: Dennis Tucker?

11 MR. TUCKER: Present.

12 DR. BROWN: Peter van Alfen?

13 MR. VAN ALFEN: Present.

14 DR. BROWN: Art Bernstein?

15 MR. BERNSTEIN: Present?

16 DR. BROWN: Dr. Harcourt Fuller?

17 DR. FULLER: Present.

18 DR. BROWN: Mary Lannin?

19 MS. LANNIN: Present.

20 DR. BROWN: And I am Dr. Lawrence Brown,  
21 who happens to be pleased and honored to be chair of  
22 the CCAC. I believe we have a quorum.

1 MS. WARREN: Yes, we do, sir.

2 DR. BROWN: The agenda for today's public  
3 meeting includes the following. Presentation of the  
4 public service awards to Tom Uram and Jeanne Stevens-  
5 Sollman; acceptance of the letters to the Secretary and  
6 approval of the minutes from the April 19, 2022,  
7 meeting; review and discussion of reverse design  
8 portfolios for the 2024 Native American dollar coin;  
9 review and discussion of design portfolios for  
10 Congressional Gold Medals of the United States Capitol  
11 Police, and those who protected the U.S. Capitol on  
12 January 6, 2021; review and discussion of reverse  
13 design portfolio for the 2024 American Innovation \$1  
14 coin honoring innovation in Illinois; a review and  
15 discussion of the reverse design portfolio for the 2024  
16 American Innovation dollar coin honoring innovation in  
17 Alabama; and discussion of the CCAC recommendations for  
18 the 2022 annual report.

19 Before we begin our proceedings, I ask  
20 that the Mint Liaison to the CCAC, Ms. Jennifer Warren,  
21 if we are aware of any members of the press who are in  
22 attendance or have remotely signed on to the public

1 meeting?

2 MS. WARREN: Thank you, sir. This is  
3 Jennifer Warren. Mike Unser, Founder and Editor of  
4 CoinNews Media Group; Paul Gilkes, Coin World, Senior  
5 Editor, Amos Media; Brandon Hall, Senior Associate  
6 Editor, Whitman Publishing.

7 DR. BROWN: Thank you. For the record, I  
8 would also like to confirm the following Mint staff and  
9 former CCAC members are attending the meeting today.  
10 Please also indicate present after I have called your  
11 name. Deputy Director Ventris Gibson?

12 MS. GIBSON: Present.

13 DR. BROWN: Megan Sullivan, Senior Design  
14 Specialist?

15 Boneza Hanchock, Design Manager?

16 MS. HANCHOCK: Present.

17 DR. BROWN: Pam Borer, Design Manager?

18 MS. BORER: Present.

19 DR. BROWN: Roger Vasquez, Design  
20 Manager?

21 MR. VASQUEZ: Present.

22 DR. BROWN: Russell Evans, Design

1 Manager?

2 MR. EVANS: Present.

3 DR. BROWN: Joe Menna, Mint Chief

4 Engraver?

5 MR. MENNA: Present.

6 DR. BROWN: Jennifer Warren, Director of  
7 Legislative Intergovernmental Affairs and liaison to  
8 the CCAC.

9 MS. WARREN: Present. And I believe  
10 Megan just jumped on as well, sir.

11 DR. BROWN: Greg Weinman, senior legal  
12 counsel and counsel to the CCAC?

13 MR. WEINMAN: Present.

14 DR. BROWN: Mike White, Office of  
15 Corporate Communication?

16 (No audible response)

17 DR. BROWN: Betty Birdsong, special  
18 advisor to the Office of Director?

19 MS. BIRDSONG: Present.

20 DR. BROWN: Tom Uram, former CCAC member?

21 MR. URAM: Present.

22 DR. BROWN: Jeanne Stevens-Sollman,

1 former CCAC member?

2 MS. STEVENS-SOLLMAN: Present.

3 DR. BROWN: And finally, the following  
4 liaisons will be on the call today. Mr. Herman Viola,  
5 senior advisor to the National Native American Veterans  
6 Memorial project and curator of the Emeritus at the  
7 Smithsonian National Museum of National History and  
8 former member of the Citizens Coinage Advisory  
9 Committee who served as the subject matter subject  
10 expert for the 2024 Native American \$1 coin.

11 Lieutenant Michael Weight, U.S. Capitol  
12 Police, who was the liaison for the Congressional Gold  
13 Medals to the United States Capitol Police and those  
14 who protected the U.S. Capitol on January 6, 2021, as  
15 well as joined by Kate Hudson from the Office of the  
16 Speaker. Mr. Lee LoBue, deputy chief of staff for  
17 Executive Appointments and Agency Personnel, Office of  
18 the Illinois Governor of JB Pritzker, who is liaison  
19 from the state of Illinois for the 2024 American  
20 Innovation \$1 Coin Honoring, the innovation in  
21 Illinois.

22 And Ms. Lee Sellers, director of Special

1 Projects, the office of Alabama Governor Kay Ivey, who  
2 is liaison from the state of Alabama for the 2024  
3 American Innovation \$1 coin honoring innovation in  
4 Alabama. I'd like to begin with the Mint to determine  
5 are there any issues that need to be addressed before  
6 we start?

7 MS. WARREN: No, sir.

8 MS. BORER: Jen, this is Pam. Pam Borer.  
9 I just wanted let you know Mr. Viola joined.

10 MS. WARREN: Great. Thank you.

11 MS. HANCHOCK: This is Boneza Hancock.  
12 Just a reminder that Lieutenant Michael Weight will be  
13 joining us in person along with his spouse at 10:00  
14 o'clock.

15 MS. WARREN: Yes.

16 DR. BROWN: We look forward to that.  
17 Before we continue, I'd like to take a few minutes to  
18 share with you the significance of this meeting and how  
19 much I really appreciate seeing you all in person.  
20 While the present meeting is still slightly different  
21 from our pre-COVID-19 meetings, it still represents  
22 phenomenal progress. This progress is monumental given

1 the 2-plus years of the pandemic, where many of us  
2 around the world have been infected and almost all of  
3 us have been affected.

4 And following the guidance of America's  
5 public health authorities to maintain 6 feet distance  
6 to reduce transmission, it has often resulted in  
7 enhancing social distancing among many in society and  
8 in part playing a role in what we are seeing and  
9 recognizing, an increase in mental health disorders in  
10 the United States.

11 Despite what many have characterized as  
12 the world's worst pandemic in a century, members of the  
13 CCAC supported by the leadership of the U.S. Mint have  
14 continued to execute our responsibilities to include  
15 considering recommendations from the public and  
16 collaborating with the world's most talented artists  
17 under the guidance of what I believe is the most  
18 talented chief engraver, so that the CCAC may fulfill  
19 its responsibility to advise the Secretary of Treasury  
20 of advanced persons or places or consideration for  
21 commendation.

22 This meeting would not be possible

1 without the dedication of not only the Mint staff who  
2 are present here today, but also the approximate 1,600  
3 employees of the U.S. Mint distributed among the five  
4 facilities throughout the United States. Their support  
5 for the CCAC pales in comparison to their support to  
6 this nation's economy and the American numismatic  
7 community. On behalf of the CCAC, we thank you and we  
8 salute you.

9           We now move to the first order of  
10 business for this committee is the consideration as the  
11 presentation of The Citizens Coinage Advisory Committee  
12 Public Service Award, and The Citizens Coinage Advisory  
13 Committee Chairperson's Award to Tom Uram.

14           Between 2012 and 2021, Mr. Uram served  
15 two terms on the CCAC as the member appointed, based on  
16 the recommendation of the Speaker of the House of  
17 Representatives. He was first appointed in 2012 -- in  
18 2012 by the then Deputy Secretary, Neil Wolin, based on  
19 the recommendation of then Speaker John Boehner. And  
20 then reappointed towards second term in 2017, by then  
21 Acting Deputy Secretary Andrew Baukol based on the  
22 recommendation of then Speaker Paul Ryan (ph).

1 Although Mr. Uram completed his service on the CCAC in  
2 2021, due to COVID this is a first meeting that we're  
3 able to appropriately recognize his service and  
4 recognition of his loyal and outstanding service.  
5 Deputy Director Gibson will present the award to Mr.  
6 Uram. Deputy Director?

7 MS. GIBSON: Yes. In recognition of your  
8 loyal and outstanding service, I wanted to, on behalf  
9 of the Citizens Coinage Advisory Committee and the  
10 United States Mint, present you with the Public Service  
11 Award, which recognizes your contributions as a member  
12 of this great body who serves the public and has served  
13 the public interest by advising the Secretary of the  
14 Treasury on the theme and design proposals relating to  
15 circulating coinage, bullion coinage, Congressional  
16 Gold Medals, and national and other precious metals  
17 produced by The United States Mint.

18 This award contains a framed certificate  
19 and two bronze medals, a 3-inch Alexander Hamilton  
20 Secretary's Medal, and a 3-inch bronze duplicate of a  
21 medal reviewed by the CCAC during your tenure. In this  
22 case, the Office of Strategic Services Congressional

1 Gold Medal that was reviewed during your tenure on the  
2 CCAC.

3 Today, I am pleased to present this  
4 Public Service Award to you, Tom. You consistently  
5 provided insightful and vital input in the development  
6 of numerous United States coins and medals. And you  
7 are so highly regarded by your colleagues and respected  
8 for your opinions, your insight and your leadership.  
9 So your love of coins and medals goes beyond the work  
10 on this body. You have continued to be an ambassador  
11 for this field within the numismatic community as a  
12 whole. And ladies and gentlemen, it is my honor and my  
13 privilege, if you would join me in thanking and  
14 congratulating Tom for his service to The Citizens  
15 Coinage Advisory Committee. Thank you.

16 And we thought that was it. You know,  
17 when it's greatness, we have to keep going. So The  
18 Citizens Coinage Advisory Committee Chairperson Award  
19 recognizes the contributions of a member of this team  
20 who has served as chairperson of committee. The award  
21 contains a framed certificate and two bronze medals,  
22 another 3-inch Alexander Hamilton Secretary's Medal,

1 and a 3-inch bronze duplicate of the Shimon Peres  
2 Congressional Gold Medal. You selected this medal  
3 because of the reverse inscription and the dove of  
4 peace, which you believe also related to both the  
5 CCAC's mission and one general's like purpose.

6 So as the -- during your tenure as a  
7 chairperson, we just wanted to pause and thank you and  
8 extend a heartfelt and a grateful appreciation, not  
9 only to this committee, but imagine to the nation we  
10 serve and those who are in the numismatic community.  
11 So we love you, Tom. We thank you. And let's get a  
12 picture of a second. Okay. Good job. Nice. Good  
13 job. Thank you. Congratulations.

14 MR. URAM: Thank you.

15 MS. GIBSON: Would you like to have a few  
16 words?

17 MR. URAM: Sure. Well, thank you,  
18 everyone. And thanks for Dr. Brown, Chairman Brown,  
19 thank you all so much for the friendships and the  
20 relationships that we've had over these years. And  
21 hopefully this is just a turning point on to another  
22 chapter as we go through our numismatic careers and

1 enjoyment in what we do. I want to personally thank  
2 all those -- Betty and Jennifer and all those that  
3 we've worked with over the last 8 years and Greg and  
4 Megan and all the ones that are on the television -- on  
5 the Internet as well.

6 But it's been a lot of fun and something  
7 that I never, you know, in my wildest dreams thought  
8 that I would ever participate and be part of the  
9 designs of the United States coinage and have that  
10 opinion. But you guys are in the Super Bowl of  
11 numismatics here. And that's what this is.

12 And I really appreciate a lot has changed  
13 in the 8 years as well. And I think that the Mint has  
14 come a long way and I really appreciate it. Also I  
15 have a shout-out for Roger, when I did the Society of  
16 Medalists, when we had that downstairs, who really  
17 helped me. And that was really a real honor to have  
18 that exhibit here with the Artist Infusion Program.  
19 So, Don Everhart had a lot to do with that as well, but  
20 just thank you very much for all and continue. I look  
21 forward to continuing our friendships and keep up good  
22 work. And I really appreciate friendships,

1 particularly over these last few years. Thank you.

2 MS. GIBSON: Thank you.

3 DR. BROWN: Thank you, Tom. And we are  
4 so happy that you could join us today and we miss you,  
5 but we also recognize that this is just another  
6 opportunity that we will look forward to seeing you as  
7 we in fact continue the work for this country and  
8 certainly in a numismatic community.

9 MR. URAM: Thank you.

10 DR. BROWN: We're also joined this  
11 morning by Jeanne Stevens-Sollman, and who served two  
12 terms as a member appointed to represent the interest  
13 of the general public. She was first appointed to the  
14 CCAC in 2012 by then Secretary Wolin and later  
15 reappointed to the CCAC for a second term in 2016, by  
16 then Secretary Sarah Bloom Raskin. She completed her  
17 service on the CCAC in 2020, but again, because of  
18 COVID, this is the first time that we've been able to  
19 have an in-person meeting that we are able to provide  
20 her the opportunity to recognize her.

21 And as also in recognition of her  
22 service, Deputy Gibson will present the Citizens

1 Coinage Advisory Committee Public Service Award. And  
2 Deputy Director?

3 MS. GIBSON: Thank you very much. Would  
4 you come closer to me, Jeanne?

5 MS. STEVENS-SOLLMAN: Thank you.

6 MS. GIBSON: Okay. At this time I wanted  
7 to just first thank you for all that you've done. I  
8 want -- by saying that for your 8 years of service to  
9 the Secretary of the Treasury, the United States Mint  
10 and the Citizens Coinage Advisory Committee, you've  
11 done a phenomenal job, and we love your passion and  
12 your commitment and dedication. You are an  
13 accomplished artist and medallist sculptor. And during  
14 your tenure, you graciously served on technical  
15 evaluation panels evaluating artist candidates, and  
16 current artists for the Artist Infusion Program.

17 In your work, you have always considered  
18 the artists' needs and how we could best support them  
19 in developing the most artistically excellent art  
20 program, appropriate candidate designs, and so much  
21 more, and leading this body of talented and passionate  
22 people as well. So, in addition to your service, you

1 also served as a U.S. delegate to the Federal -- to the  
2 Federation Internationale de la Medaille. Thank you so  
3 much. Bless you for helping. And has served as  
4 President of the American Medallic Sculpture  
5 Association.

6 And in these roles, you continue to work  
7 to bridge the Mint with all of these organizations.  
8 And that's very important that you have a partnership  
9 for all that we do. Additionally, you served as one of  
10 the artistic judges for the commemorative coin  
11 competitions for breast cancer awareness and the Apollo  
12 11 50th Anniversary commemorative coin programs. We  
13 and you, while you are the recipient of the ANA'S Award  
14 for Excellence in Medallic Art, and was a recipient of  
15 the American Numismatic Societies' J. Stanford Saltus  
16 Award for Single Achievement in the Art of the Medal.

17 So I regret that our time at the Mint did  
18 not overlap. But I thank you for having met you and  
19 for having this time with you and to express my  
20 appreciation on behalf of the nearly 1,600 Mint  
21 employees for all the work that you've done and for  
22 your exceptional service. So the CCAC public service

1 award includes a framed certificate, a 3-inch Alexander  
2 Hamilton Secretary's medal and a medal that Jeanne  
3 selected, the 3-inch bronze duplicate medal of the St.  
4 Regis Mohawk Tribe Code Talkers medal, and she reviewed  
5 at -- that she reviewed during her tenure at the Mint  
6 with the CCAC.

7 Ladies and gentlemen, please join me in  
8 thanking and congratulating Jeanne Stevens-Sollman for  
9 her service to the Citizens Coinage Advisory Committee.  
10 Bless you. Jeanne, would you like to have a few words?

11 MS. STEVENS-SOLLMAN: Certainly.

12 MS. GIBSON: Okay. Let's go right ahead.

13 MS. STEVENS-SOLLMAN: Thank you so much  
14 for -- thank you everybody for your friendship, for  
15 coming into this meeting. This is -- it is, as the  
16 Director said, it is my passion. My passion, as you  
17 know, is to put the best arts in your pockets. I want  
18 you to be able to share that with everybody. And it is  
19 very difficult, I think to be able to talk about this  
20 with other people they don't know. But I make it a  
21 point when I go to a green place or a place of business  
22 or something, I try to make change with our fantastic

1 quarters and I will bring to the attention of those  
2 people, look at this, look at what we have, look at  
3 what we do in U.S. Mint.

4 Most of our younger generation doesn't  
5 know how to make change. And I make it a point to make  
6 them look at this. We have beautiful art and I want it  
7 to be strong. I want be proud of the part that we put.  
8 So that's my passion. You know, it's hard for me not  
9 to say anything today, so -- but I am so grateful for  
10 the opportunity to serve, so grateful for Greg Weinman  
11 for introducing me into this. I appreciate it. You  
12 all have been very patient for my learning, how to walk  
13 this road in government procedures, to be patient, to  
14 not say what I probably really want to say, but to  
15 couch it something to all hear and make a good decision  
16 as a group.

17 As I left my position a couple of years  
18 ago, I left a committee that was super. I enjoyed it  
19 very much. I enjoyed meeting new people. Last night  
20 it was so special. And I thank Jennifer for your work  
21 as a liaison. You've come aboard I think a couple of  
22 time with liaison what all the world is going through.

1 So thank you again, thank you for your friendship.

2 Thank you. Thank you, Tom. I'm going to miss you all,  
3 but I'll still be here.

4 I'll be watching, no better you watching.

5 And what got me on this committee in the beginning was  
6 I was -- I write about the first state quarters. And I  
7 spent, I think, 3 to 4 hours with a gentleman in this  
8 room, screaming and yelling about it. And now I'm  
9 here.

10 So I think that it will get a difference.  
11 It makes a difference for every design to make the best  
12 of it. And so you're doing a great job. I appreciate  
13 it. I appreciate your talent. Everybody's passion,  
14 you're special part of this. Welcome to you. That's  
15 great. Thank you. Great. Thank you, Dr. Brown. It's  
16 a pleasure to finally meet you, not just hear your  
17 voice. Yes, it's just -- it's a great pleasure. Thank  
18 you for this certificate. Thank you so very much.

19 DR. BROWN: Thank you so much for your  
20 service. And I'm so glad that I have the opportunity  
21 to finally meet you last evening, and that we have the  
22 opportunity to finally thank you and Tom. Can we have

1 another round of applause for Jeanne and Tom?

2 (Applause)

3 DR. BROWN: Now we turn to the business  
4 of the committee. We've had in fact, you might say our  
5 just desert. Now we got to get to work. The next item  
6 on our agenda is the review and approval of the minutes  
7 and the letters to the Secretary for our public meeting  
8 of April 9, 2022. Are there any comments or document -  
9 - or comments on the documents that are before you?  
10 Hearing none, is there a motion to approve the minutes  
11 and the letter?

12 MS. LANNIN: So approved.

13 DR. BROWN: Is there a second? Art  
14 Bernstein seconds. All those in favor, please signify  
15 by saying aye.

16 SPEAKERS: Aye.

17 DR. BROWN: Are there any objections? I  
18 -- apology, Robin, I'm going to have to delay it a  
19 couple of seconds at least so that you may be able to  
20 comment or vote. Are there any objections to the  
21 motion? If not, and without objection, the minutes and  
22 the letters are approved. Now we turn to Megan

1 Sullivan, Senior Program Manager of the Mint's Office  
2 of Design Management, and she will present the reverse  
3 candidate designs for the 2024 Native American \$1 coin  
4 honoring the Centennial of the Indian Citizen Act (ph).  
5 Megan?

6 MS. SULLIVAN: Thank you, Dr. Brown. Can  
7 everybody hear me okay? The Native American \$1 Coin  
8 Act, Public Law 110-82 codified at 31 USC 512 --  
9 Section 5112(r) requires the Secretary of the Treasury  
10 to annually mint and issue new \$1 coins with reverse  
11 designs celebrating the important contributions made by  
12 Indian tribes and individual Native Americans through  
13 the development and the history of the United States.

14 The Indian Citizenship Act of 1924. On  
15 June 2, 1924, the Indian Citizenship Act was signed  
16 into law, granting U.S. citizenship to all non-citizen  
17 Indians born within the territorial limits of the  
18 United States. The Act notably did not require  
19 American Indians to give up their tribal citizenship to  
20 become U.S. citizens, allowing individual Indian people  
21 to preserve their tribal identity and their right to  
22 communal tribal property.

1           A major impetus for enacting the law was  
2 to recognize the thousands of Indians who served in the  
3 armed forces during World War I. Not only did the Act  
4 give American Indians the rights and protections  
5 afforded to citizens of the United States, it added to  
6 the diversity of thought and culture of our nation by  
7 unlocking the doors for Indians to become citizens of  
8 the United States on their own terms. 2024 is the  
9 100th anniversary of the Indian Citizenship Act. All  
10 of the following candidate designs feature the  
11 inscriptions "UNITED STATES OF AMERICA" and "\$1". The  
12 theme is inscribed as either "INDIAN CITIZENSHIP ACT OF  
13 1924", "1924 INDIAN CITIZENSHIP ACT" or "INDIAN  
14 CITIZENSHIP ACT OF 1924".

15           With us today as subject matter expert,  
16 we are delighted to welcome back Dr. Herman Viola,  
17 senior advisor for the National Native American  
18 Veterans Memorial project, Curator Emeritus at the  
19 Smithsonian's Natural -- National Museum of Natural  
20 History and former member of the Citizens Coinage  
21 Advisory Committee. Dr. Viola, would you like to say a  
22 few words?

1 MR. VIOLA: Yes, I'd be delighted to, can  
2 you hear me?

3 UNIDENTIFIED SPEAKER: Yes.

4 DR. BROWN: Yes.

5 MR. VIOLA: Okay. I just want to say how  
6 important this medal is, and it really reflects a lot  
7 of what people still today do not understand about  
8 American Indian history and culture. It mentions the,  
9 you know, the reason that the Act was passed was the  
10 service of the Indians in World War I. What people  
11 don't realize is that Indians have been in armed forces  
12 since the American Revolution and by ethnicity today,  
13 they are the highest group in the armed forces. And in  
14 fact, in World War II, if all Americans had volunteered  
15 for the military at the rate Indians did there would  
16 have been no need for a draft. Some tribes gave almost  
17 all of their male and female power.

18 So in World War I, for example, 10,000  
19 Indians served in the armed -- the military armed  
20 forces and 2,000 in the Navy. And the big thing that's  
21 so important about that to realize is that they weren't  
22 citizens, so they weren't liable to be drafted. So,

1 three out of four of the Indians who served  
2 volunteered. Several tribes actually declared war on  
3 Germany as part of their sovereignty. And so this was  
4 such a profoundly important moment.

5 And on top of it with, you mentioned this  
6 giving the Code Talker Medal to Jeanne, the code  
7 talking began in World War I, and if it hadn't been for  
8 the Indian participation, like sending messages in  
9 their languages, the war would have extended longer.  
10 But when the Indians got into the war a few months  
11 before it officially closed, they started giving these  
12 messages in their own language, because the Germans  
13 couldn't intercept them and interpret them. And within  
14 a few weeks, the surprise attacks worked, the Germans  
15 surrendered.

16 MR. VIOLA: So we owe a great deal to  
17 American Indian military service patriotism and this  
18 coin really is long overdue and very well welcome.  
19 Thank you.

20 MS. SULLIVAN: Thank you very much.  
21 Moving into the designs, Native -- NA-R-01 through NA-  
22 R-07, each Eagle staff, an American Indian symbol of

1 respect, honor and patriotism together with an American  
2 flag to represent the dual citizen -- dual citizenship  
3 of Native Americans. The Eagle staffs depicted in  
4 these designs are generalized rather than specific to  
5 an individual tribe. NA-R-06 and NA-R-07 features  
6 stylized depictions of their elements while NA-R-06  
7 focuses on the upper portion of an Eagle staff.

8 And as we click through these designs, I  
9 will point out the preferences of the various  
10 stakeholders. So let's click through starting with  
11 design 1, design 1-A.

12 REPORTER: Ms. Sullivan, I'll need you to  
13 speak louder.

14 MS. SULLIVAN: Sure thing. Sure thing.  
15 1-A is the primary preference of the Congressional  
16 Native American Caucus of the House of Representatives  
17 and the secondary preference of the National Congress  
18 of the American Indian. Moving on, design 2, design 2-  
19 A. Design 2-A is the secondary preference of the  
20 congressional Native American Caucus of the House of  
21 Representatives. Design 3, design 4, design 5, design  
22 6 -- design 6 is the primary preference of the National

1 Congress of the American Indian and design 7 in NA-R-  
2 08, utilizes two Eagle feathers and an American flag to  
3 represent the dual citizenship of Native Americans and  
4 this design is the preference of the Senate Committee  
5 on Indian affairs. And that completes the view.

6 DR. BROWN: Okay. Thank you, Ms.  
7 Sullivan. Thank you so much. Are there any technical  
8 or legal questions from the committee about the program  
9 for these designs for the 2024 Native America \$1 coin  
10 before we begin our general discussion?

11 MR. BERNSTEIN: This is Art Bernstein  
12 with a technical question. I was just curious on the  
13 Eagle staff, each design seems to have a different  
14 number of feathers and was there any significance to  
15 the number of feathers?

16 MR. VASQUEZ: Hello, this is Roger  
17 Vasquez. Herman, would you like to take a shot at that  
18 question?

19 MR. VIOLA: Frankly, there really is no  
20 significance. It's just a matter of design. There's  
21 no set number that Indians have for the staff. But I  
22 mean the first -- the design that -- the number one

1 design is really my favorite I have to admit. And when  
2 you go to powwows, you always see the Indians come in  
3 carrying that Eagle staff and the American flag and of  
4 course followed by the veterans. And so that would --  
5 that medal there would be so recognizable in Indian  
6 country and so welcome.

7 MR. BERNSTEIN: Thank you.

8 MR. SCARINCI: Could I follow up with  
9 Art's question? Donald Scarinci. As between, is there  
10 any significance, you know, in the number of feathers  
11 in O1-A versus the more densely packed number of  
12 feathers in O2-A? I noticed they're both recommended  
13 designs and I was just curious about, you know, how  
14 these things would look in real life and is 1-A more  
15 accurate than 2-A or vice versa?

16 MR. VASQUEZ: Dr. Viola, do you have some  
17 insight to that?

18 MR. VIOLA: Oh, you were talking to me.  
19 Okay. No, no, I don't think it makes -- there's any  
20 significance in that whatsoever. But I would say the  
21 more feathers the better, but the Eagle is so  
22 profoundly important to all Indians across the nation.

1 And so that's why, you know, they have a staff like  
2 this and sometimes the staff will have like a red cloth  
3 on it to honor veterans specifically. But no, I don't  
4 see any real concern about the number of feathers at  
5 all.

6 MR. SCARINCI: Thank you.

7 DR. BROWN: Any questions from other  
8 members of the committee? I'd just like to make a  
9 comment as that I would like to maybe have it  
10 articulated here, because the fact that we're in the  
11 public, that at this time in 1924, we had 48 states and  
12 this representation is all 50 states. And I want to  
13 make sure that the Mint has an opportunity to say  
14 something to that effect.

15 MR. MENNA: Honestly, with that  
16 situations --

17 MS. GIBSON: Joe, can you speak up and  
18 announce your name?

19 MR. MENNA: Hi, this is Joseph Menna.  
20 Given that that so many of the files spoke almost  
21 exclusively on stack fragmentarily. It's not a word on  
22 the United States flag. It wasn't something that were

1 process. It was something, it did come up in the  
2 conversation, I think, kick off meeting, but as these  
3 were about, yeah, just be 5 years. (Inaudible)

4 REPORTER: Mr. Menna, can I ask -- this  
5 is the court reporter, can I ask you to repeat your  
6 last sentence? You're breaking up.

7 MR. MENNA: I don't see the microphone.  
8 It picks up all.

9 MS. WARREN: It picks up down here. So  
10 just project.

11 MR. MENNA: We were -- was a subject of  
12 conversation, but we did not worry about it too much  
13 because the designs focus only on fragments of the  
14 flag, not on the flag as a whole. So it was not an  
15 issue. Except for the first two designs, which of  
16 course do -- the first three do present the entire  
17 flag. But again, due to their scale, nobody's going to  
18 be able to tell the difference to that scale.

19 MS. LANNIN: Mr. Chair, this is Mary  
20 Lannin. If we look at this, we are celebrating the  
21 100th anniversary of this and we have 50 states in the  
22 Union. So I see no objection to having 50 stars on a

1 flag if somebody's going to be that nitpicky.

2 DR. BROWN: Any other question for other  
3 members? Hearing none, then let's begin our  
4 consideration. I would like to remind members to  
5 please try to number one, project; number two, to keep  
6 your comments to 5 minutes or less and identify  
7 yourself for the record prior to speaking.

8 We'll be keeping track of time and we'll  
9 indicate when time is up and ask that members please  
10 wrap up your time and your comments when you're close  
11 to 5 minutes. Additionally, if any members have  
12 questions or comments on any program, please refrain  
13 from asking them at this time or discussing them until  
14 you are recognized, number one, and at the end of the  
15 discussion and hearing the comments from every other  
16 member. I ask that you speak loud and due to the  
17 microphones that you state your name again when you  
18 begin speaking. So let us begin with Art Bernstein.

19 MR. BERNSTEIN: Morning. This is Art  
20 Bernstein. All of these designs look terrific to me.  
21 I found myself gravitating towards design 1-A. I  
22 thought the fewer number of feathers made the design a

1 little less complicated. And when a -- I think fits  
2 the bill. I do have a preference for the wording that  
3 appears in most of the designs, which includes of, o-f,  
4 because I think it clarifies the date 1924. Thank you.

5 DR. BROWN: Thank you. Mary?

6 MS. LANNIN: This is Mary Lannin. I  
7 agree with what Art said. I'm a big fan of diagonals  
8 on coins. And so the staff with the larger feathers on  
9 1-A is the one that appeals to me. I think it'll be  
10 slightly easier to sculpt, it's because the feathers  
11 would be larger, maybe the public would gravitate  
12 toward actually looking at it a little bit more rather  
13 than a completely packed staff. Even though design  
14 number R-08 was listed as a favorite, from what Dr.  
15 Viola said to us is the staff is so important.

16 And so I think that I'm going to be  
17 seriously thinking about 1-A and 2-A as my choice for  
18 these designs. Thank you very much.

19 DR. BROWN: Thank you. Peter?

20 MR. ALFEN: Thank you, Dr. Brown. This  
21 is Peter van Alfen. One of the complications I see in  
22 this design or this combination of the Eagle staff, the

1 American flag is combination of a lot of parallel lines  
2 with both the stripes on the flag, as well as the Eagle  
3 staff. And trying to combine those parallel lines  
4 obviously is difficult in creating a really eye-  
5 catching design. I have to admit I was very drawn to  
6 number 3 simply because I think that that's worked with  
7 the parallel line issue the best and in the sense of  
8 not having the lines more or less aligned as they are  
9 on design one and two and some of the other ones.

10 I also like the foregrounding of the  
11 eagle staff and diagonal orientation over the flag and  
12 the arrangement of the lettering on that design as  
13 well. So have to admit my preference was number 3. I  
14 could certainly go with 1 or 2 as well. Again, I think  
15 that 3 deals with the issue best. Thank you.

16 DR. BROWN: Donald?

17 MR. SCARINCI: You know, it's  
18 interesting, I --

19 MS. GIBSON: Excuse me.

20 MR. SCARINCI: Oh, I'm sorry, Donald  
21 Scarinci. It's very interesting because I was -- you  
22 know, I was looking at the recommended designs and, you

1 know, we have three, you know, we have three very, we  
2 have a lot of difficult choices here. There's a lot of  
3 great designs here and it's interesting that the three  
4 stakeholders picked a different design and, you know,  
5 I'm drawn -- I am -- you know, I like those seven for  
6 its simplicity and symmetry, you know.

7 But there is something very interesting  
8 about some of these designs, particularly 1-A, 2-A, and  
9 that's the -- and you see it in an inverted form in 8,  
10 but that's the staff and the flag form of V, you know,  
11 which at the end of the day, you know, there's a  
12 victory in the citizenship given to the Indians.

13 And so I think that's interesting, also  
14 the victory of World War I. Maybe a little subtle,  
15 but, you know, but I think -- you know, I also want to,  
16 you know, compliment the other -- the committees that  
17 selected number 6 and number 8. I think all of the  
18 stakeholders, you know, have done, you know, a really  
19 fabulous role, you know, looking not only for a  
20 meaningful design, but for good art and we can't go  
21 wrong with any of them.

22 I would suggest if -- depending on what

1 we hear by the others, if there is a continued interest  
2 in 1-A and 2-A, we might want to whittle those down  
3 somehow, so that quote doesn't get diluted.

4 DR. BROWN: Thank you. Turn to Mike.

5 MR. MORAN: Thank you, Dr. Brown. This  
6 is Mike Moran. I had -- the 3 here, I mean, I like it.  
7 I like it for the originality of the descriptions. I  
8 know we're probably going to be drawn 2-A, 1-A. I  
9 would simply pick 2-A by seeing too many feathers for  
10 the design and you can reduce it down to the size of  
11 dollar coin. We're going to do in 1-A.

12 I do want to say something about number  
13 6. It's an innovative design, but it is too, too much  
14 for dollar coin. It's too much going on there, not  
15 enough use of negative space, my opinion to get the job  
16 done. So I think my vote is going to go primarily to  
17 number 3 here. I do want to make one comment about the  
18 stars on 12 guests. There were 48 in 1924. In terms  
19 of space that Native Americans living in 50 states in -  
20 - and particularly in Alaska, there needs to be 50  
21 stars, guys. Thank you.

22 DR. BROWN: Thank you. Turn to Sam Gill.

1 MR. GILL: Thank you, Mr. Chairman. This  
2 is Sam Gill. I'm going to be contrarian again. And we  
3 say that I really like number 8 and here's the reason.  
4 It's -- there are two feathers and they represent the  
5 dual citizenship, and that was the whole point of this  
6 1924 law. And I think the feathers are beautifully  
7 done. And it's a simple coin, it's beautiful flag  
8 behind it, and it's elegantly presented and very well-  
9 balanced.

10 And so my choice would be number 8. I  
11 love the staffs. I think they're all quite good. It's  
12 great art all. And I could certainly, you know, see  
13 how one of those might be chosen. But I -- my vote  
14 will go to number 8 because the dual citizenship and  
15 the whole point go on itself. Thank you.

16 DR. BROWN: Thank you. Dr. Fuller?

17 DR. FULLER: Thank you, Chairman. This  
18 is Dr. Harcourt Fuller. I also like 1-A. However, I  
19 do agree with you, Sam. I think that my first choice  
20 is number 8. I'm sorry. I also like 1-A, but I agree  
21 with Sam that -- what I really liked about number 8 is  
22 the fact that we have the two feathers which represent

1 dual citizenship. And I think that it really portrays  
2 this idea that, you know, Native Americans can retain a  
3 sense of their identity and their citizenship while at  
4 the same time being 100 percent American citizen.

5 I like it for its simplicity as well. I  
6 think it'll look great on a coin and, you know, the  
7 flag, the American flag, they present as well. So I  
8 would endorse that story. Thank you.

9 DR. BROWN: Thank you. Robin?

10 MS. SALMON: This is Robin Salmon. Thank  
11 you, Dr. Brown. I initially went with the designs that  
12 I think are more beautiful 5, 6, and 8, and they're --  
13 I like them because there is movement. There is -- the  
14 lines are beautiful. The symbolism is important and  
15 clear. On 6, I was especially intrigued by the flying  
16 stars going off the design. I realized that that's  
17 going to be difficult to see in the dollar coin size,  
18 but the overall design is very interesting I think.

19 The symbolism of the two feathers in  
20 number 8 speak strongly to me for the same reasons that  
21 Sam Gill gave. But I also like number 3 and the strong  
22 diagonals and straight lines there, vertical lines, are

1 also appealing along with the stacked lettering. I  
2 think it will draw the eye in a better way than perhaps  
3 1-A or 2-A, but the fact is I really don't dislike any  
4 of these designs. I commend the artists for all of  
5 them.

6 It's an important subject and they've  
7 done the subject well with all of these designs. If  
8 the preference for the committee goes toward 1-A and 2-  
9 A, then I will go with the committee, but more likely  
10 my top vote will also go toward number 3. Thank you.

11 DR. BROWN: Thank you so much, Robin.  
12 Mr. Tucker Dennis.

13 MR. TUCKER: Thank you, Mr. Chair. This  
14 is Dennis Tucker. And I'd like to greet Dr. Herman  
15 Viola. Herman, it's good to hear your voice and it's  
16 wonderful to have you involved in this program.

17 MR. VIOLA: Well, thank you very much.  
18 I'm excited to be part of this and it brings -- sure it  
19 brings back fond memories, especially of the close  
20 friendships we had. At one point, I'd like to point  
21 out when you talk about this coin and the medal, the  
22 Indians got the Citizenship Act passed, but they did

1 not get the right to vote. And so Indians were not  
2 allowed to vote for the most part until after World War  
3 II and the major contribution they made there. So,  
4 that's kind of one of the oddities of this Indian  
5 Citizenship Act.

6 MR. TUCKER: Okay. Thank you for that,  
7 Herman. And I want -- I will address part of that in  
8 my comment. So it is good to hear from you. My  
9 preference coincides with banner for National Congress  
10 American Indian, and that is number 6. And I'll talk a  
11 little bit about how I came to my analysis of this one  
12 design.

13 Citizenship is a noun, but the act of  
14 citizenship is very much a verb. Good citizenship gets  
15 you involved. It's participatory, it's interactive.  
16 It's progressive. It's about community. And reverse  
17 says best captures that spirit of dynamic citizenship,  
18 democracy and motion with energy, literally in motion  
19 in this design. The flag and the feathers of the eagle  
20 staff are blown by the same wind blowing in the same  
21 general direction, but they're not in lockstep.

22 There's some elegant disharmony in this

1 design. And I think this illustrates that good  
2 citizens are still free to disagree. They're free to  
3 strive for different things as the American Indians  
4 continue to strive for the right to vote, which was not  
5 -- which was kept from them by various state  
6 governments. And of course this was a Federal act in  
7 1924. Citizens are free to seek their own paths as  
8 long as they're moved by the same energy as the flag  
9 and the feathers are in this design. That's why this  
10 is my thing. Thank you, Mr. Chair.

11 DR. BROWN: Thank you so much. Let's  
12 turn to Dean.

13 MR. KOTLOWSKI: Thank you, Mr. Chairman.  
14 This is Dean Kotlowski speaking. Dr. Herman Viola,  
15 it's an honor to be able to serve in the position on  
16 the CCAC that you occupy, the American history  
17 specialist. So glad that you are here. You know an  
18 awful lot more about American Indian history than I.  
19 I'm working in this field a little bit. And so, Mr.  
20 Chairman was, I think, very pressy on your part that I  
21 would go last, because I'm going to really be a  
22 contrarian here and what I'm going to state.

1           Citizenship, I think for me as I read the  
2 text and the description of the coin, the phrase  
3 becoming citizens of the United States on their own  
4 terms was key, that American Indians would be able to  
5 retain their identity, their sovereignty, their  
6 institutions, their reservations. Citizenship  
7 throughout American history, with respect to the Indian  
8 -- American Indians has been a dicey proposition.

9           Citizenship often meant assimilation from  
10 the standpoint of policymakers and national politicians  
11 and where you saw that, at least in the field that I  
12 study, is in the post-war period where over and over  
13 again, we would hear politicians and policymakers talk  
14 about making the American Indian a full-fledged citizen  
15 of the United States. This is after the Citizenship  
16 Act, able to move with ease into the mainstream. That  
17 was always added onto that.

18           And to some extent, people in the NCAI  
19 were able -- this was not a major talking point,  
20 Herman, I think you might correct me on this, but they  
21 did bring up the Citizenship Act and say, "Hey, we  
22 already have citizens". So I think that this is very

1 important. So what was in my mind was stressing the  
2 idea of the endurance of American Indian identity and  
3 sovereignty, and also a bold design that would really  
4 highlight that.

5 And for me, the only design that worked  
6 was number 7. I thought number 7 with the lettering  
7 describing the act on the one side, we have the feather  
8 and staff, and then the flag looked a little different  
9 than what we usually see in the American flag. And you  
10 know, it's off to the side and your eyes are really  
11 drawn to the center of the coin and the staff. And for  
12 me, that was my favorite design. I'm not sure it's  
13 going to be the favorite design of anyone else.

14 So I'm going to be paying attention also  
15 in my ballot to 1-A and 2-A and I do agree with what  
16 has been said that the fewer feathers probably the  
17 better on 1-A. Lastly, I do agree with Mike that I  
18 think that number 6 is just a little bit too busy, a  
19 little bit too -- thank you.

20 DR. BROWN: Thank you so much. And I  
21 must confess, my colleagues, that every time I have the  
22 opportunity to hear your comments, it really informs me

1 about how great we are as in fact, artists. I too lean  
2 in the direction of what you mentioned, Dean, to me. I  
3 think it is a matter of telling the story. And this  
4 coin needs to tell the story. In that respect, Sam, I  
5 really appreciated your comments.

6 To me the fact -- and I noticed that  
7 design number 8 is very similar to actually the reverse  
8 that I happened to -- many of you know, I'm a coin  
9 collector of the coins, the most current coins. So I  
10 looked at the 2021 Native American dollar reverse, and  
11 I saw that the two feathers was also part of that as  
12 well. So it seems to me that that theme of in fact the  
13 bifurcation that you raise, I think is worthy to  
14 continue to repeat in that sense, I probably do support  
15 number 8.

16 And I would also support that extent to  
17 which the met can to more fully tell the story with  
18 respect to back what you have actually articulated  
19 being. I think it's important at this stage that we  
20 continue to tell the story. Joe?

21 MR. MENNA: This is Joe Menna. Dr.  
22 Brown, if I may, I have just, that's all I can is, I'm

1 not trying to grandstand, nobody here so short, I don't  
2 reach the mic. The only thing -- it is a beautiful  
3 design and it does very much echo motif that we --  
4 visual motif that we used for the 2021 with the two  
5 feathers and the stars. So just I think it's a great  
6 design. I don't really second guess any stakeholders,  
7 any way shape or perform, but from an artistic  
8 perspective to repeat something we've only done so  
9 recently, even though they're oriented in any different  
10 matter, it's still very much in line with what we just  
11 did just last year (inaudible).

12 DR. BROWN: Understood. Thank you so  
13 much. Are there any additional comments or motions at  
14 this time? Joe? Do you have anything -- additional  
15 comments you'd like to make?

16 MR. MENNA: No, sir.

17 DR. BROWN: Are there any additional  
18 comments or clarification from Megan, Roger or Dr.  
19 Viola?

20 MR. VASQUEZ: No, sir.

21 MR. SULLIVAN: This is Megan. Nothing  
22 for me.

1 DR. BROWN: Thank you so much for your  
2 participation and your comments. Hearing none, the  
3 committee will now score the reverse candidate designs  
4 for the 2024 Native American \$1 coin honoring the  
5 Centennial of the Indian Citizens Act of 2024 -- 1924.

6 MS. WARREN: Dr. Brown, just so you know,  
7 Robin, I e-mailed you the score sheets a couple of  
8 minutes ago, so you should have it and e-mail it to  
9 Greg. And then the rest of you have hard copies in  
10 front of you. This is Jennifer Warren speaking. And  
11 what we'll do is, sorry, I guess take about 5-minute  
12 break for this.

13 DR. BROWN: Yes.

14 MR. WEINMAN: Make sure your name is on  
15 the score sheet. And if you have gotten used to e-  
16 mailing me over the last 2 years, you're welcome to  
17 still do so.

18 MS. WARREN: So Pam (ph), you can stop  
19 recording and then start when we come back on. If  
20 that's possible.

21 (Discussion off the record)

22 (Recess)

1 MS. WARREN: Thank you, Pam. Okay. Dr.  
2 Brown?

3 DR. BROWN: Court Reporter, are we ready?

4 REPORTER: Yes. And before we begin --

5 MS. WARREN: Okay. You're muted, Court  
6 Reporter.

7 REPORTER: Ah, yes. One moment.

8 MS. WARREN: Still muted.

9 REPORTER: Before we begin, if I could  
10 ask for the microphone to be situated closer.

11 MS. WARREN: We can't. It's the way it's  
12 set up and it's a portable one, but I will keep telling  
13 them to speak up. I've been trying to do that.

14 REPORTER: Yes. The following -- it gets  
15 really choppy the further away from the microphone.

16 MS. WARREN: Okay. Thank you. We'll do  
17 the best we can. And Lieutenant, if you need to, you  
18 can come up here and speak from here. Maybe that'll be  
19 better since you'll be louder.

20 DR. BROWN: If that -- absolutely.

21 MS. WARREN: Yes. Okay. So we are going  
22 back into session, sir.

1 DR. BROWN: We are back. We recognize  
2 Greg Weinman, counsel for the CCAC to present the  
3 results from the scoring sheets.

4 MR. WEINMAN: Thank you, Dr. Brown. With  
5 all the members present, the potential score is 33.  
6 With that in mind, design reverse 1 received four  
7 points; 1-A received 18 points. Reverse 2 received  
8 four points, 2-A received five points. Reverse number  
9 3 received 14 points. Reverse four received 2 points.  
10 Reverse 5 received three points. Reverse 6 received  
11 seven points. Reverse 7 received nine points and the  
12 highest score, reverse 8 received 19 points. So it was  
13 close between 19 points for reverse 8 and 18 points for  
14 reverse 1-A.

15 DR. BROWN: Thank you, Greg. Are there  
16 any motions? Are there any motions?

17 MR. MORAN: Hi, Mr. Brown, Mike Moran, I  
18 will move that we let the vote stand for 8.

19 DR. BROWN: Reverse 8, is there a second?

20 UNIDENTIFIED SPEAKER: (Cross talk) and I  
21 second.

22 MS. SALMON: Salmon, I second.

1 DR. BROWN: Is there any further debate?  
2 All discussion has concluded. I will call for  
3 question. All those in favor, say aye.

4 SPEAKERS: Aye.

5 DR. BROWN: Opposed, nay.

6 MS. SALMON: Aye.

7 DR. BROWN: Please forgive me, Robin. It  
8 appears that the motion has passed. Are there any  
9 further motions? There are none. If all discussion  
10 has concluded, then we will move to the next order of  
11 business.

12 Now turn back to Megan, the Senior  
13 Program Manager for the Mint's Office of Design  
14 Management, who will present the obverse and reverse  
15 design candidates, both Congressional Gold Medals to  
16 the United States Capitol Police, and those who  
17 protected the United States Capitol on January 6, 2021.  
18 Megan?

19 MS. SULLIVAN: Thank you, Dr. Brown.

20 MS. WARREN: Megan, speak up.

21 MS. SULLIVAN: Sure thing, thank you.

22 Public law 117-32 awards four Congressional Gold Medals

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

1 of appropriate design to the United States Capitol  
2 Police and those who protected the U.S. Capitol on  
3 January 6, 2021. In accordance with the public law,  
4 gold medals will be presented to the United States  
5 Capitol Police, the Metropolitan Police Department of  
6 the District of Columbia, the Smithsonian Institution,  
7 and the Architect of the Capitol. The design of the  
8 medals are emblematic of the service and sacrifice of  
9 those who risked their lives to uphold democracy on  
10 January 6, 2021.

11  
12

DR. BROWN: Okay.

13  
14  
15  
16

MS. WARREN: Megan, you muted out. It  
13 just went out. Just speak up.

17  
18  
19

MS. SULLIVAN: Okay.

20  
21  
22

MS. WARREN: There you go.  
16  
MS. SULLIVAN: Okay. I have no idea what  
17 happened. My apologies. Every day, the United States  
18 Capitol Police protects the U.S. Capitol, Members of  
19 Congress, congressional staff and institutional staff,  
20 journalists, and the visiting public. As described in  
21 the Public Law findings, on January 6, 2021, a mob of  
22 insurrectionists forced its way into the U.S. Capitol

1 building and congressional office building, engaged in  
2 acts of vandalism and looting and violently attacked  
3 Capitol Police officers.

4  
5 The sacrifice of heroes, including  
6 Capitol Police Officers Brian Sicknick and Howard  
7 Liebengood, Metropolitan Police Department Officer  
8 Jeffrey Smith, and those who sustained injuries, as  
9 well as the courage of Capitol Police Officer Eugene  
10 Goodman exemplifies the patriotism and the commitment  
11 of Capitol Police officers and members of law  
12 enforcement agencies who risked their lives in the  
13 service of our country.

14 Several Americans died following this  
15 violent attack and more than 140 law enforcement  
16 officers sustained physical injuries including 15  
17 officers who were hospitalized. The desecration of the  
18 United States Capitol and the violence targeting  
19 Congress are tragic events that will forever remain a  
20 part of our nation's history.

21 Following this day of violence, on April  
22 2, 2021, Officer William "Billy" Evans was killed while  
protecting the north barricade of the U.S. Capitol.

1 Officer Evans was a distinguished member of the first  
2 responders unit and an 18-year veteran of the United  
3 States Capitol Police.

4  
5 The medallic artists of the United States  
6 Mint were asked to develop offers and reverse designs  
7 honoring the service and sacrifices of those who  
8 protected the U.S. Capitol on January 6. These  
9 concepts identified by the program liaison represent  
10 some of the core characteristics of the U.S. Capitol  
11 and the D.C. Metropolitan Police officers and civilians  
12 who went above and beyond the call of duty to uphold  
13 and protect our democratic process. In developing the  
14 portfolio, the Mint worked closely with primary liaison  
15 Lieutenant Michael Weight from the U.S. Capitol Police.

16 The descriptions and design elements  
17 across obverse designs include January 6, 2021, and a  
18 depiction of the United States Capitol building with a  
19 flag at half-staff. Common inscriptions and design  
20 elements across the reverse design includes "CONGRESS  
21 2021", honoring the service and sacrifice of those who  
22 protected the U.S. Capitol, depiction of the Statue of  
Freedom, service badges of the United States Capitol

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

1 Police and the Metropolitan Police of the District of  
2 Columbia inscribed with the respective years of their  
3 creation and depictions of the Apotheosis of  
4 Washington, a painting by Constantine Brumidi of the  
5 ceiling of the Capitol rotunda.

6

With us today, we have Lieutenant Weight  
of the Capitol Police in the room with you, as well as  
I believe Kate Hudson from the Office of the Speaker is  
on the phone. Lieutenant Weight, would you like to say  
a few words?

11

MR. WEIGHT: Yes, thank you. Can you  
hear me okay?

13

MS. SULLIVAN: Yes.

14

REPORTER: Yes.

15

MR. WEIGHT: Okay. Great. Good morning,  
I'm Lieutenant Michael Weight, currently of the  
Hazardous Devices Section, but previously serving as  
the executive officer in the Chief's Office for the  
U.S. Capitol Police position that I held until December  
20, '21. It was in this position that was asked to  
represent the U.S. Capitol Police and the creation of  
the medal being reviewed today.

1

I would like to take a moment to thank Ms. Hanchock, Ms. Stafford, for their considerable help and guidance with this process, to Joe, the Chief Engraver and as co-artists who provided the individual portfolio designs. And finally to all the members of the committee for your work and your review, and the final approval of this medal.

8

I'm going to try to keep this short and to the point. This is the highest honor I can imagine for the U.S. Capitol Police and Metropolitan Police Department. I've been asked to talk with you about this medal, and what this medal means to me and our departments. And I will try to do my best. What I would like you to know that those who know me know me more of as a man of action than an expression.

16

So with that, when I was asked to be the liaison and represent the U.S. Capitol Police in this creation of this medal, I did not recognize the journey that I was embarking on. I immediately went back to my college days when I was working on my fine arts degree. And I started thinking of ideas. I sketched, I copied, I took photographs, and basically researched every gold

22

1 medal that you all have put forward.

2

Finally, I made the decision to leave my

3 office and to actually walk around the U.S. Capitol.

4 And when I took this walk, I really want to share with

5 you what I saw and basically how I began to look at it

6 again. As I walked around the Capitol, I forced myself

7 to relive two very difficult and emotional days of my

8 career, January 6 and April 2nd of 2021, when I lost

9 friends and colleagues in her defense.

10

To help you understand the honor conveyed

11 in the awarding of this medal, I'm going to try to ask

12 you to please stay play -- excuse me, please pay

13 special attention to obverse 02 and reverse 06-C. Here

14 you will relive my walk around the Capitol, a walk that

15 inspired the medal that you're reviewing today.

16

Here's what I saw. For obverse 02, the

17 east front of the Capitol, the Statue of Freedom faces

18 east, with the sun rising every morning to meter the

19 start of a new day. For dome symbol of democracy,

20 which has welcomed visitors from all over the world,

21 including current and past presidents, visiting heads

22 of states, and foreign dignitaries, as well as small

1 children visiting on school tours.

2

3 Inside the dome, the rotunda, which has  
4 hosted inaugurations, the lying in state of our  
5 leaders, and the lying in honor of four of my brothers  
6 who lost their lives in the actions of defending her.  
7 Above the flag waving in the wind at half-mast as we  
8 honor our fallen. I've seen this flag at half-mast  
9 more times than I would like to.

9

10 The medal includes the date of January 6,  
11 a date that will never be forgotten, the men and women  
12 of the U.S. Capitol and the Metropolitan Police  
13 Department. For the reverse of 06-C, the flags and  
14 badges. The flag represents the draped coffins of the  
15 lost members of law enforcement family. The U.S.  
16 Capitol Police badge with 1828 and the Metropolitan  
17 Police badge of 1861 represent the years the  
18 departments were established. The badges not only  
19 represent the departments which lost lives, but they  
20 also honor the departments which gave the largest  
21 response in the defense, the U.S. Capitol in her time  
22 of need.

22

The words "Honoring the service and

1 sacrifice of those who protect the U.S. Capitol." The  
2 simple but powerful words are from the bill authorizing  
3 the medal's creation. When a violent mob attacked the  
4 U.S. Capitol, officers didn't run, they didn't leave  
5 their posts, they stood their ground and they fulfilled  
6 their duty to defend the U.S. Capitol.

7  
8 In this service, three officers lost  
9 their lives in the days following the attack, and a  
10 fourth during the second attack in April. Heroes tend  
11 to emerge in times of need, and officers and agents of  
12 our two departments stepped forward to protect members  
13 of Congress, their staff when the need arose. They  
14 placed themselves between angry crowds and Members they  
15 were sworn to protect. Others prevented Members from  
16 heading towards angry crowds where they would have been  
17 assaulted.

18 These two medal designs belong to us.  
19 They were chosen by the chiefs of police, and they were  
20 reviewed and approved by the congressional committees  
21 and the Speaker of the House. They represented what we  
22 endured those two terrible days, truly -- and truly  
honor the men and women of the U.S. Capitol Police and

1 the Metropolitan Police Department.

2

I wish I could erase those two days in

3 2021 and reclaim the lives lost. I wish our

4 departments did not have to be tested in this manner.

5 I wish they had no need for these medals. But I assure

6 you they're well-earned and well-deserved. With them,

7 we seek to pay the tribute to the lives lost, to

8 acknowledge their injuries, both seen and unseen. And

9 that each of us have experience and hopefully provide

10 closure to events that none of us will ever forget.

11

I thank you each and every one of you for

12 allowing me to be here to speak with you. And I'll be

13 here to answer any questions. Thank you.

14

DR. BROWN: Thank you so much, sir. And

15 I would have to say to you something that was said to

16 me -- this is Lawrence Brown, the chair -- a number of

17 years ago as many of the members of the CCAC know I'm a

18 veteran of Vietnam. And I served as a veteran Vietnam

19 War for many decades. I really didn't say much about

20 that. But someone here actually made a comment to me

21 during one of the Veterans Day holidays that said

22 something to me that I will never forget.

1

They not only thanked me for my service,  
which many people do that, but they also said that it  
was as important then as it is now. And I, sir, want  
to thank you for your service, because it was as  
important then as it is now.

6

LT. WEIGHT: Thank you. I really  
appreciate that.

7

8

DR. BROWN: Turn now to members of the committee.  
Are there any technical or legal questions from the  
committee about this program or these designs of the  
Congressional Gold Medal before we begin our general  
discussion?

10

11

12

13

14

15

16

17

18

19

20

21

22

Then let us begin our consideration. As  
before, I would like to remind members of the committee  
to please try to keep your comments to 5 minutes and  
identify yourself prior to speaking. We will begin  
keeping track of time with my colleague over here,  
Jennifer. Additionally, if any members have questions  
or comments on any of the past-mentioned program,  
please refrain from asking those questions at this  
time.

22

MS. WARREN: Wait. Megan, did you go

1  
2 1 through the actual designs?

3 2

DR. BROWN: My apologies.

4  
5 3

MS. SULLIVAN: Just not yet, but I am  
6 4 ready to do so.

7 5

MS. WARREN: Okay. Sorry about that, Dr.  
8  
9 6 Brown. I just realized.

10  
11 7

DR. BROWN: My apologies. We jumped  
12 8 ahead. So, Megan, why don't you take that and go and  
13 9 then we will move to the next people?

14 10

MS. SULLIVAN: Absolutely. Absolutely.  
15  
16 11 All right. So we will move through the designs.

17 12

Design 1, additional design elements for this design

18 13

are olive branches along the border. Design 2 and 2-A

19 14

additionally feature the windows of the Capitol rotunda

20 15

on the border. And as Lieutenant Weight indicated,

21 16

Design 2 is the preferred design of the Speaker of the

22 17

House primary liaison, U.S. Capitol Police, and the

23 18

Metropolitan Police Department of D.C, Design 2-A.

24 19

Design 5 also features a strip of the  
25 20 interior border of the U.S. Capitol dome. Design 6.

26 21

Onto the reverse designs with Design 1, reverse design

27 22

2-A, reverse design 3, reverse design 4, and reverse

1 design 6, 6-A, 6-B and 6-C are all variations of the  
2 same design. And additionally feature an American  
3 flag. And design 6-C is the preferred design of the  
4 Speaker of the House, the primary liaison, the U.S.  
5 Capitol Police and the Metropolitan Police Department.  
6 Moving on to design 7 and design 8, design 9 and design  
7 10, and that completes the portfolio. Thank you.

8  
9 DR. BROWN: Thank you, Megan. And my  
10 apologies, ladies and gentlemen, I was so involved and  
11 felt the emotion at the time that I felt important to  
12 say something with respect to that. And I must tell  
13 you that -- and what I normally do my day job, they  
14 tell me to control my emotional intelligence. So I  
15 forgive you, not forgive me for in fact (inaudible)  
16 from that. So going back on the script now, let us  
17 begin the consideration.

18 And I would like to remind members again  
19 the 5 minutes. Additionally, if there are any members  
20 who have any questions or comments about the program  
21 itself, please let's defer until after we've completed  
22 the discussion. And I ask that also that you speak  
loud and remember to give -- state your name prior to

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

1 speaking. With that, let us begin with Sam.

2

MR. GILL: Thank you, Mr. Chairman. This

3 is Sam Gill. In reviewing these designs, I actually

4 was drawn both to obverse 2 and reverse 6-C. I would

5 not have made a different choice than Speaker, the

6 other liaisons. I think they're well, well done. And

7 it's going to make a beautiful, beautiful medal,

8 elegantly presented, nicely balanced. And I just had

9 no problem with those recommendations, sir. It's my

10 vote. Thank you, Mr. Chairman.

11

DR. BROWN: Thank you. Mary?

12

MS. LANNIN: This is Mary Lannin. I

13 agree with my colleague Sam Gill. I would also like to

14 mention that I thought that the opportunity for

15 texturing of both sides of this medal will really make

16 our choices of 2 and 6-C great? But I'd like to give a

17 shout-out to whoever designed number 5 with the

18 obverse. I thought that that presented itself with

19 some interesting textual presence. But I am willing to

20 go -- I'm more than willing to go with 2 and with 6-A.

21 Thank you, Mr. Chair.

22

DR. BROWN: Thank you. Turn to Donald.

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

1

MR. SCARINCI: I always -- Donald

2 Scarinci. I always support the recipient of the  
3 stakeholders in Congressional Gold Medals because I  
4 think that's what makes these medals so interesting as  
5 a part of American history and so collectible for the  
6 bronze versions of the medals that makes available to  
7 the general public. It's the concept that the  
8 recipient has looked at it and has made a determination  
9 that this design is the design that they like on the  
10 medal that honors them.

11

12 In this case, now I understand why it is  
13 such a good design when I hear about the lieutenant's  
14 art history background. So you certainly used that  
15 background for America.

16

MR. WEIGHT: Thank you.

17

18 MR. SCARINCI: And, you know, and in this  
19 case, a very important piece of American history being  
20 commemorated and honored by this medal. And I have  
21 many friends who were in the Capitol that day. And so  
22 it's a little more emotional for me. And I, you know,  
I certainly honor you and all of your colleagues for  
your service and you are truly American heroes. Thank

1 you.

2

3 DR. BROWN: Thank you. Let's turn to  
4 Mike.

4

5 MR. MORAN: Thank you, Dr. Brown. I want  
6 to --

6

7 MS. WARREN: Name?

7

8 MR. MORAN: Mike Moran. So I get it  
9 there. I was thinking about what I was going to say  
10 here. I respect the choice for number 2 for the  
11 obverse. I will be giving it my fullest thought. But  
12 I also want to point out the same thing as Mary said  
13 about number 5, it is a good design. I particularly  
14 like the closer view of the dome because it's got a  
15 little more of rough context. But don't be fooled by  
16 it, it will show up well on a medal. I like it. I'll  
17 be giving it equal amount of votes.

17

18 As to the reverse, I have to admit I've  
19 never seen a close up of that statue. On top of the  
20 dome, and all I can say is thank God I haven't because  
21 that thing ugly, grotesque. And as a result, that's  
22 still grotesque. It really is. I cannot really  
consider any of those designs regardless of how good

1 they would be. I'm going to go with the recommendation  
2 here with 6-C on this as good as any of the others.  
3 That's where my votes would be in this. So, thank you.

4

DR. BROWN: Thank you so much. Dr.  
5 Fuller?

6

DR. FULLER: Thank you so much. This Dr.  
7 Harcourt Fuller. I will go with obverse 2 and reverse  
8 6-C. I would also like to mention reverse 10. I think  
9 that it represents all of the different elements that  
10 the officer pointed out as well with respect to  
11 honoring the various stakeholders and those who  
12 respond. But I will go with obverse 2 and reverse 6-C.

13

And Officer, I'd like to say thank you so  
14 much for your service and for protecting this nation.  
15 We really, really appreciate you and every other  
16 officer who took the (inaudible) such. Thank you so  
17 much.

18

MR. WEIGHT: Thank you. You're welcome.

19

DR. BROWN: Thank you. Turning now to  
20 Robin.

21

MS. SALMON: Thank you, Dr. Brown. This  
22 is Robin Salmon. I also was attracted to obverse 5 for

Page 70

Page 70

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

1 the same reasons given previously. I liked the more --  
2 excuse me, the closer aspect of the Capitol Dome and  
3 the opportunity for texture. However, obverse 2 is  
4 powerful and beautiful. And I would certainly not go  
5 against that.

6

Reverse 6-C also is a lovely design. And

7 it's opportunity as well for adding texture and

8 movement. The contrasting lines also appealed to me.

9 And I also will go with that one. Thank you very much.

10

DR. BROWN: Thank you so much. Let's

11 turn to Dennis.

12

MR. TUCKER: Thank you, Mr. Chair. This

13 is Dennis Tucker. Lieutenant, thanks to you, and to

14 your brothers and sisters who have served. I agree

15 that the obverse (inaudible) is a very strong choice.

16 It's a beautiful design. The strength of reverse 6-C

17 is the boldness of the shields and prominence of the

18 U.S. flag. I think that's very good design as well.

19 The merits of this Congressional Gold Medal are

20 unquestioned. And we often, you know, Congress issues

21 Congressional Gold Medals for celebrities, for athletes

22 and entertainers, network personalities who have done

1  
2 1 charitable works and other things that bring to the  
3 2 attention of the nation.

4 3

5 So the circumstances that led to the  
6 4 authorization of this medal, and such unusual gravity  
7 5 and such solemn gravity, that it can feel strange to  
8 6 discuss the medal from an artistic input. But  
9 7 important medals deserve great and lasting art. I  
10 8 think we'll get that if we go with the designs that  
11 9 you've chosen. But I would also like to bring  
12 10 attention to reverse 10 as Dr. Fuller mentioned.

13 11

14 I am curious to hear what our liaison --  
15 12 thought of this reverse design. To me, it made me  
16 13 think of Benedetto Pistrucci's richly detailed Waterloo  
17 14 medal, and its use of allegory and also the rich detail  
18 15 that William Lyon and other great British artists  
19 16 brought to medalic art. I do think the 6-C is very --  
20 17 it's a good design. And -- but I'm curious to hear  
21 18 what were our liaison's thoughts on reverse 10.

22 19

23 MR. WEIGHT: It was appreciated. I have  
24 20 to say that all of them were actually appreciated. You  
25 21 know, we sat, we talked, we went through. The truth  
26 22 is, is that sometimes you give too many designs, it's

1 hard to focus on one. I think the reason that we've  
2 come to where we are, at least with the liaisons on the  
3 direction that we're going, is because there were  
4 discussions back and forth, and just a little bit more  
5 creation. And I mean, we're working with multiple  
6 police departments, committees, as well as the Speaker,  
7 and then multiple chiefs.

8  
9 I think in all honesty, where obverse 2  
10 and reverse 6-C come from, is honestly a very good  
11 blend of all of them. And not to discredit any of  
12 Joe's artists and what they came up with. I think that  
13 sometimes it's there might be a little too many  
14 options. And so we end up falling towards more of what  
15 we know in law enforcement. We know police badges. We  
16 know, you know, we know the police badges, we know the  
17 flag for the U.S. Capitol Police as well as  
18 Metropolitan. I mean, everybody in here knows the  
19 dome. And if you don't know the rotunda, let me know.  
20 I will be more than happy to take you through.

21 MR. van ALFEN: Chair, can I double down  
22 on something? I'll check it, okay?

MS. WARREN: Let's wait until the end of

1 --

2

3 MR. TUCKER: Oh, yeah. I'm sorry. Thank  
4 you, Lieutenant. That's good commentary, and I think  
5 both designs are excellent. This is going to make a  
6 wonderful medal.

6

7 MR. WEIGHT: Thank you.

7

8 DR. BROWN: Thank you so much, Dennis.  
9 Let's now turn to Dean.

9

10 MR. KOTLOWSKI: Thank you, Mr. Chairman.  
11 This is Dean Kotlowski speaking. Lieutenant Weight,  
12 thank you for your service and for your heroism with  
13 your colleagues. I am going to go with the designs  
14 that you would -- speaker, Metropolitan Police have  
15 identified. I am unable to get away from the emotion  
16 of the moment and the preferences that you've  
17 indicated. I think that they will result in great art  
18 and a great medal. I very much appreciated what  
19 Chairman Brown said about service to the country in  
20 general.

20

21 I'll give you a little sense of where my  
22 emotion is coming from here. It's in no way comparable  
to what you went through and what your colleagues went

1 through. But I did a lot of research over the years at  
2 the Library of Congress, I virtually lived there. I  
3 think that's the same -- that's the same Capitol Hill  
4 Police force.

5  
6 MR. WEIGHT: It is.

7 MR. KOTLOWSKI: So I got to meet some of  
8 those folks and know them and appreciate their service.  
9 And the other thing is the aftermath of January 6, I  
10 have periodically taken out the copy of the oath that I  
11 took when I became a member of the CCAC. Just  
12 basically the same oath that federal officials take. I  
13 think it's the same oath everyone takes except for the  
14 President of United States, the same oath as Kamala  
15 Harris took. And we were all -- we all take an oath to  
16 defend the Constitution of United States. So it has  
17 special meaning I think for all of us here. I'll close  
18 my comments.

19 DR. BROWN: Thank you so much, Dean.  
20 Let's turn to Peter.

21 MR. van ALFEN: Thank you Dr. Brown.  
22 This is Peter van Alfen. Lieutenant, I just really  
want to thank you for your words this morning. It

Page 75

Page 75

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

1 really does score things (inaudible). I mean really  
2 also as far as the importance of this medal,  
3 remembering and all of that. And I'm more than happy  
4 to support all this in achievement with 6-C. Number 2  
5 I think has an elegant, striking design. And I really  
6 like the (inaudible) border particularly edge for the  
7 (inaudible) has a great deal design. I'm very happy to  
8 support obverse 6-C I think of reverse is that one does  
9 have movements of the flag, which I do quite like and  
10 the badges as subsequent are very representative of the  
11 (inaudible). So, with that, I thank you.

12

DR. BROWN: Thank you. Let's turn to

13 Art.

14

MR. BERNSTEIN: Hello, this is Art

15 Bernstein. Lieutenant, I'd like to add my appreciation  
16 to that of my colleagues. So many have been here. And  
17 I appreciate the role that you serve in the day job as  
18 well as the work that did this medal, with this medal.  
19 I also support obverse 2 for all the reasons that are  
20 stated, and I'm happy to go with design 6-C on the  
21 reverse.

22

I was attracted to the latter grouping 7,

1 8, 9, and 10, with the Apotheosis of Washington. I  
2 thought there was a certain grandeur in that design.  
3 And I liked the fact that the badges were aligned.  
4 They were parallel to each other, whereas in all the  
5 other designs, the badges were at different angles.  
6 But I certainly accept the recommendation and  
7 appreciate that change.

8  
9 DR. BROWN: Thank you so much. As chair,  
10 I also want to say that your recommendations resonate  
11 with me. So I will provide my votes in that direction.  
12 Are there any additional comments or motions from the  
13 members at this time? Joe?

14 MR. MENNA: This is Joe Menna. I just  
15 wanted to say regarding the committee images that  
16 underscoring the special nature -- or underscoring the  
17 importance of this medal, the uniqueness of it,  
18 repeating a motif that we just did on a medal for  
19 Brumidi within the past (inaudible).

20 MR. WEIGHT: Even longer.

21 MR. MENNA: Yeah, we did a -- we did a  
22 medal memorializing the interior of the Capitol Hill.  
I think it would be to allude the importance of this

Page 77

Page 77

1  
2 1 medal, I think this medal presents with the same kind  
3 2 of clarity that goes in 9/11, maybe (inaudible)  
4 3 history, we equally consider more (inaudible). There's  
5 4 a certain design necessitate what designs -- the  
6 5 designs place themselves, I think Brumidi, because  
7 6 Brumidi designs, beautiful as they are, that are part  
8 7 of interactive dialogue that we had with Lieutenant and  
9 8 others in police. But I would just consider that  
10 9 possible. Thank you.

11 10

DR. BROWN: Are there any additional

12

11 comments, either from Megan, Boneza or from Lieutenant

13

12 Weight that you want to -- thank you again for your

14

13 service. And thank you also the Mint staff for

15

14 presenting to us what we have in front of us now. Are

16

15 they any other further discussion?

17

16

18

(No audible response)

19

17

DR. BROWN: Hearing none, committee will

20

18 now score the obverse or reverse candidate designs for

21

19 Congressional Gold Medals to the United States Capitol

20 Police and those protecting the U.S. Capitol on January

22

21 6. Each of you in fact you have your score sheet. And

22 Robin, do you have your score sheet, I'm assuming in

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

1 front of you, please provide the score to Greg Weinman.  
2 We will take a 5-minute break for the scoring and the  
3 tally.  
4

MS. WARREN: And Pam, please, if you  
5 could, close and then start again in 5 minutes. Thank  
6 you. Perfect. Thank you.  
7

(Recess)

8  
9  
10 DR. BROWN: We are back. I recognize  
11 Greg Weinman, counsel to the CCAC, to present the  
12 results from the scoring sheet.  
13

14 MR. WEINMAN: Thank you, Dr. Brown. Once  
15 again 11 members present, but potential score is 33  
16 points. (Inaudible). Obverse 1 received a score of  
17 two. Obverse 2 received a perfect score of 33. 2-A  
18 received a score of three. Obverse 5 received the  
19 score of 8, and obverse 6 received the score of three.  
20

Moving on to the reverse. Reverse 1  
21 received one point. Reverse 2-A received -- I'm sorry,  
22 correction. Reverse 1 received three points. Reverse  
2-A received three points. Reverse 3 received the  
score of one point. Reverse 4 received the score of  
one point. Reverse 6 received the score of two points.

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

1 Reverse 6-A received the score of two points.

2

Reverse 6B received the score of two

3 points. Reverse 6-C received the perfect score of 33

4 points. Reverse 7 received the score of four points.

5 Reverse 8 received the score of two points. Reverse 9

6 received the score of 10 points. And Reverse 10

7 received 10 points.

8

I may have -- going back to the top, I  
9 apologize. I think computer glitch here. Reverse 1  
10 received one point.

11

DR. BROWN: Thank you so much, Greg. Are

12 there any motions?

13

MR. BERNSTEIN: This is Art Bernstein. I  
14 move that we record a unanimous vote for the two top  
15 vote getters that each received 33 points.

16

MR. SCARINCI: I second the motion,  
17 Donald Scarinci.

18

DR. BROWN: Any further debate?

19

(No audible response)

20

DR. BROWN: The full discussion has  
21 concluded. I will call the question. All those in  
22 favor, signify by saying aye.

1  
2  
3  
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

SPEAKERS: Aye.

DR. BROWN: Opposed?

MS. SALMON: Aye.

DR. BROWN: It appears the motion has passed. Are there any further motions? If there are none, if all discussion has concluded, then we will go into recess. And we will return at 12:30.

MS. WARREN: All right. So Court

Reporter, we will be back on about a little bit before 12:30. Pam, you can stop the recording and then we'll start at 12:30. And we will be back on then.

REPORTER: Just for clarity, it was Robin Salmon who opposed, that's correct?

MS. WARREN: No, she said yes. But she said it late.

MS. SALMON: Unanimous.

MS. WARREN: It was unanimous.

REPORTER: Okay.

MS. WARREN: Dr. Brown just talks a little too quick and then and Robin has to unmute herself so it takes a second, so.

REPORTER: I see. Okay. Thank you.

1

MS. WARREN: You're welcome. Okay. So we're in recess now. Thank you.

3

(Recess)

4

5

MS. WARREN: Court Reporter, you're good to go, correct?

6

REPORTER: I am recording now.

7

8

MS. WARREN: Great. And Dr. Brown, it's to you.

9

DR. BROWN: Good afternoon once again. We have all returned from I am sure a nutritious lunch. We now turn to Megan, our Senior Program Manager of the Mint's Office of Design Method, who will present the reverse candidate designs for the 2024 American Innovation Dollar coin honoring innovations in Illinois and Alabama. The first portfolio to be considered on the reverse candidate designs for Illinois for the 2024 American Innovation Dollar coin. Megan?

18

MS. SULLIVAN: Thank you very much.

19

20

REPORTER: Megan, this is the court reporter. Can you please raise your volume?

21

MS. SULLIVAN: Is this better?

22

REPORTER: Just speak -- can you speak

1 louder?

2

3 MS. SULLIVAN: Yeah, I will do what I  
4 can. I am recovering from COVID. So I only have so  
5 much voice. I apologize.

6

7 REPORTER: Okay.

8

9 MS. SULLIVAN: Put headphones on if that  
10 helps. Public Law 115-197, The American Innovation  
11 Dollar Coin Act requires the Secretary of the Treasury  
12 to mint and issue \$1 coins with a reverse design  
13 honoring innovation or innovators from each of the 50  
14 states, the territories and the District of Columbia.  
15 In accordance with the Act, the Mint worked with  
16 governors of the states being honored in 2024 to  
17 develop design concepts for the coins.

18

19 These concepts have been approved by the  
20 Secretary of the Treasury. The first two states to be  
21 honored in 2024, Illinois and Alabama are presented  
22 here. The next two states, Maine and Missouri will be  
presented later in 2022. The governors were asked to  
propose from one to three design concepts and artists  
created designs based on all concepts proposed and  
subsequently approved by the Secretary. The advisory

1 committees are not obligated to choose a theme and then  
2 select a design from that theme. Instead, they can  
3 recommend the design they believe will create the best  
4 coin. The states that feel strongly about a particular  
5 theme may choose to submit only one theme. Others  
6 choose to highlight the variety of innovations or  
7 innovators tied to their state.

8

The Mint worked with liaisons and experts  
9 from each state in developing the following candidate  
10 designs. The obverse design for this program will  
11 remain the same as in previous years and will contain a  
12 unique gear-shaped privy mark to distinguish this  
13 year's coin.

14

On the phone with us today is Lee LoBue,  
15 Deputy Chief of Staff for Executive Appointments and  
16 Agency Personnel, Office of Illinois Governor JB  
17 Pritzker. Lee, would you like to say a few words?

18

MR. LOBUE: Hi, can everyone hear me  
19 okay?

20

REPORTER: Yes.

21

MR. LOBUE: Great. Thank you. My name  
22 is Lee LoBue. For the Court Reporter, L-e-e L-o-B-u-e,

1 with the Office of Illinois Governor JB Pritzker.

2

It's my pleasure to join today on behalf

3 of Governor Pritzker's office as the committee reviews

4 designs for Illinois 2024 American innovation \$1 coin.

5 Throughout this process, numerous worthy concepts

6 showcasing notable Illinois innovations and innovators

7 were considered during the process. The preferred

8 innovation concept to emerge was that of the steel

9 plow, which will be in the presentation two today I

10 believe.

11

From the first steel plow by Illinois

12 blacksmith John Lane in 1833 to John Deere perfecting

13 the design here in 1837, the introduction of the steel

14 plow was literally groundbreaking. This innovation

15 revolutionized farming, helping spark a migration to

16 the Midwest, and the beginning of the Industrial Age in

17 agriculture.

18

Illinois steel plow were firmly planted

19 at the center of it all. And today, Illinois continues

20 to be an innovation hub and leader in the agricultural

21 industry. For this reason, that is why the steel plow

22 concept is the preferred choice of Governor Pritzker

1 and for the State of Illinois.

2  
3 Thank you for the invitation to join  
4 today. And I welcome any questions or feedback I can  
5 provide additionally. Thank you.

6 MS. SULLIVAN: Right into the design.  
7 Beginning with the concept of the steel plow. As  
8 Americans migrated to the Midwestern United States in  
9 the early 1800s, the land they encountered was covered  
10 with grassland prairies that proved challenging to  
11 plow. In settling this land, they found that the  
12 wooden plows that easily cut through the sandy soil in  
13 the Eastern United States became stuck in the dense  
14 Midwestern soil.

15 One such settler was blacksmith John  
16 Lane, who moved from his native New England to Homer  
17 Township, Illinois. Lane is credited as one of the  
18 first manufacturers of the steel plow. Lane was one of  
19 a number of plow-makers during this era in the  
20 Midwestern United States. The steel plow was first  
21 made commercially successful in 1837 by John Deere in  
22 Grand Detour, Illinois.

The steel plow has had important and

1 wide-ranging effects, sparking both the migration of  
2 Americans to the Midwest throughout the 1800s and  
3 marking the beginning of the Industrial Age in  
4 agriculture. Required inscriptions are "UNITED STATES  
5 OF AMERICA" and "ILLINOIS".  
6

7 Then on to the design, just to note, the  
8 Mint is aware that further corrections will be  
9 necessary for several of these designs to bring  
10 contemporary buildings, clothes, farm equipment into  
11 harmony. Should any of these designs move forward in  
12 the process as a recommended design, the Mint will  
13 continue to work with experts in Illinois history to  
14 make those corrections. And I'll point out those  
15 designs as we get to them.

16 Okay. So design number 1. Design 1  
17 features a large steel plow blade affixed to a right-  
18 handed beam and braces. Behind the plow is a stand of  
19 big Bluestem prairie grass and field of soil below.  
20 The inscription "STEEL PLOW" rounds out the design.

21 Design number 2. Design number 2 shows a  
22 classic steel plow in the foreground with an Illinois  
farmer and his farm in the background and shows the

1 inscription "STEEL PLOW" above. It's one of the  
2 (inaudible) designs that would be needed.

3

4 Design 3. Design 3 features a steel plow  
5 filling farmland with native Illinois prairie grasses  
6 on the right. The inscription "STEEL PLOW" sits below  
7 the composition.

7

8 Design 4 depicts a farmer plowing his  
9 field with the morning sun at his back.

10 Design 5 features an early example of a  
11 smooth polished steel plow share and moldboard. The  
12 design also features the -- also includes the  
13 inscription "STEEL PLOW".

13

14 Design 6-A and 6-B present a farmer  
15 figure in overalls driving a walking plow pulled by a  
16 pair of large draft horses. The plowed field stretches  
17 into the foreground. An arched shock of wheat frames  
18 design 6-B. The inscription "STEEL PLOW" appears above  
19 the plow. And these designs also would have to be  
20 updated.

20

21 And design 7 features a stylized close up  
22 frontal view of a steel plow cutting the soil in a  
field with a windmill on the horizon. The inscription

1 "STEEL PLOW" appears at the rim of the design. Moving  
2 to the second concept, the Eder-Berry biopsy  
3 attachment. Dr. Leonidas H. Berry was an innovator in  
4 medicine and public health whose practice and teachings  
5 were the cutting edge of gastropic procedures that led  
6 to advancements in the early detection of gastric  
7 cancers and other gastrointestinal diseases.

8  
9 Dr. Berry began his career in  
10 gastroenterology in an all-Black hospital in Chicago,  
11 Illinois. In 1937, after studying under gastroscope  
12 inventor Dr. Rudolph Schindler, Dr. Berry opened his  
13 own clinic using a Wolf-Schindler scope. It is likely  
14 that Dr. Berry was the first African-American to  
15 practice gastroscopy using this model during the time  
16 of segregated medicine.

17 Dr. Berry invented the Eder-Berry biopsy  
18 attachment for the gastroscope in 1955, allowing  
19 doctors to more safely and effectively collect tissue  
20 from the upper digestive system. The Eder-Berry biopsy  
21 attachment made the gastroscope the first direct vision  
22 suction instrument used for taking tissue samples  
during gastroscopic examination. The suction

1 instrument was especially useful for widespread stomach  
2 lesions characteristic of conditions such as gastritis,  
3 granulomatous lesions of the stomach, and sarcoidosis.  
4

5 Design number 8 presents the Eder-Palmer  
6 gastroscope equipped with the Eder-Berry biopsy  
7 attachment. The inscription "EDER-BERRY BIOPSY  
8 ATTACHMENT" rounds out the design.

9 Design 9 shows the side-view of the Eder-  
10 Palmer gastroscope with Eder-Berry biopsy attachment.  
11 The design features a textured border and with infused  
12 text and the inscription "EDER-BERRY BIOPSY  
13 ATTACHMENT".

14 Design 10 displays a side-view of the  
15 Eder-Palmer gastroscope with Eder-Berry biopsy  
16 attachment over a textured stomach. The inscription  
17 "EDER-BERRY BIOPSY ATTACHMENT" sit above the stomach.

18 Design 11 depicts a stomach being treated  
19 with a gastroscope. And incused starburst represents  
20 the spirit of invention and the inscription "EDER-BERRY  
21 BIOPSY ATTACHMENT" rounds out the design.

22 Design 12 shows the Eder-Palmer  
gastroscope with the Eder-Berry biopsy attachment

1 connected and shown in the foreground. The additional  
2 inscription "EDER-BERRY BIOPSY ATTACHMENT" is included.

3

4 Design 13 features a cutaway view of the  
5 esophagus and stomach illustrating the Eder-Berry  
6 biopsy attachment in use. The inscription "EDER-BERRY  
7 BIOPSY ATTACHMENT" appears to the right.

8

9 Design 14 shows the hands of Dr. Leonidas  
10 H. Berry holding a gastroscope with the Eder-Berry  
11 biopsy attachment. The inscription "EDER-BERRY BIOPSY  
12 ATTACHMENT" sits in the center. And that completes the  
13 portfolio before us.

14

15 DR. BROWN: Thank you so much. Are there  
16 any technical or legal questions from the committee  
17 about this program or the designs of the Illinois 2024  
18 American Innovation Dollar Coin before we begin our  
19 general discussion?

20

21 MR. MORAN: Maybe it's over here, my name  
22 is Mike Moran, for a couple of questions. There you  
23 said for 6-A, 6-B, a pair of horses, but I only see  
24 one. And they also mention I would say a like the  
25 designs that would be asking the questions. There will  
26 be some updates required. Joe, can you answer a couple

1 of those updates be on this one?

2

3 MR. MENNA: This is Joe Menna, at this  
4 point actually I can't. I'm ignorant about it too.

4

5 MR. MORAN: I understood number 2, and  
6 why they did it there. I can't see it here.

6

7 MR. MENNA: This is Joe again. Sometimes  
8 the technicalities of equipment, machinery and stuff in  
9 order to fully be faithful to the stakeholders and the  
10 citizens of the state, we need a little like time to  
11 add -- the composition that we're presenting the case,  
12 detail to be as accurate as possible, it actually takes  
13 extra time to take it -- to do it.

13

14 MR. MORAN: Maybe it's a bit of overalls,  
15 actually there was something like it, (inaudible).

15

16 MR. EVANS: This is Russ Evans. That is  
17 correct. The overalls place the design in the 20th  
18 century, whereas the plows in several designs place it  
19 in the 19th century. So the clothing in 6-A would need  
20 to be updated. And also in design 02, the buildings  
21 are not contemporary with the plow in the foreground  
22 and the overalls.

22

MR. SCARINCI: So -- I'm sorry, Donald

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

1 Scarinci. So the governor's office is recommending 6-A  
2 or 6, or 6-B, is that correct? Did I hear that  
3 correctly? Preference of the governor is --  
4  
5

MR. LOBUE: Oh. The preference of the --  
6  
7 sorry. No preference of design was shared, just a  
8 preference of the concept. So, any plow.  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22

MR. SCARINCI: So, any plow. Okay. Was  
8 there any expression as to -- so there is no more  
9 detailed direction that we can get?  
10  
11  
12

MR. LOBUE: Okay.

11

DR. BROWN: Your questions?

12

MS. LANNIN: Mary Lannin. And I have a  
13 question. Do the governor's office prefer the plow  
14 over the medical innovation?  
15

15

UNIDENTIFIED SPEAKER: Yes.

16

MR. LOBUE: Yes, that is correct.

17

DR. FULLER: Question, Harcourt Fuller.  
18 So are we considering both? Or either? Just like some  
19 clarity on it?  
20

20

DR. BROWN: Megan, do you want to read  
21 your instructions again? I think that it's a good  
22 question. This is Lawrence Brown. What I remember

1 from Megan's instruction specifically, advisory  
2 committees are not obligated to choose a theme, and  
3 then select a design from that theme.  
4

MS. SULLIVAN: That is correct. You are  
5 -- I will read that part again. The advisory -- excuse  
6 me, the advisory committees are not obligated to choose  
7 a theme, and then select a design from that theme.  
8 Instead, you can recommend the design that you believe  
9 will create the best coin. So you could -- so to  
10 simplify, you can look at both themes and make your  
11 decision based on basically what would create the best  
12 coin.  
13

MR. MORAN: This is Mike Moran. Harcourt  
14 we struggle with this, been here several times. And I  
15 think the soundest way to put it is that art make the  
16 choice for you.  
17

DR. FULLER: Okay. Thank you.  
18

DR. BROWN: Any other questions? This is  
19 Lawrence Brown. I do have a question. I'm sort of  
20 curious of that the state of Illinois is recommending a  
21 particular theme. I think it would be useful to get an  
22 understanding what went into the conversations with

1 respect to the medical theme that for example have in  
2 front of us for consideration.

3

MS. SULLIVAN: Lee, can you speak to the  
4 discussions that you had at all?

5

MR. LOBUE: There were a number of  
6 concepts shared. And I apologize, I -- the point  
7 person from our office leading up to this recently  
8 departed. I was part of the initial committee of our  
9 team to review various options. She had provided  
10 feedback with the U.S. Mint Staff and provided  
11 contextual details along with conversations with the  
12 state historian and museum staff.

13

I was provided with the correspondence  
14 and that up to that point that it was shared that this  
15 concept, while both were reviewed, that the preference  
16 of the two was the steel plow. I'd be happy to have  
17 further discussions with Mint staff and also on  
18 individual designs of the concept to bring back to the  
19 Governor for further discussion and if there's a  
20 preference of individual design, but this is the  
21 information that was shared with me. And I do  
22 apologize, I can't speak directly to all past

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

1 conversations leading up to selecting these two  
2 concepts and the preference of the one over the other.  
3  
4

DR. BROWN: Thank you so much. Are there  
4 any other questions for any other members of the  
5 committee?

6  
7  
8 (No audible response)

9  
10 DR. BROWN: Hearing none, then let us  
11 begin our consideration. Once again, I'd like to  
12 remind members to please try to keep our comments --

13 UNIDENTIFIED SPEAKER: Can we hear  
14 someone?

15 UNIDENTIFIED SPEAKER: Yes.

16  
17 DR. BROWN: -- please try to keep our  
18 comments to 5 minutes. We'll be keeping track of time  
19 and will indicate when the time is up. And just, if  
20 any member have questions or comments on any aspect of  
21 the program, please refrain from asking or discussing  
22 these items as there will be, again, an opportunity at  
the end of our considerations. I ask that we all speak  
loud enough in order for that to be heard through the  
microphones, and that we state our names before we  
begin to speak.

1  
2 1

We will begin. And this time, my

3  
4 2 colleagues, I am taking the prerogative of the chair,5  
6 3 taking the prerogative of the chair because of the fact7  
8 4 that I think this is a wonderful opportunity to revisit9  
10 5 in some ways some aspects of conversations that have11  
12 6 been clearly discussed quite extensively on this13  
14 7 committee. I'm doing so because of the fact that15  
16 8 having served on this committee, and I'm on the clock,17  
18 9 still 5 minutes. Having served on this committee, and19  
20 10 I've seen some of the medical-related and they've been21  
22 11 very few.12  
13 12

And in this case, in this one, I actually

14  
15 13 did a little bit more homework. And I want to thank16  
17 14 Megan for adding the additional information that she18  
19 15 provided. For that reason, I must confess that when I20  
21 16 think about what we are here in United States today in22  
23 17 2022, without the fact this innovation we probably24  
25 18 would not have the innovations that in fact resulted in26  
27 19 reduction in colon cancer, reduction in cancers of the28  
29 20 upper GI tract. These are things that are phenomenal,30  
31 21 in fact that have resulted, and prescriptions by the32  
33 22 Public Health Service, that why the colonoscopy is an

1 important prevention for those of us observing.

2

3 Now, I do agree that the design is  
4 important for us on this committee. I do think we in  
5 fact have an opportunity to talk about also the story.  
6 In this case, this is not only an African-American  
7 physician who has had the experience that Megan has  
8 shared. He also was the first African-American  
9 physician to be on as an attending at Cook County  
10 Hospital. For those of us who don't know, Cook County  
11 Hospital is the largest public hospital in United  
12 States. And he in fact was instrumental in using this  
13 innovation to in fact provide a way to make a diagnosis  
14 for communities that could not otherwise pay for.

14

15 Now, I do recognize that when I look at  
16 all the designs, the one that actually motivates me  
17 more is actually design -- the very last one, that  
18 would be design 14. And I do that from the standpoint  
19 is that you can actually see the hands. And actually  
20 the way in which it's been handled is consistent with  
21 what a gastroenterologist would do now to do a biopsy.

21

22 So as much as I defer to all of you,  
esteemed members of the CCAC, in terms of the design,

1 for telling the story with respect to this innovation,  
2 for not just the state of Illinois, but for these  
3 United States is so important. Thank you.

4

I will now turn to Dr. Fuller.

5

6 DR. FULLER: Thank you, Dr. Brown. This  
7 is Harcourt Fuller. I guess I also wanted to say if --  
8 and I don't know if this is permissible, but I -- well,  
9 first of all, I thank you for that perspective. I did  
10 have a couple of these designs that I like. But I  
11 would go with 14 and I wanted to know if I could yield  
12 my time to you if you had anything else to say about  
13 it. I don't know if you had more about the story about  
14 this, I would be happy to yield my time if that is  
15 permissible. But if not, I would be happy to go with  
16 14 based on the education that you've just provided to  
17 us. Thank you.

17

18 DR. BROWN: Thank you for the offer. I  
19 really appreciate it. I think that we can move on to  
20 the next member of our committee. And thank you again  
21 so much. So we want to move now to Peter.

21

22 MR. van ALFEN: Thank you, Dr. Brown. I  
have no doubt that the Eder-Berry biopsy attachment is

1 significant medical treatment and save countless lives  
2 through (inaudible) medical prognosis, research and so  
3 forth.

4  
5 My concern however, with this as a  
6 concept is that it seems that it's something that would  
7 be -- that most of the population in this country will  
8 probably have to Google to try to figure out what in  
9 fact it is about the significance. A steel plow seems  
10 a little bit more obvious. And while I also think that  
11 some of the representations I actually attached to this  
12 representative here are actually quite interesting. I,  
13 this case, happy to support Governor Pritzker's  
14 suggestion, concept of the steel plow, and design  
15 number 6, or 6-A, and 6-B, which I think are little  
16 quite strong designs. I really like the curvature of  
17 the earth. I like the power of this design. And also  
18 relative simplicity. 6-A I think would be a little  
19 better, even though I like the top frame, this design  
20 element. I think that the material will loss something  
21 the size of a quarter.

22 So my preference in this case would be 6-  
A although I certainly -- support to Eder-Berry biopsy

1 attachment designs as well. So thank you.

2

DR. BROWN: Thank you. Mary?

3

MS. LANNIN: Mary Lannin. This is  
4 interesting. I'm a daughter of a surgeon who  
5 undoubtedly used this device, because my dad did a lot  
6 of surgery over the 40 years of practice. This is a  
7 tough one. I understand how important it is to the  
8 general population that we have medical advances. I  
9 can see Peter's viewpoint which is articulated nicely,  
10 which is more of us are certainly going to recognize a  
11 steel plow in that we all eat, and not all of us are  
12 going to have to have, you know, gastro, you know,  
13 anything examined.

14

In terms of if we worked with what the  
15 Governor -- the theme that he appreciated, I can see 6-  
16 A, but actually my favorite one was number 1. If we  
17 can get back to that, Megan, or whoever's operating  
18 those, that's clean to me. It's sort of like  
19 civilization meets the prairie. And that's how we got  
20 more farmland. And so it's not necessary to know  
21 that's grass, it could be wheat, it could be anything.  
22 But that shows the device absolutely doing what it

1  
2 1 should do. It gets away from the problem of matching  
3 2 the overalls. If we do one horse, two horses for a  
4 3 plow, I just think that that's a really beautiful  
5 4 design.

6 5

I also liked number 3 in the plow series.

7  
8 6 That I thought was, if you didn't know it was a plow,  
9 7 you certainly do now by reading that. For both of the  
10 8 designs, I would put my choice behind number 1 for the  
11 9 plow, and behind number 14, if we went with the medical  
12 10 device. Thank you very much.

13 11

14 DR. BROWN: Art?

15 12

MR. BERNSTEIN: Thank you. This is Art

16 13 Bernstein. Dr. Brown, I was really moved by your  
17 14 comments. And I came into this meeting not liking the  
18 15 designs for the gastroscope. And I now appreciate --  
19 16 that's the value of these meetings. So I now have a  
20 17 greater appreciation for why this would be a worthwhile  
21 18 design. So thank you for sharing that.

22 19

23 And I would agree with you that if we go  
24 20 with the gastroscope design, I think number 14 is the  
25 21 best. Number 8, I also like both of those designs,  
26 22 show a doctor's hands, which I think give some

1 perspective to what this is. I know this is one -- I  
2 think design number 12 where there are no hands, I  
3 couldn't tell, it actually -- I thought that was the  
4 International Space Station. And I think the hands add  
5 a lot of perspective. So I would agree with you on the  
6 choice number 14.

7  
8 If we decided to go with the plow, I was  
9 not inclined to go with the designs that had a bunch of  
10 other stuff besides the plow. I didn't want to  
11 celebrate some husky farmer or a farmhouse and so I was  
12 attracted to the designs that just add the plow, I  
13 could think that would be number 1, number 5, and  
14 number 7. And I thought number 7 had the added feature  
15 of what I think are meant to be screws. As part of the  
16 equipment looks like, those are two screws on the  
17 border.

18 MS. LANNIN: Oh, I see. Yeah.

19 MR. BERNSTEIN: I thought was an  
20 interesting part of the technology. Thank you.

21 DR. BROWN: Thank you. Mike?

22 MR. MORAN: And Dr. Brown, this is Mike  
Moran. I had three that I liked in the plow. And

1  
2 1 again, I felt like I'm not in a position to judge the  
3 2 technologies and relative merits through technologies  
4 3 and I won't. I liked both of the 6s, although I think  
5 4 that 6-A is a little cleaner and shows the curvature of  
6 5 the earth distinctly, it missed them in 6-B, but  
7 6 they're both good. And I will make a motion we finish  
8 7 the discussion and we combine 6-A and 6-B for the  
9 8 voting and then come back if it is the winner and  
10 9 decide between A and B.

11 10

I also liked 7, that's very dynamic. I

12

11 like the composition of the plow ground on the one side

13

12 and virgin soil on the other side. Those are my

14

13 favorites.

15

14

16

DR. BROWN: Thank you. Sam?

17

15

18

MR. GILL: Thank you, Mr. Chairman. And

19

16 thank you for your help understanding that device. It

20

17 was very, very illuminating to me and I appreciate it

21

18 very, very much, which makes me think that this is kind

19 of a Hobson's choice here because both of which are

20 deserving of serving the technology and the innovation.

22

21 I went with the plow because I grew up on a farm. I

22 appreciate what a plow does, we owned many, many pieces

1 of John Deere equipment, and we have a John Deere plow  
2 as we speak in the past, our relationship with the John  
3 Deere family as well.

4

5 So I also realized that the steel plow  
6 fit enabled us to feed our country and around the  
7 world. So that's where I vetted out. But it was like  
8 as I said, thanks to Dr. Brown, it's a Hobson's choice  
9 now, made it worse. So, thank you.

9

10 My initial thought was number 1 because I  
11 agree with Mary, I love that it just depicts the plowed  
12 areas, good depiction of it, it's exactly what it  
13 looked like or used to, we don't anymore, but that's  
14 (inaudible). And I have -- we had, when I was a small  
15 boy, we had a team of draft mules. At the end, we had  
16 an old farmer there and you actually did what is in  
17 this picture -- these pictures at 6-A and 6-B.

17

18 So I appreciate the movement there, the  
19 flow, how hard to be -- this horse has to pull in order  
20 to get that done. We have special horseshoes that  
21 enable them to do that, to dig into the ground. And so  
22 I could -- for that, I could easily go with either the  
6s or number 1. And back to the medical device 14 is

1 squarely the winner there for me. Thank you.

2

3 DR. BROWN: Thank you. Let's move on to  
4 Robin.

4

5 MS. SALMON: Thank you, Dr. Brown. I  
6 think of the plow as being so much a part of the  
7 history of America. And as Sam said, the plow made it  
8 possible not only to feed America, but the world. And  
9 of those designs, I was attracted to two concepts. One  
10 is number 1, just the plow. That's really quite  
11 beautiful as far as equipment goes, and I particularly  
12 liked the lettering of Illinois, but that overall  
13 design is harmonious and pleasing.

13

14 I also liked 6-A. And we have a  
15 sculpture here at Brookgreen Gardens titled in memory  
16 of the workhorse by Anna Hyatt Huntington and that  
17 horse is that sculpture. It's, again, another slice of  
18 Americana. And I understand that the farmer's attire  
19 needs to be made 19th century and certainly I'd have no  
20 conflict with that. Having said all of that, I also  
21 recognize this important medical accomplishment of the  
22 gastroscope. And so I'm torn. This is so significant.

22

Number 10 attracted me. I liked the idea

Page 106

Page 106

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

1 of the texture indicating the stomach and telling that  
2 side of the story. But Dr. Brown also swayed me to  
3 number 14. I understand that when something related to  
4 the medical field is shown that it should be shown with  
5 his proper handling. And for that reason, 14 is an  
6 excellent choice as well. So I've still got to ponder.  
7 I'm still torn. And I think either choice would serve  
8 Illinois very well. Thank you.

9

DR. BROWN: Thank you so much, Robin.

10 Let's turn to Dennis.

11

MR. TUCKER: Thank you. This is Dennis  
12 Tucker. And Dr. Brown, I appreciate your context --  
13 your additional context that you provided, it's very  
14 insightful. And kudos to the Mint's artists who have  
15 developed this portfolio of medical device designs.  
16 That's a challenge and I think we have a very good  
17 slate of designs here.

18

My question to number 14, which I agree  
19 as a well-balanced design, there's no hyphen between  
20 Eder and Berry. And there is elsewhere in other  
21 designs, I don't go past the technicality that needs to  
22 be addressed, but it's something to consider. So I

1 (inaudible).

2

3 REPORTER: Mr. Tucker, this is the court  
4 reporter. Can you please repeat your last sentence,  
5 you were chopping up badly?

5

6 MR. TUCKER: Oh, yes, I said that I like  
7 number 14 and I like number 8. My personal preference  
8 is for the steel plow between the two themes presented.  
9 And among these designs, we have kind of a challenge,  
10 because it's not really sexy to show a piece of  
11 hardware. That's a bit of a challenging theme to  
12 illustrate. But I think the artists have done a good  
13 job. I do like number 1. My eye was drawn to that  
14 one. If we make a differentiation between the designs  
15 that focus on farm equipment, and those that focus on  
16 the use of the farm equipment, the farmer of course,  
17 I'd like number 1.

17

18 I think number 5 and number 7 would both  
19 be challenging to appeal to mass market audience. So  
20 my favorites are either 4 or more so 6-A or 6-B. I  
21 actually preferred 6-B, but I liked that motif of the  
22 horse in action, and even though it doesn't focus as  
much on the plow, I think the entire scene is symbolic

1 of the concept of the steel plow and what it did for  
2 America. So I think that my greatest support would be  
3 for 6s. Thank you.

4

DR. BROWN: Thank you. Turning to Dean.

5

MR. KOTLOWSKI: Thank you, Mr. Chairman.  
6 It's Dean Kotlowski. And I don't want to make a choice  
7 between these two. So I'm going to talk about the  
8 designs. I think you'll get a sense that I have a  
9 preference for one subject over the other, but I  
10 definitely liked for the Eder-Berry gastroscope biopsy  
11 attachment number 14, you had the caring hands of the  
12 doctor there. And that was the only one that I really  
13 focused on and thought was really important, but that's  
14 an important innovation.

15

I appreciated what was said earlier with  
16 this series about having something you have to Google  
17 and something you're familiar with. With this series,  
18 we've done both. How many people knew who Annie Jump  
19 Cannon was before we started, where the Trustees Garden  
20 in Georgia, but we also did polio and the vaccine, and  
21 we did the telephone. When we look at these states,  
22 it's important to keep in mind when the Governor

1  
2 1 expresses some sort of preference, we know what they  
3 2 show us.

4 3

It's a little bit like doing many

5  
6 4 American studies, this is Illinois State studies. And

7 5 it's about not only the history, but the identity of

8 6 the states and their culture and what they see as being

9 7 very important. And, you know, John Deere is very big,

10 8 there. Grand Detour has the John Deere home, which is

11 9 maintained by the John Deere Company. And so it's an

12 10 actual historic site that you can visit and there are

13 11 other sites as well.

14 12

15 And then Sam was saying about the one  
16 13 saves lives and the other sustains life. You know,  
17 14 there was a populist song that went the farmers, the  
18 15 one who feeds them all, and then they take him by the  
19 16 hand, and they lead him from the land, and the banker  
20 17 is the one who gets it all.

21 18

(Laughter)

22 19

23 MR. KOTLOWSKI: And that shows you how  
24 20 farmers have had to struggle throughout American  
25 21 history and some years even more than others. Now, I  
26 22 don't have very much to say about the designs except

1 that I completely agree with Mary and Robin and the  
2 others, I fell in love with number 1, because as a  
3 collector of this series, I liked seeing the  
4 innovation, I like highlighting the innovation. This  
5 is a kind of iconography, where the story is being told  
6 that the plow, you've got the land, and you've got  
7 something that's approaching the crops.

8  
9 I also looked at 6-A and 6-B. It's a  
10 little bit like the regionalist part of the New Deal  
11 period. And so I really liked it, you know what, the  
12 struggling horse is stealing the seed here, you know.  
13 I wanted more of the focus on the plow. That being  
14 said, if 6-A gets this, I would be eminently happy. I  
15 thought number 7 was too dynamic and too dramatic for  
16 me. It looked a little bit like some sort of  
17 battleship coming out. And so I wasn't as attracted to  
18 that one. But these were all good designs and those  
19 are my comments, Mr. Chairman.

20 DR. BROWN: Thank you so much. Turn now  
21 to Donald.

22 MR. SCARINCI: Donald Scarinci. And I  
think -- you know, I think, you know, in this series,

1 where it does go back to the states, what the state  
2 thinks is, in my mind, definitive. And that's why I  
3 asked the question earlier about how governor, you  
4 know, what the governor felt, or if they had a design?  
5 So I think somebody from New Jersey shouldn't be second  
6 guessing, you know, the people of the Illinois. And so  
7 I'm absolutely going to go plow.

8  
9 And then the question is, which design of  
10 the plow designs, you know, is the better design? Now,  
11 I -- and Dean really hit it right on the nail. You  
12 know, 6-A looks great in this picture and 6-B with --  
13 but it's -- these are about the horse, not about plow.  
14 On the planchette size and that's why it's important to  
15 look at the small design, you know, and when you look  
16 at the planchette size of the dollar, you're not going  
17 to see the plow. You know, you're going to see the  
18 horse, and it's about the horse. And then you'll look  
19 at the utilities with a plower, right? But -- you  
20 know, so I discounted 6-A.

21 I don't think we -- maybe if it were a  
22 silver dollar, a large planchet, yes. But in this  
small planch, I think it's lost. So I'm left with the

1 three depictions, you know, as we have discussed in  
2 many meetings, you know, focusing in on, you know, the  
3 object in a small planchette, you know, where you don't  
4 have a lot of space, you've got to let the objects  
5 speak. So, in a way, when you think of it that way,  
6 you know, you're looking at, you know, number 1, number  
7 3, number 7, and, you know, by far, it seems  
8 artistically number 1 tells the story.

9  
10 You know, you get -- and you can see it,  
11 you know, you can see it the small planchette. So I  
12 think, you know, the number 1, you know, indisputably  
13 in my mind will play the best on the size coin. It  
14 also goes, you know, very, very well with the series,  
15 you know, which is another consideration that we should  
16 always have, which is how is this going to look in a  
17 set, right? Because very few people are going to be  
18 collecting these things. You know, I like Illinois, so  
19 I'm going to buy an Illinois coin. I love New Jersey,  
20 I'll move back to New Jersey, but who can buy depending  
21 on whole series, you know, the important series. So  
22 how does the whole thing work together? So I think,  
you know, for all those reasons, I'm, you know, very

1  
2 1 strongly supporting design number 1.

3 2

4 DR. BROWN: Thank you so much. Is there

5

6 3 any additional comments? Mary?

7

8 4

9 MS. LANNIN: This is Mary Lannin. Privy

10 5 marks, we're putting privy marks on these? Where would

11 6 you put it in number 1, and where would you put it on

12 7 number 14? Joe?

13 8

14 MR. MENNA: This is Joe Menna.

15

16 9

17 MS. WARREN: Hold on.

18 10

19 REPORTER: This is the court reporter.

20 11 Do we know where that sound is coming from?

21 12

22 MS. WARREN: Yeah. It's a public line,

23 13 because apparently there's an issue. Hold on. I'm

24 14 trying to figure out who's to be muted. I think it's

25 15 been muted.

26 16

27 REPORTER: Okay.

28 17

29 MS. WARREN: Sorry about that. All

30 18 right.

31 19

32 REPORTER: And Mr. Menna was speaking?

33 20

34 MS. WARREN: Yes. Joe Menna was

35 21 speaking.

36 22

37 MR. MENNA: This is Joe Menna.

1

MS. WARREN: Oh, it's doing it again.  
2 Hold on. Hold on. That's the one. Okay. I think  
3 we're good now.

4

5

MR. MENNA: This is Joe Menna. Mr.  
Chairman, if I could answer.

6

7

MS. WARREN: Joe, speak up.

8

9

10

11

12

13

MR. MENNA: Mr. Chairman, this is Joe  
Menna. If I could answer Mary's question and then also  
add another comment, follow-up on Donald's discussion  
about the scale. Mary, all of the -- all the privy  
marks for this series are on the obverse, and they are  
all we've been working on them.

14

MS. LANNIN: Okay.

15

16

17

18

19

20

21

22

MR. MENNA: -- and we plan all the way  
from the end of the series. My rule of thumb, just in  
general, as chief engraver, my new thing, when I'm kind  
of talking to designers and people on my staff, or  
people that work in the room that I've worked with the  
staff, I honestly, you know, I go on this line because  
that's about where average folks look at the non-  
numismatist, look at coins about don't like, right?  
Arms length away, or on the counter, that's where they

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

1 get the change.

2

So I always say, if it's not readable

3 there as a coin, a medal a different story, but as a

4 coin, the most immediately recognizable cipher should

5 be on that coin to let the reader have additional to

6 identify what it is, so initially the improvement is

7 easy and you guys can focus there early see the armor,

8 you can't see the plow here. So going forward, if you

9 see more designs that are (inaudible), you know, kind

10 of how is through that -- that's because more readable

11 that way.

12

Like for memories or CGMs (ph) that we

13 have now we can be more detailed. But for 1 inch and

14 smaller, it'd have to be 3D, not exclusively, just

15 needs to be more symbolic, kind of stuff that single

16 out, Donald, because something he's been calling for

17 since I'm here. I've been able to be at these meetings

18 even way before I had this job. I know it's something

19 the committee has been interested, so something

20 (inaudible) saying we're honoring that. Thank you.

21

DR. BROWN: Additional comments? Dennis?

22

MR. TUCKER: This is Dennis Tucker. I

1 like design 1. It -- to me it evokes the tall grass  
2 prairie corner. However, we discussed some years ago,  
3 I think it's a beautiful design. And I love the way  
4 Illinois is very readable, steel plow is there to tell  
5 you just in case you don't know the best steel plow.  
6 But I would say that 6-A and 6-B, I would argue for  
7 these as being good designs because they prominently  
8 include the word steel plow. And the image of the  
9 horse is going to be immediately appealing and  
10 attractive to kids and to grownups as well because  
11 people are attracted to animals and Joe's particular  
12 arms length analysis, what could be more clearer than  
13 having the word steel plow right there in the main  
14 field?

15

So -- and I think the entirety of the  
16 design, which includes that wording tells the viewer  
17 that they're looking at the innovation of agriculture  
18 as opposed to equestrian or any other theme. I think  
19 that they'll understand that the entirety of this  
20 design is about the steel plow, even if the physical  
21 plow itself is not either fixed. Thank you, Mr. Chair.

22

DR. BROWN: Mike?

1

MR. MORAN: In my earlier comment -- Mike Moran by the way, I would move that for voting purposes we combine 6-A and 6-B this first round. And to just 6, should this be the favorite design by the committee, maybe we can vote as far as 6-A or 6-B I guess around. Otherwise, I think we were doing 6-A or 6-B a disservice, if you have to -- understandable.

DR. BROWN: Counsel, unless I'm wrong, I think that I'll be a second for this motion.

MR. WEINMAN: What is the motion?

DR. BROWN: The motion is combine 6-A and 6-B in the voting.

MR. GILL: I would say yes. That's Sam Gill.

DR. BROWN: All those in favor aye?

SPEAKERS: Aye.

DR. BROWN: All those opposed?

(No audible response)

MR. WEINMAN: Sir, just for clarity then, when you're voting, if you're voting for 6-A, that'll come to 6-A and 6-B for purposes of the scoring.

MS. WARREN: You're going to tally on A

1 and B. Just -- and then they'll make a decision  
2 between A and B.

3 MR. WEINMAN: Yes. So when you're voting  
4 on your vote -- on your ballot, just going to 6-A will  
5 be for 6.

6 DR. BROWN: Yeah. Just circle one.

7 REPORTER: This is the court reporter.  
8 Who just finished speaking?

9 MR. WEINMAN: Oh, this is Greg Weinman.  
10 I'm clarifying for the record that -- so we -- so  
11 there's no confusion in the scoring.

12 REPORTER: Okay. Thank you.

13 MR. WEINMAN: No worry. They'll give me  
14 a ballot with different scores for 6-A and 6-B.

15 DR. FULLER: They need to be the same  
16 number?

17 MR. WEINMAN: Just one line is fine.

18 DR. FULLER: One line?

19 DR. BROWN: Before we can take ballot,  
20 Joe, do you have anything else you want to share?

21 MR. MENNA: No, sir.

22 DR. BROWN: Megan, Russ Evans and Mr.

1 LoBue, do you have anything additional that you would  
2 like to share?

3 (No audible response)

4 DR. BROWN: Hearing none --

5 MS. WARREN: Who just spoke?

6 MR. LoBUE: Hi, this is Lee LoBue with  
7 the governor's office. Just saying nothing additional  
8 to share, but thank you all very much.

9 DR. BROWN: I need to say to all the  
10 members. Thank you so much for your listening to that  
11 points that I raised. I do realize the points that you  
12 raise, I really appreciate that. I do want to remind  
13 us that we are diverse United States. So as many of us  
14 in fact come from a rural background, there are many of  
15 us who come from an urban background. They may have  
16 not seen a plow.

17 UNIDENTIFIED SPEAKER: Fair enough.

18 MR. MORAN: Fair enough.

19 MS. LANNIN: Fair enough.

20 DR. BROWN: Okay. On that, are there any  
21 further discussion?

22

(No audible response)

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

1

DR. BROWN: Hearing none -- seeing none,

2 the committee will now score the reverse candidate

3 designs for the Illinois American Innovation Dollar

4 coin. Each of you should have your score sheet in

5 front of you. Robin, you have been communicated yours.

6 We will take 5 minutes for the scoring and tallying.

7

UNIDENTIFIED SPEAKER: Very good.

8

MS. WARREN: And Pam, if you want to stop

9 recording and then start it in about 5 minutes, that

10 would be great. Thank you.

11

(Recess)

12

REPORTER: We are back on the record at

13 1:25.

14

MS. WARREN: And Pam, so you're

15 (inaudible). Great. Dr. Brown?

16

DR. BROWN: We are back on record. I ask

17 Greg Weinman, counsel to the CCAC to present results of

18 the scoring sheets.

19

MR. WEINMAN: Thank you, Dr. Brown. Once

20 again we will have as it turns the highest possible

21 score is a 33. Design number 1 received 30 points and

22 is the highest scoring design. Number 2 received five

Page 121

Page 121

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

1 and number 3 received six. Number 4 received four,  
2 number 5 received four. Number 6, which encompasses 6-  
3 A and 6-B received 18. Design 7 received zero. Sorry,  
4 I'm sorry, design 7 received 9. Design 8 received  
5 seven, design 9 received two, design 10 received three,  
6 design 11 received two, design 12 received one, design  
7 13 received five and design 14 received 18 votes.

8

DR. BROWN: Thank you, Greg. Are there

9 any motions?

10

(No audible response)

11

DR. BROWN: Hearing none, seeing none,

12 then the scoring stands as has been shared with us.

13 Any further motions based on what I just shared?

14

(No audible response)

15

DR. BROWN: Hearing none, seeing none,

16 then all the discussion has concluded. Then we'll move  
17 to the next order of business. And that is to return  
18 once again to you, Megan, to in fact share with us and  
19 present for consideration the reverse candidate designs  
20 for the Alabama 2024 American Innovation Dollar coin.

21

MS. SULLIVAN: Thank you very much.

22

REPORTER: Ms. Sullivan, this is the

1  
2 1 court reporter. Are you speaking --

3 2  
4 MS. SULLIVAN: (Cross talk).

5 3  
6 MS. WARREN: Yeah. You're breaking up,  
7 4 Megan.

8 5  
9 MS. SULLIVAN: I apologize. Is this  
10 6 better?

11 7  
12 MS. WARREN: It's getting better.

13 8  
14 REPORTER: Can you continue to speak and  
15 9 then let's see if the choppiness just goes away. Oh,  
16 10 yeah, you're speaking and we can't hear you.

17 11  
18 MS. WARREN: Yeah, Megan, we can't hear  
19 12 you.

20 13  
21 REPORTER: It looks like you're muted.

22 14  
23 MS. WARREN: Yes, you're muted, Meg.

24 15  
25 MS. SULLIVAN: I don't understand. It  
26 16 says that I'm not muted.

27 17  
28 MS. WARREN: Now it's good. You're --  
29 18 just a little bit an echo. But I can hear you now.

30 19  
31 MS. SULLIVAN: Okay. I'm not sure what's  
32 20 going on. Very strange. All right. Moving on to  
33 21 Alabama. For Alabama, we have one concept only on the  
34 22 phone to -- on the video today with us is Lee Sellers,

1 director of special projects with the Office of Alabama  
2 -- Alabama Governor Kay Ivey. So, Lee, would you like  
3 to say a few words before I start talking about the  
4 Saturn V rocket? Now you're muted, Lee.

5  
6 MS. WARREN: Yeah. Lee, you're still  
7 muted.

8 MS. SELLERS: Got you. I appreciate the  
9 opportunity to talk to the Citizens Coinage Advisory  
10 Committee. And I -- Russ Evans and Jennifer Warren  
11 have been delightful to work with. So in thinking  
12 through our Alabama's greatest contribution to the  
13 country and to the world, the Saturn V really put  
14 Alabama on the map. And Governor Ivey believes  
15 possibly that it was Alabama's greatest contribution to  
16 mankind. So Governor Kay Ivey proposed the Saturn V  
17 rocket to be the design concept with the American  
18 Innovation coin representing Alabama.

19 The Saturn V rocket was designed and  
20 built in Huntsville, and it supports the delivery  
21 system behind weather forecasting and GPS. Even  
22 smartphones can trace their origins to the race to the  
moon. So the impact on innovation has been tremendous.

1 It was initially developed to support the Apollo  
2 program for human exploration of the moon and later  
3 used to launch the Skylab, which was the first American  
4 space station.

5  
6 So the Saturn V technology was used 13  
7 times at Kennedy Space Center with no loss of crew nor  
8 payload. The Saturn V remains the tallest, heaviest  
9 and most powerful rocket ever brought to operational  
10 status. It was designed under the direction of Wernher  
11 von Braun at the Marshall Space Flight Center in  
12 Huntsville. And today, the Saturn V remains the only  
13 launch vehicle to carry humans beyond low earth orbit.  
14 Thank you very much.

15 MS. SULLIVAN: Thank you. I appreciate  
16 that. So moving in with the design.

17 MS. WARREN: Megan, microphone's cutting  
18 out.

19 MS. SULLIVAN: Let's see what I can do  
20 here.

21 MS. WARREN: There you go.

22 MS. SULLIVAN: All right. The Saturn V  
rocket. The Saturn V rocket was designed and built at

1 the George C. Marshall Space Flight Center in  
2 Huntsville, Alabama. The heavy lift vehicle was as  
3 tall as a 36 story tall building and at launch  
4 generated more power than 85 Hoover Dams. Initially  
5 developed to support the Apollo program for human  
6 exploration of the moon, a total of 13 Saturn V rockets  
7 were launched between 1967 and 1972 from the Kennedy  
8 Space Center, with no loss of crew or payload.

9  
10 As of 2022, the Saturn V remains the  
11 tallest, heaviest and most powerful highest total  
12 impulse rocket ever brought to operational status and  
13 remains the only launch vehicle to carry humans beyond  
14 low earth orbit. The required inscriptions are "UNITED  
15 STATES OF AMERICA" and "ALABAMA". Design 1 depicts the  
16 power and force in the Saturn V rocket lifting off with  
17 the moon in the background. This is one of the  
18 Governor's preferred designs.

19 Design 2 shows a Saturn V rocket in its  
20 first stage of separation with the moon in the  
21 distance. The inscription "SATURN V" appears next to  
22 the rocket. This is also one of the Governor's  
preferred designs.

1                   Design 3 features a Saturn V rocket  
2 during liftoff with the moon in the background.  
3 "SATURN V" is inscribed center left of the design.

4                   Design 4 provides an underside view of  
5 the Saturn V's five F1 engines with the inscription  
6 "SATURN V" below the composition.

7                   Design 5 depicts a Saturn V rocket  
8 shooting into the mesosphere before disengaging at  
9 stage 1 rocket section. Curve of the earth is shown  
10 below with a view of North America, Europe and North  
11 Africa. The moon to the top left alludes to the lunar  
12 missions and the inscription "SATURN V" appears  
13 alongside.

14                  Design 6 features a Saturn V rocket  
15 against a prominent image of the moon. The additional  
16 inscription "SATURN V" is infused in the smoke clouds  
17 coming from the rocket's engine.

18  
19                  Design 7 presents an elevated view of the  
20 Saturn V rocket with the launch umbilical tower behind  
21 the rocket. Inscriptions include the 13 missions that  
22 used the Saturn V and the years of operation for the  
Saturn V rockets.

1                   Design 8 presents a 3D perspective view  
2 of the Saturn V rocket as it prepares for launch.  
3 Inscriptions include the 13 missions that used the  
4 Saturn V and the years of operation for the Saturn V  
5 rockets.

6                   Design 9 depicts the Saturn V rocket and  
7 its flight with the earth in the background. The  
8 additional inscription "SATURN V" rocket encircles the  
9 design.

10                  Design 10 shows the tail-end of the  
11 Saturn V rocket as it launches, the gas and flames  
12 streaming out from the rocket's distinctive F1 engines.  
13 The inscription "SATURN V" is infused in the smoke  
14 clouds coming from the rocket's engines in a NASA logo  
15 type inspired font.

16                  Design 11 is at the distinctive F1  
17 engines at the tail-end of a Saturn V rocket. As in  
18 design 10, the inscription "SATURN V" inspired by the  
19 NASA logo type is infused, this time into the inside of  
20 the F1 engine. And that concludes the designs.

21

                  DR. BROWN: Okay. Thank you so much.  
22 Are there any technical or legal questions from members

1  
2 1 of the committee?

3 2

(No audible response)

4  
5 3

6 DR. BROWN: Hearing none, let us begin  
7 our consideration. I'd like to remind all the members  
8 to please, again, to keep our comments to 5 minutes or  
9 less and to please repeat your name before you speak.  
10 Additionally if there are any members who have any  
11 questions or comments about the aspects of the program,  
12 please refrain from asking these and we will discuss  
13 them at the end of the conversation.

14 11

15 I ask that you speak loud enough so that  
16 you can be heard and that do we make sure that when you  
17 speak again, before you speak to give your name. Let  
18 us begin with Mike Moran.

19 15

20 MR. MORAN: Thank you, Dr. Brown. This  
21 is Mike Moran. I think first of all, I like our  
22 portfolio because any of them, but I'm going to limit  
23 my selections to the two preferences that our client  
24 showed you, the 1, 2 Mint, between those two. Thank  
25 you.

26 21

27 REPORTER: Mr. Moran, this is the court  
28 reporter. Can you repeat your last sentence please?

29 22

1

MR. MORAN: I limit my choices between 1  
and 2.

2

3

REPORTER: Thank you.

4

DR. BROWN: Mary?

5

MS. LANNIN: This is Mary Lannin. Okay.  
I have to say that my favorite of the group of 11,  
which are all great designs, is number 3. I like  
simple, the number 11 I gave 3 points to number 11,  
I'll be all right. Yeah, it's just -- it -- to me that  
shows the power that this rocket had. I love the  
graphics. I love the font. I think that if you're in  
Alabama, you already know about the Saturn V rocket and  
that it's like one of your state's great  
accomplishments. So I like 11.

15

My second favorite one I think would be a  
number 3. It's clean. It shows everything that you  
need to see and that will be my second choice. Thank  
you very much.

19

DR. BROWN: Thank you. Turning now to  
Donald.

21

MR. SCARINCI: I agree that -- I'm sorry,  
Donald Scarinci. So, you know, it's -- you know, it's

22

Page 130

Page 130

1  
2 1 funny, I was really liking design 11, you know, because  
3 2 I liked the way Alabama is written there. And, you  
4 3 know, the problem is, you know, the problems with some  
5 4 of these designs, it's not a problem artistically.  
6 5 They're all outstanding artistic, and you know, the  
7 6 problem with 11 when we were really look more carefully  
8 7 at it, it's, you know, is -- are we talking about --  
9 8 are we celebrating, you know, engines in the Saturn V  
10 9 or the Saturn V, right?

11 10

And so this does exactly what this

12  
13 11 committee always talks about doing, narrowing in on  
14 12 some detail in a small planchette coin and focusing on  
15 13 the details. So I don't want to give the artists any  
16 14 misreading of that, that's -- in my mind, that's the  
17 15 rule. Anything else figures a deviation from that  
18 16 rule, right? We focus on -- with a small planchette  
19 17 like this, we focus on detail, and we highlight that  
20 18 detail.

21 19

22 This does a great job, the whole  
23 portfolio does in fact. You know, number 4 is even a  
24 fascinating, you know, design artistically. Number 9 I  
25 kind of discounted because, you know, looking at the

1 command service module, we're focused more on that than  
2 we are the rocket, and it's Alabama's contribution was  
3 the rocket. And you know, and so I -- you know, I  
4 think through -- well, if the governor's office is  
5 favoring design 1 or 2, let's narrow it on that as Mike  
6 suggested. And, you know, and honestly, you know, as  
7 between the two, I kind of get why they like -- why the  
8 State likes number 1 and number 2.

9  
10 I mean, but number 1 would be my choice.  
11 Wouldn't be bad on a small planchette, it works, almost  
12 because it's iconic, I mean, maybe it's just I'm  
13 showing my age, I watched every single one of the  
14 launches of these rockets. Every single one was glued  
15 to the thing, I was glued to the TV for this. So maybe  
16 it's just -- but, you know, this is a very identifiable  
17 thing. And there's the moon in the background and this  
18 rocket got us to the moon.

19 I mean, but for this rocket, you know,  
20 probably wouldn't have made it for another couple of  
21 decades. So, you know, I think, you know -- I think  
22 the --- you know, sometimes, you know, we need to  
question, you know, the judgment of the state and of

1 the state officials, sometimes we don't. And this is -  
2 - this instance, I don't think we do. I think number 1  
3 would make a fine design, a fine coin and a coin that,  
4 you know, that America could be proud of, and the  
5 people of Alabama could be proud of.

6

DR. BROWN: Thank you so much. Let's  
7 turn to Sam.

8

MR. GILL: Thank you once again, Mr.  
9 Chairman. Well, my first points without the input of  
10 the State and the Governor, I was looking at number 3  
11 because I just -- I thought it captured the rocket and  
12 said Alabama clearly and I'm greatly satisfied. So  
13 that's where I start. I agree with Donald that number  
14 4 had a nice artistic bent to it. I wouldn't have  
15 chosen number 1, but I liked it. I also liked 7 and 8  
16 because they mentioned the missions. So I appreciate  
17 that.

18

But I wouldn't have chosen, I think  
19 they're a little too busy. But going back to what the  
20 Governor -- the two Governor preferences here, 1 and 2,  
21 I -- either one would be fine with me for sure. But I  
22 would make a point that Saturn V is already mentioned

1 in number 2. And I think that it's important to  
2 capture Saturn V since that's what the innovation is.  
3 Thank you, Mr. Chairman.

4

DR. BROWN: Thank you so much. Dr.  
5 Fuller?

6 DR. FULLER: Thank you. Mr. Chairman,  
7 this is Harcourt Fuller. This one was a tough one  
8 because I like most of the designs. I think one that I  
9 would, if I may, probably rule out would be number 6.  
10 If I may, simply because I feel like the rocket is  
11 aimed at -- it just seems like it's aiming at and not -  
12 - so -- but I do like number 8 that would be my top  
13 choice, but say so. Because I think that it shows, you  
14 know, the launch pad, it shows the land around it, and  
15 you see USA -- at center, and I think it's a strong  
16 design. Thank you.

17 DR. BROWN: Thanks so much. Turning to  
18 Robin.

19 MS. SALMON: This is Robin Salmon. I  
20 liked several of these, and they are all actually  
21 beautiful from the design perspective. Number 2 in  
22 particular attracted my eye. I always like a diagonal

1 sort of movement. Number 2, not number 3, yes. And it  
2 shows the entire rocket. Number 7 attracted me because  
3 of the missions being included. And I think 7 and 8  
4 are probably the only ones that actually say Saturn V  
5 rocket, rather than just Saturn V.

6 And then number 11, very visually  
7 compelling. The lettering is also quite attractive and  
8 certainly fits in with NASA. I think that people will  
9 understand what that is, especially people of a certain  
10 age. Now maybe young people will have to figure out  
11 what Saturn V was. But like we said earlier, that's  
12 what Google is for.

13 I commend all of these artists for their  
14 designs. It's not easy to put science into a beautiful  
15 design. But they've managed to do that in just about  
16 every instance. I will probably head toward number 11.  
17 But I'm still thinking about that. Thank you so much.

18 DR. BROWN: Thank you so much. Let's  
19 turn now to Dennis.

20

MR. TUCKER: Thank you, Mr. Chair. This  
21 is Dennis Tucker. Again, congratulations to the  
22 artists. This was a really important portfolio to look

1 through. It reminded me of the Hubble Telescope, that  
2 portfolio that we reviewed recently. My eye was drawn  
3 to number 1 and number 6. And I think it was because  
4 the number 1 and number 6 remind me of the Eisenhower  
5 dollar of Bicentennial (inaudible), that big prominent  
6 lunar landscape in the background.

7

As somebody mentioned this, Sam, I think  
8 you said -- you noted that number 2 is the only one --  
9 of 1 and 2 that actually had a Saturn V on it. So for  
10 that reason, I prefer 6 if I were to choose between 1  
11 and 6. I think it's -- I do think it's important to  
12 have that spelled out for the viewer. But the designs  
13 are compelling and I love seeing the different  
14 perspectives of the rocket. And I have to decide now  
15 whether it's going to be 1, 2 or 6 items. Thank you,  
16 Mr. Chairman.

17

DR. BROWN: Thank you. Turning now to  
18 Dean.

19

MR. KOTLOWSKI: Thank you, Mr. Chair.  
20 This is Dean Kotlowski. I think that today's  
21 discussion of innovation going in Alabama shows the  
22 best of this series. Because with Illinois, we had two

1 very compelling subjects. And we had a great  
2 conversation about it.

3  
4 Here, Alabama, well done. If you're  
5 going to give us one subject, give us a wide variety of  
6 excellent designs. So this was truly, truly excellent.  
7 We are about maybe 5 hours in to our CCAC meeting.  
8 Nobody's mentioned the tabletop test yet. So I'm going  
9 to -- I'm going to start here with the tabletop test.  
10 It's on the table, what would you pick up and look at?  
11 It for me would be number 4. I like the circularity.  
12 I like the perspective, I'm wondering if all of those  
13 lines there are rays of the sun.

14 I said I like it. I don't necessarily  
15 love it because I started to look at it and think about  
16 it and think that the artist is not really exploiting  
17 the kind of elegance and the grace of the rocket's  
18 form. So I like number 4, and I'm going to give it  
19 some point. Now on the opposite end, and I'm not  
20 making fun of the artists here, I promise, I'm making  
21 fun of myself. When I looked at number 9, my eyes saw  
22 a baby bottles. So I couldn't do 9 and I couldn't do 5  
for much the same reason. It's my eye spoiled me on

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

1 those.

2

But the -- you just can't do it. But let

3 me just say here, all of the other designs are truly

4 excellent. Between 1 and 2, I would again favorite

5 like Sam and Dennis were saying 2 because you do get

6 the form of the rocket and you do have Saturn V.

7 Number 6, the rocket is just too small for me. I love

8 number 3 because I love to play with putting Alabama on

9 the rocket. Like it's claiming ownership with this. I

10 think that was really cute and very clever.

11

But, you know, going with what Robin

12 said, I don't know what that's called, would you call

13 it NASA lettering? I thought a font -- and that's --

14 and on both 10 and 11, I think it's truly excellent.

15 Probably like Robin was saying 11, as she was mainly

16 suggesting is better. But I have -- I'm going to be

17 putting down a lot of merits and a lot of points and

18 we'll see where it all shakes out.

19

DR. BROWN: Thank you so much. Let's

20 turn now to Peter.

21

MR. van ALFEN: Thank you, Dr. Brown.

22 Peter van Alfen. I have to say, I don't think you can

1  
2 1 go wrong depicting the Saturn V. The power and the  
3 2 presence of that machine, it's just amazing. And this  
4 3 portfolio really in itself is a great portfolio. I  
5 4 really struggled trying to find favorites because I  
6 5 have many. Like Mary, Robin and Dean, I really was  
7 6 attracted to number 11, I find that just a really great  
8 7 design. I mean, really focusing on the fire and the  
9 8 fury, or at least think of the origin of the fire and  
10 9 fury of those rocketing events.

11 10

And I love the NASA logo type reference

12  
13 11 incorporated as well. I would be perfectly happy with  
14  
15 12 1 or 2 as well. I would suggest that if we do go with  
16  
17 13 number 1 that we have a motion to include Saturn V much  
18  
19 14 as it's done on number 6, where you have Alabama and  
20  
21 15 the lower infused or lower curve there just to make it  
22  
23 16 certain, but this is Saturn V of those being  
24  
25 17 commemorated here. And very much think as Dennis as  
26  
27 18 well pointing out the 1976 Eisenhower dollar was  
28  
29 19 looking at -- I had seen that before somewhere, but  
30  
31 20 that really sort of drove it home and really  
32  
33 21 underscores the iconicness of the design that Don  
34  
35 22 pointed out. So thank you.

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

1

DR. BROWN: Thank you. Art?

2

MR. BERNSTEIN: This is Art Bernstein.

3 And I did not grow up on a farm and never saw a plow.

4 But I'm almost that age group that Robin referred to.

5 And I saw a lot of Saturn rockets take off. And every

6 one of these designs was just powerful. I just loved

7 them all, brought back a lot of memories of watching TV

8 with my dad. I lean towards the two designs that the

9 Governor's office was suggesting all to do with that.

10 Thank you.

11

DR. BROWN: Thank you. First and

12 foremost, let me in fact again really ask Joe that to

13 give our thanks to the artists, not just for this

14 portfolio, but all the portfolios we saw today. This

15 way, it's phenomenal. And we really thank them for

16 their contributions to the process. I too must confess

17 that I'm leaning this time in direction of the

18 recommendations of the Governor and probably won't be

19 part of what we've heard previously, to option number

20 2.

21

But I don't have anything to add or to

22 subtract from anything else that when I say, so I've

1 come to appreciate, if you can't say anything more,  
2 then you should be quiet. Is there any additional  
3 comments or motions from members at this time?  
4

MR. BERNSTEIN: I should have asked this  
5 -- this is Art Bernstein -- during the legal question  
6 session. But Greg, are we okay using with the NASA  
7 font?  
8

MR. WEINMAN: Yeah, Art, technically it  
9 is typeface as opposed to new font. And for this  
10 probably, yes. If they were talking about the  
11 underlying software that would potentially be an issue.  
12 But for our purposes, we're talking about a typeface  
13 and it's this font, yeah.  
14

MR. MENNA: And Dr. Brown, if I may?  
15

DR. BROWN: Please.  
16

MR. MENNA: This is Joe Menna. I  
17 understand this is an analogue for the NASA font, this  
18 is not the NASA font, this is something artists inside  
19 and out typically use, a battery replacement fonts with  
20 Adobe Illustrator, and it's not as limited as it  
21 sounds, it's well over 5,000 available. Greg and I've  
22 had that discussion many times in the past about

1 getting away from that and being original, then using  
2 licensed art is -- a font is a piece of part that  
3 someone else has created. So it's something that  
4 (inaudible) totally appropriate.

5  
6 MR. SCARINCI: You know -- I'm Donald  
7 Scarinci. If we did go with number 1, you know,  
8 perhaps we could make a motion, if we went with it, you  
9 know, to see if, you know, to volley back to the state  
10 for their opinion about whether they like Alabama, in  
11 the fonts of number 11, you know, because I think we  
12 all think that's pretty cool. And for some reason, I  
13 kind of resonate with me, right? But, you know, I'd be  
14 fair to the people of Alabama, to see what they think.

15 And then the other thing, I do think we  
16 would need to -- probably not that you need to --  
17 listen, I don't know if you need to Saturn V, I think  
18 the world knows that Saturn V, but, you know, if we  
19 didn't -- if the State did want to include Saturn V, I  
20 would propose a motion -- if 1 succeeds, I would  
21 propose a motion to kick it back to Alabama and let  
22 them decide about, you know, their font and whether  
they want the word Saturn V on the obverse somehow as

1 well. And then we'll work more close and directly so  
2 that we're not designing by committee.

3

DR. BROWN: This is Lawrence Brown. I  
4 hear the recommendation. I understand that it's going  
5 to be contingent on what the vote will be.

6

MR. SCARINCI: Correct.

7

DR. BROWN: So we will postpone  
8 considering that until after we see the vote.

9

MR. SCARINCI: Yes.

10

DR. BROWN: Okay. Any other questions or  
11 comments with respect to this design?

12

DR. FULLER: If I may, Harcourt Fuller.  
13 Can we go back to 11, please? I guess I really -- I  
14 also really liked this. But the only thing that's  
15 missing from these fire that's supposedly coming out of  
16 the side, I wanted to put that out here to see if  
17 anyone else bothers them. Okay.

18

DR. BROWN: This is Dr. Brown. Moves  
19 some people but doesn't move others.

20

(Laughter)

21

DR. BROWN: Are there any other comments  
22 or questions? Joe, do you have anything additional

1 that you want to add?

2 MR. MENNA: No, sir.

3 DR. BROWN: Ruff Evans -- Mr. Evans, and  
4 Ms. Sellers, do you have any additional comments you  
5 would like the committee to consider?

6 MS. SELLERS: Yes. I love your idea  
7 about adding Saturn V to number 1. That is a brilliant  
8 idea. And I also, I don't know if this matters or not,  
9 but the typeface that NASA uses now, they did not use  
10 back when Saturn was going up. It's a newer design  
11 after Saturn V.

12 MR. SCARINCI: That's interesting.

13 DR. BROWN: Thank you so much. I really  
14 appreciate that contribution. Any further discussion  
15 or comments?

16 (No audible response)

17 DR. BROWN: Hearing none, the committee  
18 will now score the reverse candidate design for Alabama  
19 American Innovation \$1 coin. Again, each of the  
20 members have score sheet, we'll know that Robin --  
21 members, colleagues? We know that -- well, back to  
22 score. We will take a 5-minute break. Ladies and

1 gentlemen, thank you so much.

2 MS. WARREN: So, we'll take a five 5-  
3 break. Pam, you can stop the recorder till we come  
4 back. And court reporter will be back within about 5  
5 minutes.

6 (Recess)

7 REPORTER: Recording now for me for the  
8 court reporter --

9 MS. WARREN: Great. And Pam, if you  
10 could hit it or somebody from the Mint could hit  
11 recording, that would be great. Awesome. Thank you.  
12 Dr. Brown, turn it back to you.

13 DR. BROWN: We are back. And I recognize  
14 Greg Weinman, counsel to the CCAC to present results of  
15 the scoring sheets.

16 MR. WEINMAN: Thank you, Dr. Brown. This  
17 one is a bit of a tighter group. So just keep in mind  
18 as I read the scores. Number 1 has 22 points, and once  
19 again, remember, the top score is 33. So number 1 is  
20 22, that is the high score given, but then number 2 is  
21 21 points. Number 3 is nine. Number 4 is nine, number  
22 5 is three. Number 6 is seven, number 7 is five,

1 number 8 is six, number 9 is three, number 10 is seven  
2 and number 11 is 19. So we have a fairly tight mix  
3 with number 1 receiving 22, number 2 receiving 21 and  
4 number 11 receiving 19.

5 DR. BROWN: Thank you, Greg. Are there  
6 any motions?

7 UNIDENTIFIED SPEAKER: Okay.

8 MR. SCARINCI: Well, I'm -- I'll make a  
9 motion to accept number 1 and 2, and to allow the state  
10 of Alabama to work with the Chief Engraver to add  
11 Saturn V and to decide whether they prefer the Alabama  
12 script from some (inaudible).

13 MR. van ALFEN: Peter van Alfen, I second  
14 that.

15 DR. BROWN: There's a motion and a  
16 second.

17 MR. MORAN: I've got a question that kind  
18 of got before this, please. Mike Moran. When you look  
19 at number 2, I'm not seeing any -- obviously any power  
20 coming out of the back of the rocket. Sorry. I'm a  
21 civil engineer, not an aeronautical engineer. I know  
22 in your space and probably limited amount of oxygen for

1 all this, and I also am seeing the separation capsule.  
2 So I'm assuming this is at the point that the thrusters  
3 quit and the capsule has attachments about to leave.

4 MR. van ALFEN: Yeah.

5 MR. MORAN: Joe?

6 MR. MENNA: Dr. Brown, this is Joe Menna.  
7 Mike, I'm trying to -- I don't mean to sound pedantical  
8 pejoratively, but I'm talking now in the name of the  
9 Super Bowl, but assuming we're trying to be so literal  
10 because we try not to be -- we're avoiding being too  
11 literal in both the spirit of cooperating with the  
12 communities advice over the years. And also, just  
13 because, you know, I mean, like, this is almost like,  
14 in a way, this is like, not only -- you know, this is  
15 not an illustration of an event, but this is an -- this  
16 is the design of the rocket, actually seeing the rocket  
17 in a given perspective.

18

19 You're right, it will be added as the  
20 stage separating. We don't sculpt propellers, right?  
21 But we don't do propellers. In this case, sculpting  
22 the fire and smoke would completely obscure being able  
to see the rocket that everybody's saying are so

1 important. So all this stuff goes into consideration,  
2 sometimes it works, sometimes it doesn't. So I hope in  
3 this case it works. Thank you.

4

MR. MORAN: I -- yes, I would -- for a  
5 different motion.

6

DR. BROWN: This one is going to require  
7 a vote on. Just --

8

UNIDENTIFIED SPEAKER: (Cross talk).

9

MR. MORAN: I don't want to. I really  
10 think that committee votes up or down number 1 would  
11 mute our voice here. I would prefer to see the  
12 committee vote on number 1 versus number 2. And  
13 therefore, I would suggest that we vote this motion  
14 down, and then make a second motion and choose between  
15 1 and 2.

16

MR. SCARINCI: I'll withdraw the motion.

17

DR. BROWN: And then the second has been  
18 withdrawn.

19

UNIDENTIFIED SPEAKER: Uh-huh.

20

DR. BROWN: Okay.

21

MR. SCARINCI: Donald Scarinci, maker of  
22 the motion.

1

DR. BROWN: And the motion withdrawn.

2

We're entertaining a new motion.

3

MR. MORAN: And I move that we choose and

4

we vote between number 1 and number 2.

5

MR. BERNSTEIN: Art Bernstein seconds.

6

DR. BROWN: Okay.

7

MR. MORAN: We might want to take a

8

minute to just think about this. I mean, I don't know

9

which way I'm going.

10

MR. MORAN: Yeah, I don't either.

11

MS. LANNIN: Well, that's confident.

12

DR. BROWN: I'm sorry, on that basis we

13

will -- we have a motion and we have a second.

14

MR. WEINMAN: This is a point -- this is

15

offering in such a situation, you could rather than up

16

and down vote possibility, you could score 1 and 2 only

17

as 1 and 2 on the scale that you typically use of a 0,

18

1, 2 or 3 and that might give you a little more from

19

the shootout.

20

DR. FULLER: If I may, wouldn't that --

21

Harcourt Fuller --

22

DR. BROWN: Name?

1 DR. FULLER: -- wouldn't that result in  
2 possibly overturning what we voted on because you've  
3 already between 1 and 2?  
4

MR. WEINMAN: Well, I think the idea --  
5 if you're conflicted between 1 and 2 and the committee  
6 -- obviously this is just a tool for you to use.  
7 Ultimately, you're making motions which we recommended.  
8 And so if rather than a simple straight up, that 1 or  
9 2, you could utilize your tool one more time to see  
10 where the strength is, and which is what -- which is  
11 what the scoring system is all about. So one  
12 possibility, yes. It's not -- you're not really  
13 overcoming anything, you're just using the tool in  
14 different directions.  
15

And so, one possibility I'm just throwing  
16 out is like return your score sheets to you, you can  
17 then have a scoring of just 1 and just 2 and that will  
18 give information based on if you want to change -- I  
19 understand your point, you've already scored them, but  
20 somebody else may never have -- may not have scored --  
21 number 1 at all. Somebody else may not have scored  
22 number 2 at all. And so those are now the only two

1 options. You might get a different set I gave.

2 MR. MORAN: I kind of want to withdraw my  
3 motion. And suggestively rescore on just number 1,  
4 number 2, redo the score sheets.

5 DR. BROWN: All right. One second folks.  
6 Mike Moran is withdrawing this motion and the second  
7 has been withdrawn as well?

8 MR. BERNSTEIN: Yes, sir.

9 DR. BROWN: Okay. So, now you want to --

10 MR. MORAN: Do it again, I move that we  
11 rescore the portfolio, choosing between judging 1 and  
12 2.

13 MR. van ALFEN: And I second that.

14 DR. BROWN: And second by Peter.

15 MS. WARREN: So, I'll just put us on  
16 mute, but we won't go in recess because it shouldn't  
17 take too long.

18 REPORTER: Okay.

19 DR. BROWN: So let's --

20 (Recess)

21 DR. BROWN: We had a motion to score. We  
22 did not vote to execute that. All in favor?

1 SPEAKERS: Aye.

2 DR. BROWN: Anyone opposed?

3 (No audible response)

4 DR. BROWN: Great catch.

5 MS. WARREN: So we'll just be on mute for  
6 a couple of minutes and then we'll come back on, but  
7 again just keep recording and it should only take a  
8 minute or two. Hold on, there's something.

9 MR. TUCKER: Dennis Tucker. Do we have  
10 an opportunity for further discussion?

11 DR. BROWN: We do. So, let's hold this  
12 horses. Dennis?

13 MR. TUCKER: Well, I would like to  
14 advocate for --

15 DR. BROWN: State your name again.

16 MR. TUCKER: This is Dennis Tucker. I  
17 would like to advocate for number 1 because as Donald  
18 said, I think originally people would watch these  
19 rocket launches. This is how you see the rockets. And  
20 as innovative as number 2 is with its unique  
21 perspective, our number 1 is going to be instantly  
22 recognized. And I also like the Eisenhower dollar.

1 So, those are my comments. Thank you.

2 DR. BROWN: Sam?

3 MR. GILL: Mr. Chairman, this is Sam  
4 Gill. I agree with Dennis. I think the number 1  
5 captures the whole picture to nice rockets going on,  
6 it's got the - meaning it looks good. It's nice  
7 balance and if they could put Saturn V there, it would  
8 be perfect.

9 DR. BROWN: Donald?

10 MR. SCARINCI: 1 is a great coin. Make a  
11 great iconic --

12 DR. BROWN: Name?

13 MR. SCARINCI: Oh, Donald Scarinci.  
14 Number 1 would make a great coin. It's an iconic  
15 design. It passes, you know, it passes the table test.  
16 You immediately know what it is and everyone can  
17 identify, you don't even -- I think the reason Saturn V  
18 is not on label there is because it's so obviously  
19 Saturn 5, it's obvious for us in this room, maybe not  
20 obvious to a 12-year-old kid, but it's iconic enough.  
21 There's images just like it. So, I think it says -- I  
22 think it communicates the message that the people of

1 Alabama will communicate.

2 MR. KOTLOWSKI: Okay. As I looked at  
3 them -- Dean Kotlowski, as I looked at the two images  
4 up there on the screen, number 1 and number 2, I just  
5 think number 1 is far more dramatic and is the better  
6 image.

7 DR. BROWN: Thank you. Peter?

8 MR. van ALFEN: I agree with my  
9 colleagues with number 1. I just want to add with  
10 number 2, as much as I liked the design and perspective  
11 from the view of the rocket, I think that there's some  
12 odd bit of foreshortening there and the structure of  
13 the metamodule separating just adds a sort of oddness  
14 to design. Again, I really like the design, but I  
15 think that compared number 1, I think number 1 really  
16 is the face of power and just the -- like the iconism  
17 of the machine.

18 DR. BROWN: Any final comments? And I  
19 think we should score it.

20 MS. WARREN: Now we'll go on mute for a  
21 minute and we'll come back.

22 (Recess)

1 DR. BROWN: Robin Salmon --

2 MS. WARREN: Hey, Robin, are you going to  
3 send the score in?

4 MS. ROBIN: Yes, I just -- I need just a  
5 little bit more time. I'm doing my e-mail to Greg  
6 right now.

7 MS. WARREN: Okay. Thank you. Okay.  
8 We're coming back on. So, I'll hand it off to Dr.  
9 Brown.

10 DR. BROWN: Good afternoon, again. Greg,  
11 we'll turn to you about the results of the score.

12 MR. WEINMAN: I think this is a useful  
13 exercise with the rescoring of 1 and 2. 1 received 30  
14 points, 2 received 14.

15 DR. BROWN: Okay. Thank you. Are there  
16 any motions?

17 MR. MORAN: Hey, this is Mike Moran, just  
18 coming out of a car comb (ph). I move that the Mint in  
19 consultation with the liaison in Alabama consider  
20 adding Saturn V to this design in the final production.

21 MR. SCARINCI: Can I amend. And also --

22 MR. WEINMAN: Identify yourself.

1 MR. SCARINCI: Oh, Donald Scarinci. And  
2 also to consider using the font from the 11. If they  
3 choose and to the extent they choose automatically work  
4 with Joe to accomplish that.

5 DR. BROWN: Yes.

6 MR. van ALFEN: Peter van Alfen, I'll  
7 second that motion amended.

8 UNIDENTIFIED SPEAKER: I'll go with that  
9 amendment.

10 DR. BROWN: All those in favor of the  
11 amendment.

12 SPEAKERS: Aye.

13 DR. BROWN: Any opposed?

14 (No audible response)

15 DR. BROWN: Hearing none, phase complete.

16 We will now move to the next item of business. Before  
17 we leave, I want to thank the liaison from Alabama.  
18 Really appreciate the time that you spent as well as  
19 from Illinois. This -- you don't know how much you  
20 really contributed to this process that allows the CCAC  
21 to do its job to make sure that its recommendations are  
22 fully informed by the input that you have provided.

1 Thank you so much and have a wonderful remainder of the  
2 day.

3 MS. SELLERS: Thank you. And you as  
4 well.

5  
6 DR. BROWN: Now we move to the last order  
7 of business, the report from the CCAC Working Group on  
8 consideration of various recommendations of themes for  
9 our future medals and coins. Mary Lannin, who is the  
10 head of the CCAC Working Group, will bring each of us  
11 up to date on these recommendations and today as a full  
12 committee we will need to decide on what  
13 recommendations we will move forward to Congress and  
14 the Secretary in a letter as well as our annual report,  
15 now to Mary.

16 MS. LANNIN: Thank you, Dr. Brown. All  
17 right. The CCAC working group has had a couple of  
18 meetings and conversations on various topics that I'm  
19 going to present to you today and we will hopefully be  
20 bringing additional topics to the September meeting.  
21 The CCAC Working Group set out a list of those ideas  
22 and I will methodically and swiftly go through each of  
them, then open the floor for any comments. I ask that

1 you keep your comments less than 5 minutes if you have  
2 anything to add. And to please indicate with the raise  
3 of your hand to be recognized.

4 All right. The first recommendations are  
5 for commemorative coins. The Working Group recommends  
6 moving forward each of the recommendations of the CCAC  
7 recommended last year, but have not have yet been  
8 signed into law. The members of the Working Group feel  
9 strongly enough to once again recommend these concepts  
10 for inclusion and the list is as follows: The  
11 semiquincentennial of the Declaration of Independence;  
12 the 2028 Summer Olympics commemorative coin; a  
13 commemorative coin dealing with American horses or  
14 American Horse Racing. And the fourth would be  
15 wildlife and the environment or animal-related themes.

16 So, I would like to open up the  
17 conversation to the full committee on these topics and  
18 suggest that we do a voice vote and if necessary  
19 recorded vote on moving all of these above with the  
20 same reasoning as last year as recommendations unless  
21 there are any other motions. I know COVID has thrown  
22 such a wrench into all of our meetings, it's hard to

1 remember when and what we have done, but I didn't want  
2 to do a disservice to the Working Group last year who  
3 recommend topics that Congress just hasn't gotten  
4 around to and that's where we are recommending them  
5 again. Dr. Brown?

6

DR. BROWN: Any additional comments?

7

MR. BERNSTEIN: This is Art Bernstein,  
8 and I love to raise a comment to issue with regard to  
9 horseracing. I love the idea of horses on coins.  
10 Horseracing itself concerns me, many consider it to be  
11 cruel to animals. And I wondered why you would just go  
12 with horses and not into the subset of horseracing.

13

MS. LANNIN: I believe that the reasoning  
14 behind that initially was because of the anniversary  
15 coming up of various derbies in horse races, and that's  
16 why we added the word racing, but I understand what  
17 you're saying.

18

MR. MORAN: Art, this is Mike Moran.  
19 You've got the 175th of the Kentucky Derby coming up in  
20 2 years. I understand some of your misgivings about  
21 horseracing. I do think that though there's an  
22 opportunity here to tie into a slightly wider audience

1  
2 1 with horseracing as the subset horses if we can get  
3 2 that support. Remember, you've got to get this through  
4 3 Congress. And you've got a lot of support  
5 4 organizations involved in horse racing that will be  
6 5 effective in getting that bill too. If you just  
7 6 restricted the horses, there'd be no traction over  
8 7 there.

9 8

MR. SCARINCI: My only --

10  
11 9

DR. BROWN: Name?

12 10

MR. SCARINCI: Donald Scarinci. My only

13  
14 11 comment -

15  
16 12

DR. BROWN: You can comment, Donald

17 13

18  
19 14 report is that this includes the recommend -- this  
20 15 includes a recommendation on the corrections officers.

21 16

MS. LANNIN: No.

22 17

MR. SCARINCI: Is that --

23 18

24  
25 19 Jennifer Warren. This is just the list, what she just  
26 20 said, you're voting on right now is semi quincentennial  
27 21 Declaration of Independence; the 2028 Summer Olympics;  
28 22 the American horses or horseracing; wildlife and

1 environment and animal-related themes because those who  
2 had previously done, we'll talk about the other things  
3 in a couple of minutes.

4 MR. SCARINCI: Great.

5 DR. BROWN: So, thank you. So, is there  
6 a motion or that we accept all four recommendations  
7 here from the group?

8 MR. van ALFEN: Just one quick question.  
9 This is Peter van Alfen. What are the denominations  
10 these concepts are proposed for?

11 MS. WARREN: This is Jennifer Warren.  
12 This will be the commemorative coin program, so it  
13 would be up to the Members of Congress to decide, but  
14 for commemorative coins, it is usually typically a \$5  
15 gold coin, a \$1 silver dollar and a half dollar clad.  
16 They can do one two or three. They -- we have also in  
17 the past done a larger 5 ounce proof at times that may  
18 or may not be recommended in any of these, but we don't  
19 specifically -- we usually leave it up to the Member of  
20 Congress and that are the recipient organization, that  
21 would be part of it what they would like to see.

22 The past, the CCAC and the CFA have

1 recommended to do all three coins and also do it as  
2 designs, so they can have various designs that tell a  
3 larger story. But that is again, the statute just  
4 designates those three types, but it does not require  
5 that you always do all three.

6 MR. van ALFEN: All right. Thank you  
7 very much.

8 DR. BROWN: Any other comments?

9 (No audible response)

10 DR. BROWN: Hearing no additional  
11 comments, is there a motion to vote on all these as a  
12 whole or other coins?

13 MR. TUCKER: Dennis Tucker, so moved.

14 MR. KOTLOWSKI: Dean Kotlowski, second.

15 UNIDENTIFIED SPEAKER: And there's a  
16 second.

17 DR. BROWN: All those in favor, aye.

18 SPEAKERS: Aye.

19 DR. BROWN: Opposed, nay.

20 (No audible response)

21 DR. BROWN: Is there any further debate?

22 (No audible response)

1 DR. BROWN: Hearing none, then we will  
2 call -- or did that. Let's go back to Mary.

3 MS. LANNIN: Okay. Okay. Thank you.  
4 The second recommendation on which should be  
5 (inaudible) is for the American arts medal program.  
6 This is a recommendation also from the fiscal year 2019  
7 annual report to help promote the artists of the Mint.  
8 This program will promote artists that do such amazing  
9 work such as we saw today and would provide a way for  
10 the general public to get to know the artists more  
11 directly. The overall thought is to showcase the  
12 talent of the United States Mint staff and our artists,  
13 as well as the designers from the Mint's Artistic  
14 Infusion Program. Do you have any comments?

15 MR. van ALFEN: This is Peter van Alfen.  
16 Question. Would the artists be given free hand to  
17 design whatever they want?

18 MS. LANNIN: Anything they want.

19 MR. van ALFEN: But would it necessarily  
20 have to be struck or would it --

21 MS. LANNIN: What do you mean by that?

22 MR. van ALFEN: Cast metal, would the

1 cast metal be enough, so --

2 MS. LANNIN: No, no cast metal.

3 MR. van ALFEN: -- they're all struck,  
4 cast metal, no necessary inscriptions or anything of  
5 that sort? All right.

6 MS. LANNIN: Yeah, anything they want.

7 DR. BROWN: Donald?

8 MR. SCARINCI: This is -- Donald  
9 Scarinci. The art medal program has been one of my pet  
10 programs forever and I've been advocating forever as a  
11 way to -- and a lot of Mints around the world have been  
12 sponsored art medal program. It's a great opportunity  
13 for the artists, you know, to really compete with one  
14 another for -- in an artistic sense, pure art, you  
15 know, without anybody telling me what to do, just, you  
16 know, let's do something. You know, it can be a way to  
17 -- you know, the British Royal Mint in the beginning  
18 used their art medal program to acclimate the British  
19 public to what ultimately results in a change of  
20 designs to allure modernist design for their  
21 circulating coins.

22 And the art medal program encourages

1 artists to get their juices flowing and working with  
2 Joe Menna in this particular case, you know, I think it  
3 just energized the artists to be able to compete and  
4 get a medal made by the United States. And I also  
5 think internationally, it would help you the United  
6 States Mint which only recently has taken the table  
7 since before the apocalypse taking the table at the  
8 World's Fair of Bernie (ph) Berlin, which is a major  
9 show for mints. It's a mint -- tell the conjunction  
10 with the annual mint directors conference.

11 So -- and we have now participated in  
12 that with a booth. So, we're taking strides and having  
13 the artists produce in art medal which they can be  
14 exhibited at a FIDEM, which you heard Jeanne Sollman  
15 when she spoke talk about she is the -- she's also the  
16 FIDEM delegate representative in the United States.  
17 And having our artists display their medallic output  
18 would be, you know, I think raise the bar for the  
19 United States internationally.

20 So, I think this is a program I would  
21 love to do. It really -- you know, it's hard for the  
22 Mint to object to it because it's just pure profit.

1 And there's no downside to the Mint really. There's --  
2 it's time, there's a time --

3 MR. MORAN: Yes. There is overhead.

4 MR. SCARINCI: Yeah, I don't think they  
5 have to worry about it. You know, I think  
6 unfortunately, you know, hopefully we did talk about  
7 the pricing of the medal, you know, \$160 I think is  
8 learning, that's not working, you know, that's too  
9 high. But you know, I think I strongly encourage, you  
10 know, the idea it would result stronger designs and  
11 more enthusiasm.

12 DR. BROWN: On that basis, and can we put  
13 this as you're making this motion for this arts medal  
14 program?

15 MR. SCARINCI: Yes, absolutely.

16 DR. BROWN: Is there a second?

17 MR. van ALFEN: Peter van Alfen, I'll  
18 second that wholeheartedly.

19 DR. BROWN: All those in favor, aye.

20 SPEAKERS: Aye.

21 DR. BROWN: Return back now to Mary.

22 MS. LANNIN: Okay. Thank you.

1 DR. BROWN: Any nay? (Inaudible).

2 MR. SCARINCI: In getting something from  
3 it.

4 MS. LANNIN: All right. So, the third  
5 recommendation is for, here we go again, a medal/or  
6 numismatic coin program product focusing on science,  
7 technology, engineering, arts and math. And I would  
8 like to thank Robin for inserting the "A" in this,  
9 because it was originally just for STEM program and she  
10 said let's add arts and it's perfect. The Working  
11 Group members felt that something like this could  
12 excite potentially young collectors.

13 The medal would honor the birth of modern  
14 American and could focus on important developments of  
15 the 1920s and 1930s in such areas as technology, radio,  
16 film, Broadway music, et cetera. We pick this era as  
17 we're now entering the centennial of it, and which we  
18 think provides perfect opportunity to place a spotlight  
19 on some of those events. Does anybody have any  
20 comments on this?

21 MR. van ALFEN: Peter van Alfen, I do  
22 have a question. So would these medals or coin

1 products necessarily include "S""T""E""A""M" as part of  
2 the design --

3 MS. LANNIN: It could.

4 MR. van ALFEN: -- or would it be --

5 MS. LANNIN: It could. If you're  
6 thinking of the Austrian mint that did that beautiful  
7 gold series that Gustave Klimt of the artist did, they  
8 did five of them and it's spelled out K-l-i-m-t if you  
9 collected the entire series. So, that's apparently  
10 possible that we would use one of the capital letters  
11 to small privy mark somewhere and one of the medals or  
12 coins.

13 MR. van ALFEN: So, you mentioned  
14 technology and -- or science --

15 MS. LANNIN: Science, technology,  
16 engineering, arts and math.

17 MR. van ALFEN: So, potentially this  
18 might be five medals, say each in its (cross talk).

19 MS. LANNIN: Yes. Yeah.

20 MR. van ALFEN: And how would these be  
21 selected?

22 UNIDENTIFIED SPEAKER: As (inaudible).

1 MR. van ALFEN: All right. Okay. Thank  
2 you.

3 DR. BROWN: Probably come back before  
4 this committee to give this opinion?

5 MS. LANNIN: Yes.

6 MR. van ALFEN: Okay.

7 MS. LANNIN: These are recommendations  
8 from the subcommittee.

9 MR. MORAN: This is Mike Moran. I think  
10 that this is a particularly fertile area. I would  
11 reinforce that statement, actually think back -- I'm  
12 not advocating these ideas, but think back to some of  
13 the technologies we've had on the backs of dollars.  
14 Been a fair amount of them popped out from 1920s or  
15 '30s. And you think of the Anna May Wong, there's  
16 another one that popped up.

17 MS. LANNIN: Yeah.

18 MR. MORAN: I mean, it's just I think  
19 that once this thing if we get it rolling, I think it  
20 will just really pick up steam.

21 UNIDENTIFIED SPEAKER: There we go.

22 MR. van ALFEN: Right. Thank you.

1 MR. WEINMAN: Well, as a point of  
2 information, well, many of the mint's numismatic  
3 programs have a genesis in legislation. The Secretary  
4 does have certain discretionary authority for  
5 numismatic items, among them broad authority for  
6 medals, among them numismatic -- broad numismatic  
7 authority for gold coins, for example. But if I'm  
8 hearing the recommendation right, it's recommendation  
9 the Mint exercise discretionary authority.

10 MS. LANNIN: Exactly.

11 MS. WARREN: This is Jennifer. It could  
12 also be something goes to the Hill they might decide to  
13 create a numismatic similar to what they did for Morgan  
14 and Peace. So, it gives that flexibility of who  
15 actually acts on it.

16 MR. WEINMAN: Probably the CCAC I elect  
17 (ph) and so potentially provide a justification for the  
18 organization (inaudible).

19 MR. SCARINCI: Donald. If I recall  
20 correctly --

21 DR. BROWN: Name?

22 MR. SCARINCI: I'm sorry, Donald

1 Scarinci. If I recall correctly, we're recommending  
2 several of these program, right, for medals three. So,  
3 you know, to try to get Mint interested in this, you  
4 know, it maybe -- maybe, I mean, these, the metals that  
5 you're recommending for these areas could be we could  
6 use -- we spent \$2 million on the metal on the machine  
7 that produced those large size silver medals, 5-ounce  
8 for the America the Beautiful, right, program. And you  
9 still have that machine, right?

10           And we still have people who were  
11 trained, who've been trained in Europe to use that  
12 machine and we probably do not, the silver. But what  
13 we're hoping would happen to silver. And these types  
14 of things would be a nice adjunct to go along with, you  
15 know, our different coin designs and programs that  
16 maybe we don't select for coin or medal. And if we  
17 dangle the idea of making it bullion, I think that  
18 might attract the marketing people here at the Mint to  
19 be more interested in this.

20           And they are selling silver. They're  
21 selling a lot of silver and they're selling those  
22 recycled portraits of the Presidents from 200 years

1 ago. So, you know, if we're making money on that, we  
2 can make a lot more money on something like this and  
3 use a machine that is occupying space than what paid  
4 for and people have been trained to operate. So, I  
5 mean, I don't know, I don't want to second-guess the  
6 committee.

7 But, you know, maybe we can wrap all of  
8 these things around that or maybe it could be a  
9 recommendation for a whole separate program to be  
10 adjunct silver medal to go with a commemorative coin  
11 using some of the designs or to go with the -- you  
12 know, these beautiful innovation design, dollar series  
13 designs. So, I don't want to second-guess the  
14 committee. So, you know, I'll leave it all up to you.

15 DR. BROWN: So point of information,  
16 maybe suggest that we stay with the recommendation for  
17 consideration at this point, and consider anything else  
18 at a future time. I'll bring it back to the working  
19 group.

20 MR. MORAN: Let's get one of these  
21 recommendations approved and then we can talk about  
22 bells and whistles tacked on.

1 MS. LANNIN: Okay. And the last and  
2 final --

3 DR. BROWN: Hold -- I'm sorry. This  
4 recommendation, so I'm going to assume, we need a  
5 motion to approve this recommendation.

6 MR. van ALFEN: Peter van Alfen, so  
7 moved.

8 DR. BROWN: Is there a second?

9 MR. SCARINCI: Second.

10 DR. BROWN: All those in favor say aye.

11 MS. SALMON: Salmon, second.

12 MR. SCARINCI: I seconded it, Robin, I  
13 didn't say my name again.

14 MR. MORAN: Now you did.

15 DR. BROWN: That motion passes.

16 MS. LANNIN: Thank you. You're now --  
17 but you have to vote.

18 DR. BROWN: They did. Vote was in favor,  
19 aye.

20 MS. LANNIN: Oh, okay. I didn't hear.  
21 Sorry. Okay. So, the final thing today that we're  
22 going to talk about is that for those of us that have

1 had the pleasure of answering letters from the CCAC  
2 mailbox, we actually had some really great ideas now.  
3 Okay. So, the CCAC has received the following  
4 suggestions over the past few months via e-mail and  
5 mail and I just want to bring this up to see if we  
6 think of these and put them on record.

7           The 400th anniversary of New York City;  
8 Roosevelt Island set with a proof West Point silver  
9 Roosevelt dime. A collaboration with the Royal Dutch  
10 Mint for a New Amsterdam set; a three coin set with a  
11 West Point Morgan dollar, a West Point Peace Dollar,  
12 and a commemorative coin.

13           The 50th anniversary of the Bicentennial  
14 coins; gold ownership in the 50th anniversary; Hank  
15 Aaron commemorative coin or Congressional Gold Medal, a  
16 5-ounce coin of the very much hoped for 2023 Jovita  
17 Idar of the design that was recommended by the  
18 committee; a 5-ounce of the drummer boy in the  
19 Bicentennial series; and also another suggestion that  
20 comment for honoring corrections officers. Does  
21 anybody have any comments on what the public has  
22 written in?

1 DR. BROWN: Peter?

2 MR. van ALFEN: Peter van Alfen, I just  
3 want to say that sounds like there was some Dutch  
4 American, New Yorkers, they can suggest them, but  
5 strongly support those suggestions.

6 MS. LANNIN: Okay.

7 DR. BROWN: Dean?

8 MR. KOTLOWSKI: This is Dean Kotlowski.  
9 I am strongly in favor -- or at least strongly  
10 interested in a Hank Aaron coin/medal. I think that  
11 that would have some popular support. I think it would  
12 be extraordinarily important on a number of different  
13 levels. I just finished writing a piece about Jackie  
14 Robinson and I would never, you know, never question  
15 any sort of contribution to Jackie Robinson. I wonder,  
16 sometimes people think that when, you know, his  
17 breakthrough, and then other African-Americans joining  
18 Major Leagues, and then the Negro Leagues collapsing,  
19 that that was something, somehow the end of the story,  
20 you know.

21 And in Hank Aaron and breaking the record  
22 for home runs, he had to deal with death threats and

1 things. There was a nasty racist dimension to that  
2 whole story. And he persevered and he survived that.  
3 That is, I think, extremely important. I think also  
4 too -- I still am attracted to anniversaries. So, one  
5 of the things is he passed away recently, something  
6 like January of either this year or last year, I think  
7 2021, 2024 will be his 90th birthday. So, let's say  
8 that would go on the coin. This could be the  
9 justification in the press release and things like  
10 that.

11 I'm also thinking to put him as a  
12 national -- perhaps even an international icon. And  
13 also the way he stands two very important, at least two  
14 very important states in the United States, Georgia, as  
15 he played for a long time with the Atlanta Braves, but  
16 almost is one maybe a little bit, I think a little  
17 longer with the Milwaukee Braves because they were one,  
18 then he finished his career with the Milwaukee Brewers.  
19 And that's something a little bit about his character  
20 to the, he went to the place where he really started.

21 I don't think he started at Boston Braves  
22 or at Boston, but I have to look that up, but you get

1 that sense of how this was an important person. As to  
2 the diversity of our coins, I know we seem to do a lot  
3 with baseball, but maybe they're not --

4 MS. LANNIN: American pastime.

5 MR. KOTLOWSKI: Yeah, I don't think that  
6 that's a bad thing.

7 DR. BROWN: Point of information for the  
8 members of the CCAC, as Mary mentioned, these are  
9 recommendations that came from the public. So, we are  
10 meeting our obligations and I thank you, when I  
11 respond, I say to the person that makes the  
12 recommendation that I will provide this to CCAC for its  
13 consideration. So, you are actually helping to fulfill  
14 an obligation.

15 MS. WARREN: Point of order, this is  
16 Jennifer Warren, you can also at this time make a  
17 recommendation for any of these.

18 MR. MORAN: I'm about to, yeah.

19 DR. BROWN: Please.

20 MR. MORAN: This is Mike Moran. I really  
21 feel like that, just making a recommendation that we do  
22 a medal of some sort for Hank Aaron, we'll get lost in

1 the struggle very quickly. I really think what we need  
2 to do is recommend that the Congress, that they do a  
3 Congressional Gold Medal. That's really what needs to  
4 be done. That way it doesn't get lost. It's highly  
5 deserved.

6 MS. WARREN: This is Jennifer Warren.  
7 Point of order, we usually will say national medal  
8 because technically you're supposed to recommend to the  
9 Secretary, but we send the letter also to Congress and  
10 we usually put a parenthesis like a Congressional Gold  
11 Medal. So that way they understand it is a nuance.

12 MR. MORAN: So, shall I move that we make  
13 that recommendation as corrected by Jennifer, so I  
14 don't have to repeat, screw it up?

15 MR. BERNSTEIN: Art Bernstein seconds.

16 DR. BROWN: All those in favor aye.

17 SPEAKERS: Aye.

18 DR. BROWN: It's ready for Robin.

19 UNIDENTIFIED SPEAKER: We listen to the  
20 public.

21 DR. BROWN: Any votes?

22 (No audible response)

1 DR. BROWN: There are none. That portion  
2 of this recommendation passes.

3 MS. LANNIN: Thank you all.

4 DR. BROWN: Now, it's important to share  
5 that any other aspects of this will go back to the  
6 Working Group for further consideration by our strategy  
7 committee. It's only one recommendation.

8 MS. WARREN: This is Jennifer, if there's  
9 something else that you want to move you can.

10 DR. BROWN: That's true. Does anyone  
11 else make a recommendation?

12 MR. MORAN: I also have the Amsterdam --  
13 the Netherlands Mint.

14 MR. van ALFEN: Oh, okay. I actually --

15 UNIDENTIFIED SPEAKER: 400th anniversary  
16 New York is important.

17 MR. van ALFEN: Well, the question is  
18 what 400th anniversary?

19 UNIDENTIFIED SPEAKER: Well, I don't --

20 MR. van ALFEN: This is Peter van Alfen.  
21 So the foundation of New York City are going Amsterdam  
22 took place in 1609. That anniversary has already

1 sailed. So the anniversary of New York as a  
2 refoundation by the British is still in the future, the  
3 400th anniversary, so I'm not entirely sure what 400th  
4 anniversary is current. There were some problems with  
5 Dutch community, Dutch settlements in 1620s, but not  
6 sure if there's an anniversary to be celebrated.

7           However, the idea of pursuing the joint  
8 project with the Dutch Mint is certainly intriguing,  
9 much like we are currently doing with the Royal Mint in  
10 the United Kingdom and that might be something to  
11 explore. I'm not sure exactly how that could be  
12 proposed and how we deal with that and what exactly  
13 could be proposed as a program.

14           Again, apparently because of the  
15 anniversary issue or the settlement in 1609, that  
16 anniversary has already gone on and something such as  
17 Dutch -- English-Dutch wars were ongoing throughout  
18 this period, the colony of course, and the Dutch  
19 relinquishing New Amsterdam to the British, the  
20 refoundation insisting supports the work. So, I don't  
21 necessarily feel the Dutch Mint want to be celebrate  
22 that anniversary, but, you know, exploring something

1 with Dutchmen would be great, but again I'm not sure  
2 exactly what that would be to commemorate. So at this  
3 point, I don't have a specific motion or proposal.

4 MR. SCARINCI: Yeah, I mean -- Donald  
5 Scarinci. I, you know, would be my preference to  
6 eliminate the correctional officers. I think that's  
7 not something that, you know, I could support or that I  
8 think we should be recommending. If Congress wants to  
9 do something like that on their own, they can, but I  
10 don't think that's worthy of, you know, of our  
11 recommendation.

12 MS. LANNIN: Well, let me just bring up,  
13 all we are doing is reporting to you what suggestions  
14 have come in from the mailbox to the ccac.gov. So, we  
15 did that.

16 MR. SCARINCI: Okay. No motions  
17 necessary?

18 MS. LANNIN: No motions necessary.

19 DR. BROWN: Are there any other motions?

20 UNIDENTIFIED SPEAKER: For one to  
21 adjourn.

22 DR. BROWN: With respect to these

1 recommendations of the public.

2 (No audible response)

3 DR. BROWN: Hearing none, thank you,  
4 Mary, and the members of the Working Group, and we look  
5 forward to your continued input until we are here for a  
6 meeting in September. Are there any additional motions  
7 on any matter?

8 (No audible response)

9 DR. BROWN: Hearing none, I look for a  
10 motion, the type that you --

11 MR. MORAN: I move we adjourn.

12 DR. BROWN: Your name is?

13 MR. MORAN: Michael Moran.

14 MR. SCARINCI: Donald Scarinci seconds.

15 DR. BROWN: I appreciate your attendance  
16 for this meeting, especially our first public meeting  
17 after 2-plus years. If there is no further business,  
18 then we are adjourned.

19 MS. WARREN: Bye, Robin.

20 MS. LANNIN: Bye, Robin.

21 MR. SCARINCI: Bye, Robin.

22 MS. SALMON: Bye. Sorry I couldn't be

1       there.

2                               MS. LANNIN:    We're sorry too.

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

## 1 CERTIFICATE OF NOTARY PUBLIC

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

16  
17 *Shondra Dawson*

18 SHONDRA DAWSON

19 Notary Public in and for the

20 District of Columbia  
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 OF TRANSCRIBER

I, MURALIDHAREN K.V., 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.



MURALIDHAREN K.V.

<b>0</b>	129:1 130:2	139:12 145:1	62:14 64:15
<b>0</b> 148:17	131:5,8,9 132:2	159:12	66:14 67:14
<b>01</b> 30:21	132:15,20 135:3	<b>10,000</b> 29:18	70:14 71:14
<b>02</b> 59:15,18	135:4,9,10,15	<b>100</b> 42:4	75:13 77:13
91:19	137:2,5 138:2	<b>100th</b> 28:9 35:21	78:15 79:14
<b>06</b> 31:5,6 59:15	138:13,14 139:2	<b>101</b> 101:1	80:14 84:14
60:12	141:6,19 143:7	<b>103</b> 103:1	89:21 90:14
<b>07</b> 30:22 31:5	143:19 144:18	<b>106</b> 106:1	92:15 95:15
<b>08</b> 32:2 37:14	144:19 145:3,9	<b>109</b> 109:1	96:13 101:14
	147:10,12,15	<b>11</b> 22:12 54:12	102:2 103:13
<b>1</b>	148:4,16,17,18	57:12 59:13	106:14 109:13
<b>1</b> 9:13 12:10,20	149:3,5,8,17,21	62:12 64:14	113:14 115:13
13:3 27:3,7,10	150:3,11 151:17	66:12 67:12	120:15 121:7,14
28:11 31:11,11	151:21 152:4,10	70:13 71:12	122:15 128:14
31:15 32:9	152:14 153:4,5	75:12 77:12	130:13 137:14
33:14 36:21	153:9,15,15	78:13,15 79:13	138:13 139:14
37:9,17 38:14	154:13,13 159:2	80:13 84:12	152:20 159:14
39:8 40:2,8,11	160:15	89:17 90:13	<b>120</b> 120:1
41:18,20 43:3,8	<b>1,600</b> 15:2 22:20	92:13 95:14	<b>121</b> 121:1
47:15,17 50:4	<b>10</b> 54:11 57:11	96:12 101:12	<b>122</b> 122:1
52:6,7,14 54:2	59:11 62:11	103:12 106:12	<b>128</b> 128:1
57:2 59:2 62:2	64:13 65:7	109:12 113:14	<b>12:30</b> 80:10,13
64:2,15,22 66:2	66:11 67:11	115:12 120:13	80:13
67:2 70:2 71:2	69:8 70:11	121:7,13 122:14	<b>13</b> 54:15 57:15
75:2 77:2 78:2	71:11,11,20	127:16 128:13	59:15 62:15
78:16,20,21	75:11 76:1	129:6,8,8,14	64:16 66:15
79:2,11 80:2	77:11 78:12	130:2,7,12	67:15 70:15
82:9 84:2,5	79:7,7,8,12	134:6,16 137:12	71:15 75:14
86:15,15 90:2	80:13 84:11	137:16,17 138:7	77:14 78:16
92:2 95:2 96:2	89:13 90:12	138:12 139:13	79:15 80:15
100:16 101:2,9	92:12 95:12	141:10 142:13	84:15 90:4,15
102:12 103:2	96:11 101:11	145:2,4 155:2	92:16 95:16
104:9,22 105:9	103:11 105:22	159:13	96:15 101:15
106:2 107:12,16	106:11 109:11	<b>110-82</b> 27:8	103:14 106:15
109:2 110:2	113:13 115:11	<b>113</b> 113:1	109:15 113:15
112:6,8,11	120:12 121:6,11	<b>115</b> 115:1	115:15 120:16
113:2,2,8 115:2	122:13 127:10	<b>115-197</b> 82:7	121:8,15 122:15
115:15 116:1	127:18 128:12	<b>117-32</b> 53:22	124:5 125:6
120:2,22 121:2	130:11 137:11	<b>12</b> 40:18 54:13	126:20 127:3
122:2 125:14	137:16 138:11	57:14 59:14	128:15 130:14
126:9 128:2,20			

137:15 138:14 139:15 159:16 <b>130</b> 130:1 <b>137</b> 137:1 <b>138</b> 138:1 <b>139</b> 139:1 <b>14</b> 1:6 7:11 52:9 54:16 57:16 59:16 62:16 64:17 66:16 67:16 70:16 71:16 75:15 77:15 78:17 79:16 80:15 84:16 90:9,16 92:16 95:18 96:16 97:17 98:10,15 101:10 101:16,21 102:6 103:15 104:22 106:4,6,16,20 107:6 108:11 109:16 113:9,16 115:16 120:17 121:8,16 122:16 128:16 130:15 137:16 138:15 139:16 154:14 159:17 <b>140</b> 55:14 <b>15</b> 54:17 55:15 57:18 59:17 62:17 64:18 66:17 67:17 70:17 71:17 75:17 77:16 78:18 79:17 80:16 84:17 90:17 92:17 95:19 96:17	101:17 103:17 106:17 109:17 113:16 115:17 120:18 121:17 122:17 128:17 130:16 137:17 138:16 139:17 159:17 <b>159</b> 159:1 <b>16</b> 54:19 57:19 59:18 62:18 64:19 66:18 67:18 70:18 71:18 75:18 77:17 78:19 79:17 80:17 84:18 90:18 92:18 95:19 96:18 101:18 103:18 106:18 109:18 113:17 115:18 120:18 121:18 122:18 128:19 130:17 137:18 138:17 139:18 159:18 <b>160</b> 165:7 <b>1609</b> 178:22 179:15 <b>1620s</b> 179:5 <b>17</b> 54:20 57:20 59:19 62:19 64:19 66:19 67:20 70:19 71:19 75:19 77:19 78:19 79:18 80:18 84:19 90:19 92:19 95:20 96:19 101:19	103:19 106:19 109:19 113:18 115:19 120:19 121:19 122:19 128:19 130:18 137:19 138:18 139:19 159:19 <b>17539</b> 184:14 <b>175th</b> 158:19 <b>18</b> 52:7,13 54:20 56:2 57:20 59:20 62:20 64:20 66:20 67:20 70:20 71:20 75:20 77:20 78:20 79:19 80:19 84:20 90:20 92:20 95:20 96:20 101:20 103:20 106:20 109:19 113:19 115:19 120:20 121:4,8,19 122:20 128:20 130:19 137:19 138:19 139:20 159:20 <b>1800s</b> 85:8 86:2 <b>1828</b> 60:15 <b>1833</b> 84:14 <b>1837</b> 84:15 85:20 <b>1861</b> 60:16 <b>19</b> 9:6 13:21 52:12,13 54:21 57:21 59:21 62:21 64:20 66:20 67:21 70:21 71:20	75:20 77:21 78:21 79:20 80:20 84:21 90:21 92:20 95:21 96:21 101:20 103:21 106:21 109:20 113:19 115:20 120:20 121:20 122:20 128:20 130:20 137:20 138:20 139:20 145:2,4 159:21 <b>1920s</b> 166:15 168:14 <b>1924</b> 27:14,15 28:13,13,14 34:11 37:4 40:18 41:6 45:7 50:5 <b>1930s</b> 166:15 <b>1937</b> 88:10 <b>1955</b> 88:17 <b>1967</b> 125:7 <b>1972</b> 125:7 <b>1976</b> 138:19 <b>19th</b> 91:18 105:18 <b>1:25</b> 120:16 <b>2</b> <b>2</b> 14:1 27:15 31:18,18,19 33:15 37:17 38:14 39:8 40:2 40:8,9 43:3,8 47:15 50:16 52:7,8,9 54:3 55:21 57:3 59:3 62:3 64:3,16,16 64:19,20,22
---	--	--	---

66:3,5,18,21 67:3 68:9 69:7 69:12 70:3,4 71:3 72:8 75:3,5 75:20 77:3 78:3 78:17,17,20,21 79:3 80:3 84:3 86:20,20 90:3 91:4 92:3 95:3 96:3 101:3 103:3 106:3 109:3 113:3 115:3 120:3,22 121:3 122:3 125:18 128:3,20 129:2 130:3 131:5,8 132:20 133:1,21 134:1 135:8,9,15 137:3,5,6 138:3 138:13 139:3,21 144:20 145:3,9 145:19 147:12 147:15 148:4,16 148:17,18 149:3 149:5,9,17,22 150:4,12 151:20 153:4,10 154:13 154:14 158:20 159:3 170:6 181:17 <b>2,000</b> 29:20 <b>20</b> 54:21 57:21 57:21 59:21 62:21 64:21 66:21 67:21 70:21 71:21 75:21 77:21 78:21 79:21 80:21 84:21	90:21 92:21 95:21 96:21 101:21 103:21 106:21 109:21 113:20 115:20 120:21 121:20 122:21 128:21 130:21 137:21 138:21 139:21 159:21 <b>200</b> 170:22 <b>2012</b> 15:14,18 20:14 <b>2016</b> 20:15 <b>2017</b> 15:20 <b>2019</b> 162:6 <b>2020</b> 15:17 20:17 <b>2021</b> 5:17 9:12 12:14 15:14 16:2 48:10 49:4 53:17 54:4,11 54:22 55:21 56:16,20 59:9 62:4 175:7 <b>2022</b> 1:6 7:11 9:6,18 26:8 82:19 96:19 125:9 <b>2023</b> 173:16 <b>2024</b> 9:8,13,15 12:10,19 13:2 27:3 28:8 32:9 50:4,5 81:13,16 82:13,17 84:5 90:16 121:20 175:7 <b>2028</b> 157:12 159:22	<b>20th</b> 91:16 <b>21</b> 54:22 57:21 57:22 59:22 62:22 64:22 66:21 67:22 70:22 71:22 75:21 77:22 78:22 79:22 80:21 84:22 90:22 92:22 95:22 96:22 101:22 103:22 106:22 109:22 113:21 115:21 120:22 121:21 122:22 128:21 130:22 137:21 138:22 139:21 144:21 145:3 159:22 <b>22</b> 54:22 57:22 59:22 62:22 64:22 66:22 67:22 70:22 71:22 75:22 77:22 78:22 79:22 80:22 84:22 90:22 92:22 95:22 96:22 101:22 103:22 106:22 109:22 113:22 115:22 120:22 121:22 122:22 128:22 130:22 137:22 138:22 139:22 144:18 144:20 145:3 159:22	<b>27143</b> 183:17 <b>2nd</b> 59:9 <b>3</b> <b>3</b> 16:19,20 17:22 18:1 23:1,3 25:7 31:21 38:6,13 38:15 40:6,17 42:21 43:10 52:9 54:4 57:4 59:4 62:4 64:4 64:22 66:4 67:4 70:4 71:4 75:4 77:4 78:4,21 79:4 80:5 84:4 87:3,3 90:4 92:4 95:4 96:4 101:4 101:6 103:4 106:4 109:4 112:7 113:4 115:4 120:4 121:2,4 122:4 126:1 128:4 129:7,8,16 130:4 132:10 134:1 137:4,9 138:4 139:5 144:21 148:18 159:4 <b>30</b> 120:22 154:13 <b>30s</b> 168:15 <b>31</b> 27:8 <b>33</b> 52:5 78:15,17 79:4,17 120:22 144:19 <b>36</b> 125:3 <b>3d</b> 115:16 127:1
---	--	--	---

<b>4</b>	103:6 106:6	70:18 71:7,18	<b>7</b>
<b>4</b> 25:7 31:21	107:17 109:6	72:9 74:8 75:5,7	<b>7</b> 32:1 47:6,6
54:5 57:5 59:5	113:7 115:6	75:9,21 77:7,22	52:11 54:8 57:8
62:5 64:6,22	120:6,7,11	78:7,19,22 79:2	59:8 62:8 64:9
66:5 67:5 70:5	121:3,6 122:7	79:4,7 80:9 84:7	65:6 66:8 67:8
71:5 75:5 77:5	126:7 128:7,7	87:13,13,17	70:8 71:8 75:8
78:5,22 79:5	130:6 136:6,21	90:7,21,21	75:22 77:8 78:8
80:6 84:5 87:7	137:6 138:6	91:18 92:2,3,3,7	79:5,8 80:10
90:5 92:5 95:5	139:7 143:22	95:7 96:7 99:14	84:8 87:20 90:8
96:5 101:5	144:2,4,22	99:14,14,17,21	92:8 95:9 96:8
103:5 106:5	152:19 157:1	100:15 101:7	101:8 102:13,13
107:19 109:5	159:6 160:14,17	103:5,6,7,8,8	103:8,11 106:8
113:5 115:5	170:7 173:16,18	104:16,16	107:17 109:8
120:5 121:2,5	<b>5,000</b> 140:21	105:13 106:7	110:14 112:7
122:6 126:4	<b>50</b> 34:12 35:21	107:19,19,20	113:9 115:8
128:6 130:5,21	35:22 40:19,20	109:7 110:8,8	120:8 121:4,5,8
132:14 136:10	82:10	110:13 111:11	122:9 126:18
136:17 137:5	<b>50th</b> 22:12	111:11,19 113:8	128:9 130:8
138:5 139:6	173:13,14	115:7 116:6,6	132:15 134:2,3
144:21 159:5	<b>5112</b> 27:9	117:3,3,4,5,5,6	137:8 138:8
<b>40</b> 100:6	<b>512</b> 27:8	117:6,11,12,20	139:9 144:22
<b>400th</b> 173:7	<b>5227689</b> 1:17	117:21,21 118:4	159:8
178:15,18 179:3	7:3	118:5,14,14	<b>70</b> 70:1
179:3	<b>54</b> 54:1	120:7 121:3,3,4	<b>71</b> 71:1
<b>48</b> 34:11 40:18	<b>57</b> 57:1	121:7 122:8	<b>75</b> 75:1
<b>5</b>	<b>59</b> 59:1	126:14 128:8	<b>77</b> 77:1
<b>5</b>	<b>6</b>	130:7 133:9	<b>78</b> 78:1
<b>5</b> 31:21 35:3	<b>6</b> 5:17 9:12	135:3,4,10,11	<b>79</b> 79:1
36:6,11 42:12	12:14 14:5	135:15 137:7,8	<b>8</b>
50:11 52:10	31:22,22 39:17	138:7,15 139:8	<b>8</b> 19:3,13 21:8
54:6 57:6 59:6	40:13 42:12,15	144:22 159:7	39:9,17 41:3,10
62:6 63:15 64:7	44:10 47:18	<b>62</b> 62:1	41:14,20,21
64:21 65:18	52:10 53:17	<b>64</b> 64:1	42:12,20 48:7
66:6,19 67:6	54:4,7,11,22	<b>66</b> 66:1	48:15 52:12,13
68:12 69:22	56:7,16 57:7	<b>67</b> 67:1	52:18,19 54:9
70:6 71:6 75:6	59:7,9 60:9 62:7	<b>6b</b> 79:3	57:9 59:9 62:9
77:6 78:3,6,6,18	64:8,21 65:1,1,1	<b>6s</b> 103:4 104:22	64:11 65:6 66:9
79:6 80:8 84:6	65:1,3 66:5,7,18	108:3	67:9 70:9 71:9
87:9 90:6 92:6	66:21 67:7 69:2		75:9 76:1 77:9
95:6,18 96:6,10	69:8,12 70:7,7		78:10,19 79:6,9
101:6 102:12			

80:11 84:9 89:4 90:10 92:10 95:10 96:9 101:9,22 103:9 106:9 107:6 109:9 113:10 115:9 120:10 121:5,9 122:11 127:1 128:10 130:9 132:15 133:12 134:3 137:9 138:9 139:10 145:1 159:9 <b>80</b> 80:1 <b>84</b> 84:1 <b>85</b> 125:4 <b>8:30</b> 1:7	145:1 159:10 <b>9/11</b> 77:3 <b>90</b> 90:1 <b>90th</b> 175:7 <b>92</b> 92:1 <b>95</b> 95:1 <b>96</b> 96:1	<b>achievement</b> 22:16 75:5 <b>acknowledge</b> 62:9 <b>act</b> 27:4,8,14,15 27:18 28:3,9,12 28:13,14 29:9 43:22 44:5,13 45:6 46:16,21 47:7 50:5 82:8 82:12 <b>acting</b> 15:21 <b>action</b> 58:15 107:21 183:12 183:15 184:8,12 <b>actions</b> 60:5 <b>acts</b> 55:2 169:15 <b>actual</b> 64:2 109:11 <b>add</b> 75:17 91:10 102:4,11 114:9 139:22 143:1 145:10 153:9 157:2 166:10 <b>added</b> 28:5 46:17 102:13 146:18 158:16 <b>adding</b> 70:8 96:16 143:7 154:20 <b>addition</b> 21:22 <b>additional</b> 49:13 49:14,17 64:15 76:11 77:11 90:2 96:16 106:15 113:4 115:6,21 119:1 119:7 126:15 127:8 140:2 142:22 143:4	156:19 158:6 161:10 181:6 <b>additionally</b> 7:17 22:9 36:11 63:18 64:17 65:2,18 85:4 128:9 <b>address</b> 44:7 <b>addressed</b> 13:5 106:22 <b>adds</b> 153:13 <b>adjourn</b> 180:21 181:11 <b>adjourned</b> 181:18 <b>adjunct</b> 170:14 171:10 <b>admit</b> 33:1 38:5 38:13 68:17 <b>adobe</b> 140:20 <b>advanced</b> 14:20 <b>advancements</b> 88:6 <b>advances</b> 100:8 <b>advice</b> 146:12 <b>advise</b> 14:19 <b>advising</b> 16:13 <b>advisor</b> 4:21 5:8 11:18 12:5 28:17 <b>advisory</b> 5:12 7:10 12:8 15:11 15:12 16:9 17:15,18 21:1 21:10 23:9 28:21 82:22 93:1,5,6 123:8 <b>advocate</b> 151:14 151:17
<b>9</b>	<b>a</b>		
<b>9</b> 26:8 54:10 57:10 59:10 62:10 64:12 65:6 66:10 67:10 70:10 71:10 75:10 76:1 77:10 78:11 79:6,11 80:12 84:10 89:8 90:11 92:11 95:11 96:10 101:10 103:10 106:10 109:10 113:11 115:10 120:11 121:5,6,10 122:12 127:6 128:11 130:10 130:22 136:20 136:21 137:10 138:10 139:11	<b>a.m.</b> 1:7 <b>aaron</b> 173:15 174:10,21 176:22 <b>ability</b> 183:10 184:7 <b>able</b> 16:3 20:18 20:19 23:18,19 26:19 35:18 45:15 46:4,16 46:19 115:19 146:21 164:3 <b>aboard</b> 24:21 <b>absolutely</b> 51:20 64:13,13 100:22 111:7 165:15 <b>accept</b> 76:6 145:9 160:6 <b>acceptance</b> 9:5 <b>acclimate</b> 163:18 <b>accomplish</b> 155:4 <b>accomplished</b> 21:13 <b>accomplishment</b> 105:20 <b>accomplishme...</b> 129:14 <b>accurate</b> 33:15 91:11 183:9 184:5		

<p><b>advocating</b> 163:10 168:12</p> <p><b>aeronautical</b> 145:21</p> <p><b>affairs</b> 2:5 11:7 32:5</p> <p><b>affixed</b> 86:16</p> <p><b>afforded</b> 28:5</p> <p><b>africa</b> 126:11</p> <p><b>african</b> 88:13 97:5,7 174:17</p> <p><b>aftermath</b> 74:8</p> <p><b>afternoon</b> 81:9 154:10</p> <p><b>age</b> 84:18 86:3 131:12 134:10 139:6</p> <p><b>agencies</b> 55:11</p> <p><b>agency</b> 5:21 12:17 83:16</p> <p><b>agenda</b> 9:2 26:6</p> <p><b>agents</b> 61:10</p> <p><b>ago</b> 24:18 50:8 62:19 116:2 171:1</p> <p><b>agree</b> 37:7 41:19 41:20 47:15,17 66:15 70:16 97:2 101:21 102:5 104:10 106:20 110:1 129:21 132:13 152:4 153:8</p> <p><b>agricultural</b> 84:21</p> <p><b>agriculture</b> 84:19 86:4 116:17</p> <p><b>ah</b> 51:7</p>	<p><b>ahead</b> 23:12 64:11</p> <p><b>aimed</b> 133:11</p> <p><b>aiming</b> 133:11</p> <p><b>alabama</b> 6:4 9:17 13:1,2,4 81:15 82:17 121:20 122:22 122:22 123:1,2 123:13,17 125:2 125:14 129:12 130:3 132:5,12 135:21 136:3 137:9 138:15 141:9,13,20 143:18 145:10 145:11 153:1 154:19 155:17</p> <p><b>alabama's</b> 123:11,14 131:2</p> <p><b>alaska</b> 40:20</p> <p><b>alexander</b> 16:19 17:22 23:1</p> <p><b>alfen</b> 3:6 8:12,13 37:20,21 72:20 74:20,21 98:21 137:22,22 145:13,13 146:4 150:13 153:8 155:6,6 160:8,9 161:6 162:15,15 162:19,22 163:3 165:17,17 166:21,21 167:4 167:13,17,20 168:1,6,22 172:6,6 174:2,2 178:14,17,20,20</p> <p><b>aligned</b> 38:8 76:3</p>	<p><b>allegory</b> 71:16</p> <p><b>allow</b> 145:9</p> <p><b>allowed</b> 44:2</p> <p><b>allowing</b> 27:20 62:14 88:17</p> <p><b>allows</b> 155:20</p> <p><b>allude</b> 76:22</p> <p><b>alludes</b> 126:11</p> <p><b>allure</b> 163:20</p> <p><b>alongside</b> 126:13</p> <p><b>amazing</b> 138:3 162:8</p> <p><b>ambassador</b> 17:10</p> <p><b>amend</b> 154:21</p> <p><b>amended</b> 155:7</p> <p><b>amendment</b> 155:9,11</p> <p><b>america</b> 28:11 32:9 67:16 86:5 105:6,7 108:2 125:14 126:10 132:4 170:8</p> <p><b>america's</b> 14:4</p> <p><b>american</b> 5:8 9:8,13,16 12:5 12:10,19 13:3 15:6 22:4,15 27:3,7,19 28:4 28:17 29:8,12 30:17,22 31:1 31:16,18,20 32:1,2 33:3 38:1 42:4,7 44:10 45:3,16,18 46:4 46:7,8,14 47:2,9 48:10 50:4 65:2 67:6,20,22 81:13,17 82:7</p>	<p>84:5 88:13 90:17 97:5,7 109:5,21 120:4 121:20 123:16 124:3 143:19 157:13,14 159:22 162:5 166:14 174:4 176:4</p> <p><b>americana</b> 105:17</p> <p><b>americans</b> 27:12 29:14 31:3 32:3 40:19 42:2 55:13 85:7 86:2 174:17</p> <p><b>amos</b> 10:5</p> <p><b>amount</b> 68:16 145:22 168:14</p> <p><b>amsterdam</b> 173:10 178:12 178:21 179:19</p> <p><b>ana's</b> 22:13</p> <p><b>analogue</b> 140:17</p> <p><b>analysis</b> 44:11 116:12</p> <p><b>andrew</b> 15:21</p> <p><b>angles</b> 76:5</p> <p><b>angry</b> 61:13,15</p> <p><b>animal</b> 157:15 160:1</p> <p><b>animals</b> 116:11 158:11</p> <p><b>anna</b> 105:15 168:15</p> <p><b>annie</b> 108:18</p> <p><b>anniversaries</b> 175:4</p> <p><b>anniversary</b> 22:12 28:9</p>
--	--	---	---

<p>35:21 158:14 173:7,13,14 178:15,18,22 179:1,3,4,6,15 179:16,22 <b>announce</b> 7:15 34:18 <b>annual</b> 9:18 156:13 162:7 164:10 <b>annually</b> 27:10 <b>answer</b> 62:15 90:22 114:5,8 <b>answering</b> 173:1 <b>anybody</b> 163:15 166:19 173:21 <b>anymore</b> 104:12 <b>apocalypse</b> 164:7 <b>apollo</b> 22:11 124:1 125:5 <b>apologies</b> 54:20 64:3,10 65:9 <b>apologize</b> 79:11 82:4 94:6,22 122:7 <b>apology</b> 26:18 <b>apotheosis</b> 57:4 76:1 <b>apparently</b> 113:15 167:9 179:14 <b>appeal</b> 107:18 <b>appealed</b> 70:9 <b>appealing</b> 43:1 116:9 <b>appeals</b> 37:9 <b>appears</b> 37:3 53:8 80:7 87:17 88:1 90:7</p>	<p>125:20 126:12 <b>applause</b> 26:1,2 <b>appointed</b> 15:15 15:17 20:12,13 <b>appointments</b> 5:21 12:17 83:15 <b>appreciate</b> 13:19 19:12,14 19:22 24:11 25:12,13 63:7 69:15 74:7 75:19 76:7 98:18 101:17 103:19,22 104:17 106:14 119:12 123:7 124:14 132:16 140:1 143:14 155:18 181:15 <b>appreciated</b> 48:5 71:21,21 73:17 100:15 108:15 <b>appreciation</b> 18:8 22:20 75:17 101:19 <b>approaching</b> 110:7 <b>appropriate</b> 21:20 54:2 141:4 <b>appropriately</b> 16:3 <b>approval</b> 9:6 26:6 58:7 <b>approve</b> 26:10 172:5 <b>approved</b> 26:12 26:22 61:19</p>	<p>82:15,22 171:21 <b>approximate</b> 15:2 <b>april</b> 9:6 26:8 55:20 59:9 61:9 <b>arched</b> 87:16 <b>architect</b> 54:8 <b>area</b> 168:10 <b>areas</b> 104:11 166:15 170:5 <b>argue</b> 116:6 <b>armed</b> 28:3 29:11,13,19,19 <b>armor</b> 115:8 <b>arms</b> 114:22 116:12 <b>arose</b> 61:12 <b>arrangement</b> 38:12 <b>art</b> 3:9 8:14 21:19 22:14,16 24:6 26:13 32:11 36:18,19 37:7 39:20 41:12 67:15 71:8,18 73:16 75:14,16 79:16 93:15 101:13,14 139:2,4 140:5,8 141:2 148:5 158:7,18 163:9 163:12,14,18,22 164:13 177:15 <b>art's</b> 33:9 <b>articulated</b> 34:10 48:18 100:9 <b>artist</b> 19:18 21:13,15,16 136:15 167:7</p>	<p><b>artistic</b> 22:10 49:7 71:7 130:6 132:14 162:13 163:14 <b>artistically</b> 21:19 112:8 130:5,22 <b>artists</b> 14:16 21:16,18 43:4 48:1 56:4 58:4 71:17 72:11 82:20 106:16 107:11 130:14 134:13,22 136:19 139:15 140:18 162:7,8 162:10,12,16 163:13 164:1,3 164:13,17 <b>arts</b> 23:17 58:20 162:5 165:13 166:7,10 167:16 <b>asked</b> 56:5 57:21 58:11,16 82:19 111:3 140:4 <b>asking</b> 36:13 63:20 90:22 95:20 128:11 <b>aspect</b> 70:3 95:19 <b>aspects</b> 96:6 128:10 178:5 <b>assaulted</b> 61:16 <b>assimilation</b> 46:9 <b>associate</b> 10:5 <b>association</b> 22:5 <b>assume</b> 172:4 <b>assuming</b> 77:22 146:2,9</p>
---	---	---	---

<b>assure</b> 62:6	119:3,22 121:12	165:20 172:10	127:7 131:16
<b>athletes</b> 70:22	121:17 128:3	172:19 177:16	135:6
<b>atlanta</b> 175:15	143:16 151:3	177:17	<b>backs</b> 168:13
<b>attached</b> 99:10	155:14 161:9,20	<b>b</b>	<b>bad</b> 131:10
<b>attachment</b> 88:3	161:22 177:22	<b>b</b> 65:1 83:22	176:6
88:17,20 89:6,7	181:2,8	87:13,17 90:21	<b>badge</b> 60:15,16
89:9,12,15,16	<b>audience</b> 107:18	92:3 99:14	<b>badges</b> 56:22
89:20,22 90:3,6	158:22	103:6,8,10	60:13,17 72:14
90:7,11,12	<b>audio</b> 183:8	104:16 107:19	72:15 75:11
98:22 100:1	184:3	107:20 110:8	76:3,5
108:11	<b>austrian</b> 167:6	111:11 116:6	<b>badly</b> 107:4
<b>attachments</b>	<b>authorities</b> 14:5	117:3,5,6,12,21	<b>balance</b> 152:7
146:3	<b>authority</b> 169:4	118:1,2,14	<b>balanced</b> 41:9
<b>attack</b> 55:14	169:5,7,9	121:4	66:9 106:21
61:8,9	<b>authorization</b>	<b>baby</b> 136:21	<b>ballot</b> 47:15
<b>attacked</b> 55:2	71:5	<b>back</b> 28:16	118:4,14,19
61:3	<b>authorizing</b> 61:2	43:19 48:18	<b>banker</b> 109:18
<b>attacks</b> 30:14	<b>automatically</b>	50:19 51:22	<b>banner</b> 44:9
<b>attendance</b> 9:22	155:3	52:1 53:12	<b>bar</b> 164:18
181:15	<b>available</b> 67:7	58:19 65:15	<b>barricade</b> 55:22
<b>attending</b> 10:9	140:21	72:4 78:10	<b>baseball</b> 176:3
97:8	<b>average</b> 114:20	79:10 80:12,13	<b>based</b> 15:15,18
<b>attention</b> 24:1	<b>avoiding</b> 146:10	87:8 94:18	15:21 82:21
47:14 59:15	<b>award</b> 15:12,13	100:17 103:9	93:11 98:15
71:3,11	16:5,11,18 17:4	104:22 111:1	121:15 149:18
<b>attire</b> 105:17	17:18,20 21:1	112:19 120:15	<b>basically</b> 58:22
<b>attorney</b> 183:13	22:13,16 23:1	120:19 132:19	59:6 74:11
184:10	<b>awarding</b> 59:13	139:9 141:8,20	93:11
<b>attract</b> 170:18	<b>awards</b> 9:4	142:13 143:10	<b>basis</b> 148:12
<b>attracted</b> 69:22	53:22	143:21 144:4,4	165:12
75:22 102:11	<b>aware</b> 9:21 86:7	144:12,13	<b>battery</b> 140:19
105:8,22 110:16	<b>awareness</b> 22:11	145:20 151:6	<b>battleship</b>
116:11 133:22	<b>awesome</b> 144:11	153:21 154:8	110:16
134:2 138:7	<b>awful</b> 45:18	162:2 165:21	<b>baukol</b> 15:21
175:4	<b>aye</b> 26:15,16	168:3,11,12	<b>beam</b> 86:17
<b>attractive</b>	53:3,4,6 79:22	171:18 178:5	<b>beautiful</b> 24:6
116:10 134:7	80:2,5 117:15	<b>background</b>	41:7 42:12,14
<b>audible</b> 11:16	117:16 151:1	67:15,16 86:22	49:2 66:8,8 70:5
77:18 79:20	155:12 161:17	119:14,15	70:18 77:7
95:8 117:18	161:18 165:19	125:16 126:2	101:4 105:10

116:3 133:21 134:14 167:6 170:8 171:12 <b>beautifully</b> 41:6 <b>becoming</b> 46:3 <b>began</b> 30:7 59:6 88:8 <b>beginning</b> 7:16 25:5 84:18 85:6 86:3 163:17 <b>behalf</b> 15:7 16:8 22:20 84:3 <b>believe</b> 8:22 11:9 14:17 18:4 57:9 83:3 84:11 93:8 158:13 <b>believes</b> 123:13 <b>bells</b> 171:22 <b>belong</b> 61:17 <b>benedetto</b> 71:15 <b>bent</b> 132:14 <b>berlin</b> 164:8 <b>bernie</b> 164:8 <b>bernstein</b> 3:9 8:14,15 26:14 32:11,11 33:7 36:18,19,20 75:16,17 79:16 79:16 101:14,15 102:18 139:4,4 140:4,5 148:5,5 150:8 158:7,7 177:15,15 <b>berry</b> 88:2,3,8 88:11,13,16,16 88:19 89:5,6,9 89:11,14,16,19 89:22 90:3,5,6 90:10,10,11 98:22 99:22	106:21 108:10 <b>best</b> 21:18 23:17 25:11 38:7,15 44:17 51:17 58:13 83:3 93:9 93:11 101:22 112:12 116:5 135:22 183:9 184:6 <b>better</b> 25:4 33:21 43:2 47:17 51:19 81:21 99:18 111:9 122:8,10 137:18 153:5 <b>betty</b> 4:20 11:17 19:2 <b>beyond</b> 17:9 56:11 124:12 125:12 <b>bicentennial</b> 135:5 173:13,19 <b>bifurcation</b> 48:13 <b>big</b> 29:20 37:7 86:18 109:8 135:5 <b>bill</b> 37:2 61:2 159:6 <b>billy</b> 55:21 <b>biopsy</b> 88:2,16 88:19 89:5,6,9 89:11,14,16,20 89:22 90:3,6,7 90:11,11 97:20 98:22 99:22 108:10 <b>birdsong</b> 4:20 11:17,19	<b>birth</b> 166:13 <b>birthday</b> 175:7 <b>bit</b> 37:12 44:11 45:19 47:18,19 72:4 80:12 91:13 96:15 99:9 107:10 109:4 110:9,15 122:20 144:17 153:12 154:5 175:16,19 <b>black</b> 88:9 <b>blacksmith</b> 84:14 85:14 <b>blade</b> 86:16 <b>blend</b> 72:10 <b>bless</b> 22:3 23:10 <b>bloom</b> 20:16 <b>blowing</b> 44:20 <b>blown</b> 44:20 <b>bluestem</b> 86:18 <b>body</b> 16:12 17:10 21:21 <b>boehner</b> 15:19 <b>bold</b> 47:3 <b>boldness</b> 70:19 <b>boneza</b> 4:2 10:15 13:11 77:12 <b>booth</b> 164:12 <b>border</b> 64:16,18 64:21 75:7 89:10 102:16 <b>borer</b> 4:5 10:17 10:18 13:8,8 <b>born</b> 27:17 <b>boston</b> 175:21 175:22 <b>bothers</b> 142:17	<b>bottles</b> 136:21 <b>bowl</b> 19:10 146:9 <b>boy</b> 104:14 173:18 <b>braces</b> 86:17 <b>branches</b> 64:16 <b>brandon</b> 10:5 <b>braun</b> 124:10 <b>braves</b> 175:15 175:17,21 <b>break</b> 50:12 78:3 143:22 144:3 <b>breaking</b> 35:6 122:5 174:21 <b>breakthrough</b> 174:17 <b>breast</b> 22:11 <b>brewers</b> 175:18 <b>brian</b> 55:5 <b>bridge</b> 22:7 <b>brilliant</b> 143:7 <b>bring</b> 24:1 46:21 71:2,10 86:8 94:18 156:9 171:18 173:5 180:12 <b>bringing</b> 156:19 <b>brings</b> 43:18,19 <b>british</b> 71:17 163:17,18 179:2 179:19 <b>broad</b> 169:5,6 <b>broadway</b> 166:16 <b>bronze</b> 16:19,20 17:21 18:1 23:3 67:7
---	---	--	--

<p><b>brookgreen</b> 105:14</p> <p><b>brothers</b> 60:4 70:16</p> <p><b>brought</b> 71:18 124:8 125:11 139:9</p> <p><b>brown</b> 2:7 7:6,7 7:9 8:1,3,5,8,10 8:12,14,16,18 8:20,20 9:2 10:7 10:13,17,19,22 11:3,6,11,14,17 11:20,22 12:3 13:16 18:18,18 20:3,10 25:15 25:19 26:3,13 26:17 27:6 29:4 32:6 34:7 36:2 37:5,19,20 38:16 40:4,5,22 41:16 42:9,11 43:11 45:11 47:20 48:22 49:12,17 50:1,6 50:13 51:2,3,20 52:1,4,15,17,19 53:1,5,7,19 54:12 62:16,18 63:8 64:3,8,10 65:8 66:13,22 68:2,4 69:4,19 69:21 70:12 73:7,18 74:18 74:20 75:13 76:8 77:11,19 78:10,14 79:13 79:19,21 80:4,7 80:20 81:7,9 90:14 92:14,21</p>	<p>92:22 93:18,19 95:4,9,17 98:5 98:17,21 100:2 101:13,15 102:20,21 103:16 104:7 105:2,4 106:3 106:10,14 108:4 110:19 113:3 115:21 116:22 117:8,11,15,17 118:6,19,22 119:4,9,20 120:2,18,19,21 121:9,13,18 127:21 128:5,18 129:4,19 132:6 133:4,17 134:18 135:17 137:20 137:22 139:2,13 140:14,15 142:3 142:3,7,10,18 142:18,21 143:3 143:13,17 144:12,13,16 145:5,15 146:6 147:6,17,20 148:1,6,12,22 150:5,9,14,19 150:21 151:2,4 151:11,15 152:2 152:9,12 153:7 153:18 154:1,9 154:10,15 155:5 155:10,13,15 156:5,15 158:5 158:6 159:11,15 160:5 161:8,10 161:17,19,21 162:1 163:7</p>	<p>165:12,16,19,21 166:1 168:3 169:21 171:15 172:3,8,10,15 172:18 174:1,7 176:7,19 177:16 177:18,21 178:1 178:4,10 180:19 180:22 181:3,9 181:12,15</p> <p><b>brumidi</b> 57:5 76:18 77:6,7</p> <p><b>building</b> 55:1,1 56:17 125:3</p> <p><b>buildings</b> 86:9 91:19</p> <p><b>built</b> 123:19 124:22</p> <p><b>bullion</b> 16:15 170:17</p> <p><b>bunch</b> 102:8</p> <p><b>business</b> 15:10 23:21 26:3 53:11 121:19 155:16 156:6 181:17</p> <p><b>busy</b> 47:18 132:19</p> <p><b>buy</b> 112:18,19</p> <p><b>bye</b> 181:19,20 181:21,22</p> <hr/> <p style="text-align: center;"><b>c</b></p> <hr/> <p><b>c</b> 2:1 7:1 59:15 60:12 65:1,3 66:5,18 69:2,8 69:12 70:7,18 71:18 72:9 75:5 75:9,21 79:4 125:1</p>	<p><b>call</b> 7:9,21 12:4 53:2 56:11 79:22 137:14 162:2</p> <p><b>called</b> 10:10 137:14</p> <p><b>calling</b> 115:18</p> <p><b>cancer</b> 22:11 96:21</p> <p><b>cancers</b> 88:7 96:21</p> <p><b>candidate</b> 21:20 27:3 28:10 50:3 77:20 81:13,16 83:9 120:3 121:20 143:18</p> <p><b>candidates</b> 21:15 53:15</p> <p><b>cannon</b> 108:19</p> <p><b>capital</b> 167:10</p> <p><b>capitol</b> 5:16,17 9:10,11 12:11 12:13,14 53:16 53:17 54:2,3,6,8 54:20,20,22 55:3,5,8,10,17 55:22 56:3,7,9 56:14,17,21,22 57:6,8,21,22 58:10,17 59:4,7 59:16,19 60:11 60:15,20 61:1,4 61:6,22 64:17 64:19,21 65:5 67:21 70:3 72:16 74:3 76:21 77:21,21</p> <p><b>capsule</b> 146:1,3</p> <p><b>capture</b> 133:2</p>
--	--	--	---

<p><b>captured</b> 132:11  <b>captures</b> 44:17  152:5  <b>car</b> 154:18  <b>career</b> 59:9 88:8  175:18  <b>careers</b> 18:22  <b>carefully</b> 130:7  <b>caring</b> 108:11  <b>carry</b> 124:12  125:12  <b>carrying</b> 33:3  <b>case</b> 16:22 67:13  67:20 91:10  96:14 97:5  99:12,21 116:5  146:20 147:3  164:2  <b>cast</b> 162:22  163:1,2,4  <b>catch</b> 151:4  <b>catching</b> 38:5  <b>caucus</b> 31:16,20  <b>ccac</b> 1:3 2:5,8,11  2:14,17,20 3:1,4  3:7,10,13,16  4:18 5:2,5 7:3  8:22 9:17,20  10:9 11:8,12,20  12:1 14:13,18  15:5,7,15 16:1  16:21 17:2  20:14,15,17  22:22 23:6  45:16 52:2  62:19 74:10  78:11 97:22  120:19 136:6  144:14 155:20  156:6,9,16,20</p>	<p>157:6 160:22  169:16 173:1,3  176:8,12  <b>ccac's</b> 18:5  <b>ccac.gov.</b> 180:14  <b>ceiling</b> 57:6  <b>celebrate</b> 102:10  179:21  <b>celebrated</b> 179:6  <b>celebrating</b>  27:11 35:20  130:9  <b>celebrities</b> 70:22  <b>centennial</b> 27:4  50:5 166:17  <b>center</b> 47:11  84:21 90:12  124:6,10 125:1  125:8 126:3  133:15  <b>century</b> 14:12  91:17,18 105:18  <b>certain</b> 76:2  77:5 134:9  138:17 169:4  <b>certainly</b> 20:8  23:11 38:14  41:12 67:15,22  70:5 76:6 99:22  100:10 101:8  105:18 134:8  179:8  <b>certificate</b> 16:18  17:21 23:1  25:18 183:1  184:1  <b>certify</b> 183:3  184:2  <b>cetera</b> 166:16</p>	<p><b>cfa</b> 160:22  <b>cgms</b> 115:14  <b>chair</b> 2:8 3:16  8:21 35:19  43:13 45:10  62:18 66:21  70:14 72:20  76:8 96:3,4  116:21 134:20  135:19  <b>chairman</b> 18:18  41:1,17 45:13  45:20 66:3,11  73:9,18 103:17  108:5 110:18  114:5,7 132:9  133:3,6 135:16  152:3  <b>chairperson</b>  17:18,20 18:7  <b>chairperson's</b>  15:13  <b>challenge</b>  106:18 107:8  <b>challenging</b> 85:9  107:10,18  <b>change</b> 23:22  24:5 76:7 115:2  149:18 163:19  <b>changed</b> 19:12  <b>chapter</b> 18:22  <b>character</b>  175:19  <b>characteristic</b>  89:2  <b>characteristics</b>  56:9  <b>characterized</b>  14:11</p>	<p><b>charitable</b> 71:2  <b>check</b> 72:21  <b>chicago</b> 88:9  <b>chief</b> 4:15 5:20  11:3 12:16  14:18 58:3  83:15 114:16  145:10  <b>chief's</b> 57:20  <b>chiefs</b> 61:18 72:7  <b>children</b> 60:1  <b>choice</b> 37:17  41:10,19 66:6  68:9 70:17  84:22 93:16  101:9 102:6  103:21 104:7  106:7,8 108:6  129:17 131:9  133:13  <b>choices</b> 39:2  66:18 129:1  <b>choose</b> 83:1,5,6  93:2,6 135:10  147:14 148:3  155:3,3  <b>choosing</b> 150:11  <b>choppiness</b>  122:12  <b>chopping</b> 107:4  <b>choppy</b> 51:15  <b>chosen</b> 41:13  61:18 71:10  132:15,18  <b>cipher</b> 115:5  <b>circle</b> 118:6  <b>circularity</b>  136:10  <b>circulating</b>  16:15 163:21</p>
---	--	--	---

<p><b>circumstances</b> 71:4</p> <p><b>citizen</b> 27:4,16 31:2 42:4 46:14</p> <p><b>citizens</b> 5:11 7:10 12:8 15:11 15:12 16:9 17:14,18 20:22 21:10 23:9 27:20 28:5,7,20 29:22 45:2,7 46:3,22 50:5 91:9 123:8</p> <p><b>citizenship</b> 27:14,15,16,19 28:9,12,13,14 31:2 32:3 39:12 41:5,14 42:1,3 43:22 44:5,13 44:14,14,17 46:1,6,9,15,21</p> <p><b>city</b> 173:7 178:21</p> <p><b>civil</b> 145:21</p> <p><b>civilians</b> 56:10</p> <p><b>civilization</b> 100:19</p> <p><b>clad</b> 160:15</p> <p><b>claiming</b> 137:10</p> <p><b>clarification</b> 49:18</p> <p><b>clarifies</b> 37:4</p> <p><b>clarifying</b> 118:10</p> <p><b>clarity</b> 77:3 80:14 92:20 117:19</p> <p><b>classic</b> 86:21</p> <p><b>clean</b> 100:18 129:16</p>	<p><b>cleaner</b> 103:5</p> <p><b>clear</b> 42:15</p> <p><b>clearer</b> 116:12</p> <p><b>clearly</b> 96:7 132:12</p> <p><b>clever</b> 137:11</p> <p><b>click</b> 31:8,10</p> <p><b>client</b> 128:20</p> <p><b>clinic</b> 88:12</p> <p><b>clock</b> 96:9</p> <p><b>close</b> 36:10 43:19 52:13 68:18 74:16 78:6 87:20 142:1</p> <p><b>closed</b> 30:11</p> <p><b>closely</b> 56:13</p> <p><b>closer</b> 21:4 51:10 68:13 70:3</p> <p><b>closure</b> 62:11</p> <p><b>cloth</b> 34:2</p> <p><b>clothes</b> 86:9</p> <p><b>clothing</b> 91:18</p> <p><b>clouds</b> 126:16 127:14</p> <p><b>code</b> 23:4 30:6,6</p> <p><b>codified</b> 27:8</p> <p><b>coffins</b> 60:13</p> <p><b>coin</b> 9:8,14,16 10:4 12:10,20 13:3 22:10,12 27:3,7 30:18 32:9 40:11,14 41:7 42:6,17 43:21 46:2 47:11 48:4,8 50:4 81:14,17 82:8 83:4,13 84:5 90:17 93:9</p>	<p>93:12 112:12,18 115:4,5,6 120:5 121:20 123:17 130:13 132:3,3 143:19 152:10 152:14 157:12 157:13 160:12 160:15 166:6,22 170:15,16 171:10 173:10 173:12,15,16 174:10 175:8</p> <p><b>coinage</b> 5:11 7:10 12:8 15:11 15:12 16:9,15 16:15 17:15,18 19:9 21:1,10 23:9 28:20 123:8</p> <p><b>coincides</b> 44:9</p> <p><b>coinnews</b> 10:4</p> <p><b>coins</b> 17:6,9 27:10 37:8 48:9 48:9 82:9,14 114:21 156:8 157:5 158:9 160:14 161:1,12 163:21 167:12 169:7 173:14 176:2</p> <p><b>collaborating</b> 14:16</p> <p><b>collaboration</b> 173:9</p> <p><b>collapsing</b> 174:18</p> <p><b>colleague</b> 63:17 66:15</p> <p><b>colleagues</b> 17:7 47:21 59:10</p>	<p>67:22 73:12,22 75:18 96:3 143:21 153:9</p> <p><b>collect</b> 88:18</p> <p><b>collected</b> 167:9</p> <p><b>collectible</b> 67:6</p> <p><b>collecting</b> 112:17</p> <p><b>collector</b> 48:9 110:3</p> <p><b>collectors</b> 166:12</p> <p><b>college</b> 58:20</p> <p><b>colon</b> 96:21</p> <p><b>colonoscopy</b> 96:22</p> <p><b>colony</b> 179:18</p> <p><b>columbia</b> 54:7 57:3 82:11 183:20</p> <p><b>comb</b> 154:18</p> <p><b>combination</b> 37:22 38:1</p> <p><b>combine</b> 38:3 103:8 117:3,11</p> <p><b>come</b> 19:14 21:4 24:21 33:2 35:1 50:19 51:18 72:2,9 103:9 117:21 119:14 119:15 140:1 144:3 151:6 153:21 168:3 180:14</p> <p><b>coming</b> 23:15 73:21 110:16 113:14 126:17 127:14 142:15 145:20 154:8,18 158:15,19</p>
---	--	--	--

<b>command</b> 131:1 <b>commemorate</b> 180:2 <b>commemorated</b> 67:20 138:18 <b>commemorative</b> 22:10,12 157:5 157:12,13 160:12,14 171:10 173:12 173:15 <b>commend</b> 43:4 134:13 <b>commendation</b> 14:21 <b>comment</b> 26:20 34:9 40:17 44:8 62:21 114:9 117:1 158:8 159:13,15,16 173:20 <b>commentary</b> 73:3 <b>comments</b> 26:8 26:9 36:6,10,12 36:15 47:22 48:5 49:13,15 49:18 50:2 63:15,19 65:19 74:17 76:11 77:12 95:11,18 95:19 101:16 110:18 113:4 115:21 128:7,10 140:3 142:11,21 143:4,15 152:1 153:18 156:22 157:1 158:6 161:8,11 162:14 166:20 173:21	<b>commercially</b> 85:20 <b>commitment</b> 21:12 55:9 <b>committee</b> 5:12 7:10,20 12:9 15:10,11,13 16:9 17:15,18 17:20 18:9 21:1 21:10 23:9 24:18 25:5 26:4 28:21 32:4,8 34:8 43:8,9 50:3 58:6 63:8,10,14 76:14 77:19 84:4 90:15 94:8 95:6 96:8,9,10 97:3 98:19 115:20 117:4 120:3 123:9 128:2 130:12 142:2 143:5,17 147:10,12 149:5 156:11 157:17 168:4 171:6,14 173:18 178:7 <b>committees</b> 39:16 61:19 72:6 83:1 93:2,6 <b>common</b> 56:18 <b>communal</b> 27:22 <b>communicate</b> 153:1 <b>communicated</b> 120:6 <b>communicates</b> 152:22 <b>communication</b> 11:15	<b>communities</b> 97:13 146:12 <b>community</b> 15:7 17:11 18:10 20:8 44:16 179:5 <b>company</b> 109:10 <b>comparable</b> 73:21 <b>compared</b> 153:15 <b>comparison</b> 15:5 <b>compelling</b> 134:7 135:13 136:1 <b>compete</b> 163:13 164:3 <b>competitions</b> 22:11 <b>complete</b> 155:15 <b>completed</b> 16:1 20:16 65:20 <b>completely</b> 37:13 110:1 146:21 <b>completes</b> 32:5 65:7 90:12 <b>complicated</b> 37:1 <b>complications</b> 37:21 <b>compliment</b> 39:16 <b>composition</b> 87:6 91:10 103:12 126:6 <b>computer</b> 79:11 <b>concept</b> 67:8 84:9,22 85:6 88:2 92:7 94:15	94:18 99:5,13 108:1 122:22 123:16 <b>concepts</b> 56:8 82:14,15,20,21 84:6 94:6 95:3 105:8 157:9 160:10 <b>concern</b> 34:4 99:4 <b>concerns</b> 158:10 <b>concluded</b> 53:2 53:10 79:22 80:9 121:18 <b>concludes</b> 127:20 <b>conditions</b> 89:2 <b>conference</b> 164:10 <b>confess</b> 47:21 96:17 139:18 <b>confident</b> 148:11 <b>confirm</b> 10:8 <b>conflict</b> 105:19 <b>conflicted</b> 149:5 <b>confusion</b> 118:11 <b>congratulating</b> 17:14 23:8 <b>congratulations</b> 18:13 134:21 <b>congress</b> 31:17 32:1 44:9 54:21 55:18 56:19 61:12 70:21 74:2 156:12 158:3 159:4 160:13,20 177:2 177:9 180:8
--	---	--	--

<p><b>congressional</b> 5:15 9:10 12:12 16:15,22 18:2 31:15,20 53:15 53:22 54:21 55:1 61:19 63:11 67:4 70:21,22 77:21 173:15 177:3,10</p> <p><b>conjunction</b> 164:9</p> <p><b>connected</b> 90:2</p> <p><b>consider</b> 68:22 77:4,9 106:22 143:5 154:19 155:2 158:10 171:17</p> <p><b>considerable</b> 58:2</p> <p><b>consideration</b> 14:20 15:10 36:4 63:13 65:16 94:2 95:10 112:14 121:20 128:6 147:1 156:7 171:17 176:13 178:6</p> <p><b>considerations</b> 95:21</p> <p><b>considered</b> 21:17 81:15 84:8</p> <p><b>considering</b> 14:15 92:20 142:8</p> <p><b>consistent</b> 97:19</p> <p><b>consistently</b> 17:4</p>	<p><b>constantine</b> 57:5</p> <p><b>constitution</b> 74:15</p> <p><b>consultation</b> 154:19</p> <p><b>contain</b> 83:11</p> <p><b>contains</b> 16:18 17:21</p> <p><b>contemporary</b> 86:9 91:20</p> <p><b>context</b> 68:14 106:14,15</p> <p><b>contextual</b> 94:11</p> <p><b>contingent</b> 142:5</p> <p><b>continue</b> 13:17 19:20 20:7 22:6 45:4 48:14,20 86:12 122:11</p> <p><b>continued</b> 14:14 17:10 40:1 181:5</p> <p><b>continues</b> 84:21</p> <p><b>continuing</b> 19:21</p> <p><b>contrarian</b> 41:2 45:22</p> <p><b>contrasting</b> 70:9</p> <p><b>contributed</b> 155:20</p> <p><b>contribution</b> 44:3 123:11,14 131:2 143:14 174:15</p> <p><b>contributions</b> 16:11 17:19 27:11 139:18</p> <p><b>control</b> 65:13</p> <p><b>conversation</b> 35:2,12 128:12</p>	<p>136:2 157:17</p> <p><b>conversations</b> 93:22 94:11 95:2 96:6 156:17</p> <p><b>conveyed</b> 59:12</p> <p><b>cook</b> 97:8,9</p> <p><b>cool</b> 141:11</p> <p><b>cooperating</b> 146:11</p> <p><b>copied</b> 58:21</p> <p><b>copies</b> 50:9</p> <p><b>copy</b> 74:9</p> <p><b>core</b> 56:9</p> <p><b>corner</b> 116:2</p> <p><b>corporate</b> 11:15</p> <p><b>correct</b> 46:20 80:15 81:5 91:16 92:3,18 93:4 142:6</p> <p><b>corrected</b> 177:13</p> <p><b>correction</b> 78:21</p> <p><b>correctional</b> 180:6</p> <p><b>corrections</b> 86:7 86:13 159:17 173:20</p> <p><b>correctly</b> 92:4 169:20 170:1</p> <p><b>correspondence</b> 94:13</p> <p><b>couch</b> 24:15</p> <p><b>counsel</b> 4:18,18 11:12,12 52:2 78:11 117:8 120:19 144:14 183:10,13 184:7 184:10</p>	<p><b>counter</b> 114:22</p> <p><b>countless</b> 99:1</p> <p><b>country</b> 20:7 33:6 55:12 73:18 99:6 104:5 123:12</p> <p><b>county</b> 97:8,9</p> <p><b>couple</b> 24:17,21 26:19 50:7 90:20,22 98:9 131:19 151:6 156:16 160:3</p> <p><b>courage</b> 55:8</p> <p><b>course</b> 33:4 35:16 45:6 107:15 179:18</p> <p><b>court</b> 35:5 51:3 51:5 80:11 81:4 81:19 83:22 107:2 113:13 118:7 122:2 128:22 144:4,8</p> <p><b>covered</b> 85:8</p> <p><b>covid</b> 13:21 16:2 20:18 82:3 157:21</p> <p><b>create</b> 83:3 93:9 93:11 169:13</p> <p><b>created</b> 82:21 141:3</p> <p><b>creating</b> 38:4</p> <p><b>creation</b> 57:4,22 58:18 61:3 72:5</p> <p><b>credited</b> 85:16</p> <p><b>crew</b> 124:6 125:8</p> <p><b>crops</b> 110:7</p> <p><b>cross</b> 52:20 122:3 147:8 167:18</p>
--	---	--	--

<p><b>crowds</b> 61:13,15  <b>cruel</b> 158:11  <b>culture</b> 28:6  29:8 109:7  <b>curator</b> 5:9 12:6  28:18  <b>curious</b> 32:12  33:13 71:13,19  93:20  <b>current</b> 21:16  48:9 59:22  179:4  <b>currently</b> 57:19  179:9  <b>curvature</b> 99:15  103:5  <b>curve</b> 126:9  138:16  <b>cut</b> 85:11  <b>cutaway</b> 90:4  <b>cute</b> 137:11  <b>cutting</b> 87:21  88:5 124:16</p>	<p>156:2  <b>days</b> 58:20 59:8  61:8,21 62:3  <b>de</b> 22:2  <b>deal</b> 30:16 75:8  110:9 174:22  179:12  <b>dealing</b> 157:13  <b>deals</b> 38:15  <b>dean</b> 2:13 8:1  45:12,14 48:2  73:8,10 74:18  108:4,6 111:10  135:18,20 138:6  153:3 161:14  174:7,8  <b>death</b> 174:22  <b>debate</b> 53:1  79:19 161:21  <b>decades</b> 62:21  131:20  <b>december</b> 57:21  <b>decide</b> 103:10  135:14 141:21  145:11 156:11  160:13 169:12  <b>decided</b> 102:7  <b>decision</b> 24:15  59:3 93:11  118:1  <b>declaration</b>  157:11 159:22  <b>declared</b> 30:2  <b>dedication</b> 15:1  21:12  <b>deere</b> 84:14  85:20 104:1,1,3  109:8,9,10  <b>defend</b> 61:6  74:15</p>	<p><b>defending</b> 60:5  <b>defense</b> 59:10  60:20  <b>defer</b> 65:20  97:21  <b>definitely</b>  108:10  <b>definitive</b> 111:2  <b>degree</b> 58:20  <b>delay</b> 26:18  <b>delegate</b> 22:1  164:16  <b>delighted</b> 28:16  29:1  <b>delightful</b>  123:10  <b>delivery</b> 123:19  <b>democracy</b>  44:18 54:10  59:21  <b>democratic</b>  56:12  <b>dennis</b> 3:3 8:10  43:12,14 70:13  70:15 73:7  106:11,13  115:21,22  134:19,21 137:6  138:18 151:9,12  151:16 152:4  161:13  <b>denominations</b>  160:9  <b>dense</b> 85:12  <b>densely</b> 33:11  <b>departed</b> 94:8  <b>department</b> 54:6  55:6 58:11  60:12 62:2  64:20 65:5</p>	<p><b>departments</b>  58:13 60:17,18  60:19 61:11  62:5 72:6  <b>depending</b> 39:22  112:19  <b>depicted</b> 31:3  <b>depicting</b> 138:2  <b>depiction</b> 56:17  56:21 104:11  <b>depictions</b> 31:6  57:4 112:1  <b>depicts</b> 87:7  89:17 104:10  125:14 126:7  127:6  <b>deputy</b> 3:19 5:20  10:11 12:16  15:18,21 16:5,6  20:22 21:2  83:15  <b>derbies</b> 158:15  <b>derby</b> 158:19  <b>described</b> 54:21  <b>describing</b> 47:7  <b>description</b> 46:2  <b>descriptions</b>  40:7 56:15  <b>desecration</b>  55:16  <b>desert</b> 26:5  <b>deserve</b> 71:8  <b>deserved</b> 62:7  177:5  <b>deserving</b>  103:21  <b>design</b> 3:22 4:3  4:6,9,12 9:7,9  9:13,15 10:13  10:15,17,19,22</p>
<b>d</b>			
<p><b>d</b> 7:1  <b>d.c</b> 64:20  <b>d.c.</b> 56:10  <b>dad</b> 100:5  139:10  <b>dams</b> 125:4  <b>dangle</b> 170:17  <b>date</b> 37:4 60:9  60:10 156:10  <b>daughter</b> 100:4  <b>dawson</b> 1:15  183:2,18  <b>day</b> 39:11 54:20  55:20 59:21  62:22 65:12  67:21 75:19</p>			

16:14 25:11	111:9,14 113:2	77:5,6,7,20	<b>developed</b>
27:2 31:11,11	116:1,3,16,20	81:13,16 82:21	106:17 124:1
31:18,18,19,21	117:4 120:22,22	83:10 84:5 86:8	125:5
31:21,21,21,22	121:4,5,5,6,6,7	86:10,14 87:2	<b>developing</b>
32:1,4,13,20,22	121:7,7,8	87:18 90:16,22	21:19 56:12
33:1 36:21,22	123:16 124:15	91:17 94:18	83:9
37:13,22 38:5,9	125:14,18 126:1	97:15 98:9	<b>development</b>
38:12 39:4,20	126:3,4,7,14,18	99:15 100:1	17:5 27:13
40:10,13 42:16	127:1,6,9,10,16	101:9,17,22	<b>developments</b>
42:18 44:12,19	127:18 130:2,22	102:8,11 105:8	166:14
45:1,9 47:3,5,12	131:5 132:3	106:17,19,22	<b>deviation</b> 130:16
47:13 48:7 49:3	133:16,21	107:8,13 108:8	<b>device</b> 100:5,22
49:6 52:6 53:13	134:15 138:8,22	109:22 110:17	101:11 103:18
53:15 54:2,8	142:11 143:10	111:9 115:10	104:22 106:17
56:15,18,19	143:18 146:16	116:7 120:4	<b>devices</b> 57:20
64:15,15,15,16	152:15 153:10	121:20 125:17	<b>diagnosis</b> 97:12
64:19,19,20,21	153:14,14	125:22 127:20	<b>diagonal</b> 38:11
64:21,22,22,22	154:20 162:17	129:7 130:5	133:22
64:22 65:1,2,3,3	163:20 167:2	133:8 134:14	<b>diagonals</b> 37:7
65:6,6,6,6 67:10	171:12 173:17	135:12 136:5	42:22
67:10,14 68:12	<b>designates</b> 161:4	137:4 139:8,10	<b>dialogue</b> 77:8
70:7,18,20	<b>designed</b> 66:19	161:2,2 163:20	<b>dicey</b> 46:8
71:14,19 75:6,8	123:18 124:9,22	165:10 170:15	<b>died</b> 55:13
75:21 76:2 77:5	<b>designers</b>	171:11,13	<b>difference</b> 25:10
81:12 82:9,14	114:17 162:13	<b>despite</b> 14:11	25:11 35:18
82:20 83:2,3,10	<b>designing</b> 142:2	<b>detail</b> 71:16	<b>different</b> 13:20
84:15 85:5 86:6	<b>designs</b> 19:9	91:11 130:13,18	32:13 39:4 45:3
86:11,15,15,19	21:20 27:3,11	130:19	47:8 49:9 66:6
86:20,20 87:3,3	28:10 30:21	<b>detailed</b> 71:15	69:9 76:5 115:4
87:7,9,11,13,17	31:4,8 32:9	92:11 115:15	118:14 135:13
87:20 88:1 89:4	33:13 35:13,15	<b>details</b> 94:11	147:5 149:14
89:7,8,10,13,17	36:20 37:3,18	130:14	150:1 170:15
89:20,21 90:4,9	38:22 39:3,8	<b>detection</b> 88:6	174:12
91:16,19 92:6	42:11 43:4,7	<b>determination</b>	<b>differentiation</b>
93:3,7,8 94:20	50:3 56:5,16	67:9	107:13
97:2,16,17,22	58:5 61:17	<b>determine</b> 13:4	<b>difficult</b> 23:19
99:13,16,18	63:10 64:2,14	<b>detour</b> 85:21	38:4 39:2 42:17
101:5,20,21	64:22 66:4	109:9	59:8
102:2 105:12	68:22 71:9,22	<b>develop</b> 56:5	<b>dig</b> 104:20
106:21 111:4,8	73:4,12 76:5	82:14	

<p><b>digestive</b> 88:19</p> <p><b>digital</b> 183:8 184:3</p> <p><b>dignitaries</b> 59:22</p> <p><b>diluted</b> 40:3</p> <p><b>dime</b> 173:9</p> <p><b>dimension</b> 175:1</p> <p><b>direct</b> 88:20</p> <p><b>direction</b> 44:21 48:2 72:3 76:10 92:11 124:9 139:19</p> <p><b>directions</b> 149:14</p> <p><b>directly</b> 94:22 142:1 162:11</p> <p><b>director</b> 2:4 3:19 4:21 6:3 10:11 11:6,18 12:22 16:5,6 21:2 23:16 123:1</p> <p><b>directors</b> 164:10</p> <p><b>disagree</b> 45:2</p> <p><b>discounted</b> 111:19 130:22</p> <p><b>discredit</b> 72:10</p> <p><b>discretionary</b> 169:4,9</p> <p><b>discuss</b> 71:7 128:11</p> <p><b>discussed</b> 96:7 112:1 116:2</p> <p><b>discussing</b> 36:13 95:20</p> <p><b>discussion</b> 9:7,9 9:12,15,17 32:10 36:15 50:21 53:2,9 63:12 65:21</p>	<p>77:16 79:21 80:9 90:18 94:19 103:8 114:9 119:21 121:18 135:21 140:22 143:14 151:10</p> <p><b>discussions</b> 72:4 94:4,17</p> <p><b>diseases</b> 88:7</p> <p><b>disengaging</b> 126:8</p> <p><b>disharmony</b> 44:22</p> <p><b>dislike</b> 43:3</p> <p><b>disorders</b> 14:9</p> <p><b>display</b> 164:17</p> <p><b>displays</b> 89:13</p> <p><b>disservice</b> 117:7 158:2</p> <p><b>distance</b> 14:5 125:20</p> <p><b>distancing</b> 14:7</p> <p><b>distinctive</b> 127:12,16</p> <p><b>distinctly</b> 103:6</p> <p><b>distinguish</b> 83:12</p> <p><b>distinguished</b> 56:1</p> <p><b>distributed</b> 15:3</p> <p><b>district</b> 54:7 57:2 82:11 183:20</p> <p><b>diverse</b> 119:13</p> <p><b>diversity</b> 28:6 176:2</p> <p><b>doctor</b> 108:12</p> <p><b>doctor's</b> 101:22</p>	<p><b>doctors</b> 88:18</p> <p><b>document</b> 26:8</p> <p><b>documents</b> 26:9</p> <p><b>doing</b> 25:12 96:8 100:22 109:4 114:1 117:6 130:12 154:5 179:9 180:13</p> <p><b>dollar</b> 9:8,16 40:11,14 42:17 48:10 81:14,17 82:8 90:17 111:15,21 120:4 121:20 135:5 138:19 151:22 160:15,15 171:12 173:11 173:11</p> <p><b>dollars</b> 168:13</p> <p><b>dome</b> 59:21 60:2 64:21 68:13,19 70:3 72:18</p> <p><b>don</b> 19:19 138:22</p> <p><b>donald</b> 2:22 8:8 33:9 38:16,20 66:22 67:2 79:18 91:22 110:20,21 115:18 129:20 129:22 132:13 141:5 147:21 151:17 152:9,13 155:1 159:12,15 163:7,8 169:19 169:22 180:4 181:14</p> <p><b>donald's</b> 114:9</p> <p><b>doors</b> 28:7</p>	<p><b>double</b> 72:20</p> <p><b>doubt</b> 98:22</p> <p><b>dove</b> 18:3</p> <p><b>downside</b> 165:1</p> <p><b>downstairs</b> 19:16</p> <p><b>dr</b> 7:5,7,9 8:1,3 8:5,8,10,12,14 8:16,16,17,18 8:20,20 9:2 10:7 10:13,17,19,22 11:3,6,11,14,17 11:20,22 12:3 13:16 18:18 20:3,10 25:15 25:19 26:3,13 26:17 27:6 28:16,21 29:4 32:6 33:16 34:7 36:2 37:5,14,19 37:20 38:16 40:4,5,22 41:16 41:16,17,18 42:9,11 43:11 43:14 45:11,14 47:20 48:21 49:12,17,18 50:1,6,13 51:1,3 51:20 52:1,4,15 52:19 53:1,5,7 53:19 54:12 62:16 63:8 64:3 64:7,10 65:8 66:13,22 68:2,4 69:4,4,6,6,19,21 70:12 71:11 73:7 74:18,20 75:13 76:8 77:11,19 78:10 78:14 79:13,19</p>
---	--	--	---

79:21 80:4,7,20 81:7,9 88:3,8,11 88:11,13,16 90:9,14 92:14 92:19,21 93:17 93:18 95:4,9,17 98:4,5,5,17,21 100:2 101:13,15 102:20,21 103:16 104:7 105:2,4 106:3 106:10,14 108:4 110:19 113:3 115:21 116:22 117:8,11,15,17 118:6,15,18,19 118:22 119:4,9 119:20 120:2,18 120:19,21 121:9 121:13,18 127:21 128:5,18 129:4,19 132:6 133:4,4,6,17 134:18 135:17 137:20,22 139:2 139:13 140:14 140:15 142:3,7 142:10,12,18,18 142:21 143:3,13 143:17 144:12 144:13,16 145:5 145:15 146:6 147:6,17,20 148:1,6,12,20 148:22 149:1 150:5,9,14,19 150:21 151:2,4 151:11,15 152:2 152:9,12 153:7 153:18 154:1,8	154:10,15 155:5 155:10,13,15 156:5,15 158:5 158:6 159:11,15 160:5 161:8,10 161:17,19,21 162:1 163:7 165:12,16,19,21 166:1 168:3 169:21 171:15 172:3,8,10,15 172:18 174:1,7 176:7,19 177:16 177:18,21 178:1 178:4,10 180:19 180:22 181:3,9 181:12,15 <b>draft</b> 29:16 87:15 104:14 <b>drafted</b> 29:22 <b>dramatic</b> 110:14 153:5 <b>draped</b> 60:13 <b>draw</b> 43:2 <b>drawn</b> 38:5 39:5 40:8 47:11 66:5 107:12 135:2 <b>dreams</b> 19:7 <b>driving</b> 87:14 <b>drove</b> 138:21 <b>drummer</b> 173:18 <b>dual</b> 31:2,2 32:3 41:5,14 42:1 <b>due</b> 16:2 35:17 36:16 <b>duly</b> 183:5 <b>duplicate</b> 16:20 18:1 23:3	<b>dutch</b> 173:9 174:3 179:5,5,8 179:17,17,18,21 <b>dutchmen</b> 180:1 <b>duty</b> 56:11 61:6 <b>dynamic</b> 44:17 103:11 110:14 <b>e</b> <b>e</b> 2:1,1 7:1,1 50:7,8,15 83:22 83:22,22 154:5 167:1 173:4 <b>eagle</b> 30:22 31:3 31:7 32:2,13 33:3,21 37:22 38:2,11 44:19 <b>earlier</b> 108:15 111:3 117:1 134:11 <b>early</b> 85:8 87:9 88:6 115:8 <b>earned</b> 62:7 <b>earth</b> 99:16 103:6 124:12 125:13 126:9 127:7 <b>ease</b> 46:16 <b>easier</b> 37:10 <b>easily</b> 85:11 104:21 <b>east</b> 59:19,20 <b>eastern</b> 85:12 <b>easy</b> 115:8 134:14 <b>eat</b> 100:11 <b>echo</b> 49:3 122:20 <b>economy</b> 15:6 <b>eder</b> 88:2,16,19 89:4,5,6,8,9,11 89:14,14,16,19	89:21,22 90:3,5 90:6,10,11 98:22 99:22 106:21 108:10 <b>edge</b> 75:7 88:5 <b>editor</b> 10:3,5,6 <b>education</b> 98:15 <b>effect</b> 34:14 <b>effective</b> 159:6 <b>effectively</b> 88:18 <b>effects</b> 86:1 <b>eisenhower</b> 135:4 138:19 151:22 <b>either</b> 28:12 77:12 92:20 104:21 106:8 107:19 116:21 132:21 148:10 175:6 <b>elect</b> 169:16 <b>elegance</b> 136:16 <b>elegant</b> 44:22 75:6 <b>elegantly</b> 41:8 66:9 <b>element</b> 99:19 <b>elements</b> 31:6 56:15,19 64:15 69:9 <b>elevated</b> 126:18 <b>eliminate</b> 180:6 <b>embarking</b> 58:19 <b>emblematic</b> 54:9 <b>emerge</b> 61:10 84:9 <b>emeritus</b> 5:9 12:6 28:18
--	--	--	---

<p><b>eminently</b> 110:13</p> <p><b>emotion</b> 65:10 73:14,21</p> <p><b>emotional</b> 59:8 65:13 67:21</p> <p><b>employed</b> 183:11,14 184:8 184:10</p> <p><b>employee</b> 183:13 184:10</p> <p><b>employees</b> 7:12 15:3 22:21</p> <p><b>enable</b> 104:20</p> <p><b>enabled</b> 104:5</p> <p><b>enacting</b> 28:1</p> <p><b>encircles</b> 127:8</p> <p><b>encompasses</b> 121:3</p> <p><b>encountered</b> 85:8</p> <p><b>encourage</b> 165:9</p> <p><b>encourages</b> 163:22</p> <p><b>endorse</b> 42:8</p> <p><b>endurance</b> 47:2</p> <p><b>endured</b> 61:21</p> <p><b>energized</b> 164:3</p> <p><b>energy</b> 44:18 45:8</p> <p><b>enforcement</b> 55:11,14 60:14 72:14</p> <p><b>engaged</b> 55:1</p> <p><b>engine</b> 126:17 127:20</p> <p><b>engineer</b> 145:21 145:21</p> <p><b>engineering</b> 166:7 167:16</p>	<p><b>engines</b> 126:5 127:12,14,17 130:9</p> <p><b>england</b> 85:15</p> <p><b>english</b> 179:17</p> <p><b>engraver</b> 4:15 11:4 14:18 58:4 114:16 145:10</p> <p><b>enhancing</b> 14:7</p> <p><b>enjoyed</b> 24:18 24:19</p> <p><b>enjoyment</b> 19:1</p> <p><b>entering</b> 166:17</p> <p><b>entertainers</b> 70:22</p> <p><b>entertaining</b> 148:2</p> <p><b>enthusiasm</b> 165:11</p> <p><b>entire</b> 35:16 107:22 134:2 167:9</p> <p><b>entirely</b> 179:3</p> <p><b>entirety</b> 116:15 116:19</p> <p><b>environment</b> 157:15 160:1</p> <p><b>equal</b> 68:16</p> <p><b>equally</b> 77:4</p> <p><b>equestrian</b> 116:18</p> <p><b>equipment</b> 86:9 91:7 102:15 104:1 105:10 107:14,15</p> <p><b>equipped</b> 89:5</p> <p><b>era</b> 85:18 166:16</p> <p><b>erase</b> 62:3</p> <p><b>es</b> 183:4</p>	<p><b>esophagus</b> 90:5</p> <p><b>especially</b> 42:15 43:19 89:1 134:9 181:16</p> <p><b>established</b> 60:17</p> <p><b>esteemed</b> 97:22</p> <p><b>et</b> 166:16</p> <p><b>ethnicity</b> 29:12</p> <p><b>eugene</b> 55:8</p> <p><b>europe</b> 126:10 170:11</p> <p><b>evaluating</b> 21:15</p> <p><b>evaluation</b> 21:15</p> <p><b>evans</b> 4:11 10:22 11:2 55:21 56:1 91:15,15 118:22 123:9 143:3,3</p> <p><b>evening</b> 25:21</p> <p><b>event</b> 146:15</p> <p><b>events</b> 55:18 62:11 138:10 166:19</p> <p><b>everhart</b> 19:19</p> <p><b>everybody</b> 23:14 23:18 27:7 72:17</p> <p><b>everybody's</b> 25:13 146:22</p> <p><b>evokes</b> 116:1</p> <p><b>exactly</b> 104:11 130:11 169:10 179:11,12 180:2</p> <p><b>examination</b> 88:22</p> <p><b>examined</b> 100:13</p> <p><b>example</b> 29:18 87:9 94:1 169:7</p>	<p><b>excellence</b> 22:14</p> <p><b>excellent</b> 21:19 73:4 106:7 136:5,5 137:5 137:16</p> <p><b>exceptional</b> 22:22</p> <p><b>excite</b> 166:12</p> <p><b>excited</b> 43:18</p> <p><b>exclusively</b> 34:21 115:16</p> <p><b>excuse</b> 38:19 59:14 70:3 93:5</p> <p><b>execute</b> 14:14 150:22</p> <p><b>executive</b> 5:20 12:17 57:20 83:15</p> <p><b>exemplifies</b> 55:9</p> <p><b>exercise</b> 154:13 169:9</p> <p><b>exhibit</b> 19:18</p> <p><b>exhibited</b> 164:14</p> <p><b>experience</b> 62:10 97:6</p> <p><b>expert</b> 12:10 28:15</p> <p><b>experts</b> 83:8 86:12</p> <p><b>exploiting</b> 136:15</p> <p><b>exploration</b> 124:2 125:6</p> <p><b>explore</b> 179:11</p> <p><b>exploring</b> 179:22</p> <p><b>express</b> 22:19</p> <p><b>expresses</b> 109:2</p> <p><b>expression</b> 58:15 92:10</p>
---	--	---	---

<p><b>extend</b> 18:8  <b>extended</b> 30:9  <b>extensively</b> 96:7  <b>extent</b> 46:18  48:16 155:3  <b>extra</b> 91:12  <b>extraordinarily</b>  174:12  <b>extremely</b> 175:3  <b>eye</b> 38:4 43:2  107:12 133:22  135:2 136:22  <b>eyes</b> 47:10  136:20</p>	<p><b>family</b> 60:14  104:3  <b>fan</b> 37:7  <b>fantastic</b> 23:22  <b>far</b> 75:3 105:10  112:7 117:5  153:5  <b>farm</b> 86:9,22  103:22 107:14  107:15 139:5  <b>farmer</b> 86:22  87:7,13 102:10  104:15 107:15  <b>farmer's</b> 105:17  <b>farmers</b> 109:16  109:21  <b>farmhouse</b>  102:10  <b>farming</b> 84:17  <b>farmland</b> 87:4  100:20  <b>fascinating</b>  130:22  <b>favor</b> 26:14 53:3  79:22 117:15  150:22 155:10  161:17 165:19  172:10,18 174:9  177:16  <b>favoring</b> 131:5  <b>favorite</b> 33:1  37:14 47:12,13  100:16 117:4  129:6,15 137:5  <b>favorites</b> 103:14  107:19 138:5  <b>feather</b> 47:7  <b>feathers</b> 32:2,14  32:15 33:10,12  33:21 34:4</p>	<p>36:22 37:8,10  40:9 41:4,6,22  42:19 44:19  45:9 47:16  48:11 49:5  <b>feature</b> 28:10  64:17 65:2  102:13  <b>features</b> 31:5  64:21 86:16  87:3,9,11,20  89:10 90:4  126:1,14  <b>federal</b> 22:1  45:6 74:11  <b>federation</b> 22:2  <b>feed</b> 104:5 105:7  <b>feedback</b> 85:3  94:10  <b>feeds</b> 109:17  <b>feel</b> 71:6 83:4  133:10 157:8  176:21 179:21  <b>feet</b> 14:5  <b>fell</b> 110:2  <b>felt</b> 65:10,10  103:2 111:4  166:11  <b>female</b> 29:17  <b>fertile</b> 168:10  <b>fewer</b> 36:22  47:16  <b>fidem</b> 164:14,16  <b>field</b> 17:11 45:19  46:11 86:18  87:8,15,22  106:5 116:14  <b>figure</b> 87:14  99:7 113:16  134:10</p>	<p><b>figures</b> 130:16  <b>files</b> 34:20  <b>filling</b> 87:4  <b>film</b> 166:16  <b>final</b> 58:7 153:18  154:20 172:2,21  <b>finally</b> 12:3  25:16,21,22  58:5 59:3  <b>financially</b>  183:14 184:11  <b>find</b> 138:5,7  <b>findings</b> 54:22  <b>fine</b> 58:20  118:17 132:3,3  132:21  <b>finish</b> 103:7  <b>finished</b> 118:8  174:13 175:18  <b>fire</b> 138:8,9  142:15 146:21  <b>firmly</b> 84:20  <b>first</b> 7:2,3,4 15:9  15:17 16:2  20:13,18 21:7  25:6 32:22  35:15,16 41:19  56:1 81:15  82:16 84:13  85:17,19 88:13  88:20 97:7 98:8  117:3 124:3  125:19 128:19  132:9 139:13  157:4 181:16  <b>fiscal</b> 162:6  <b>fit</b> 104:5  <b>fits</b> 37:1 134:8  <b>five</b> 15:3 52:8  120:22 121:8</p>
<b>f</b>			
<p><b>f</b> 37:3  <b>f1</b> 126:5 127:12  127:16,20  <b>fabulous</b> 39:19  <b>face</b> 153:16  <b>faces</b> 59:19  <b>facilities</b> 15:4  <b>fact</b> 20:7 26:4  29:14 34:10  41:22 43:3 48:1  48:6,12 65:14  76:3 77:22 96:4  96:8,19,20,22  97:4,11,12 99:8  119:14 121:19  130:21 139:14  <b>fair</b> 119:17,18  119:19 141:13  164:8 168:14  <b>fairly</b> 145:2  <b>faithful</b> 91:8  <b>fallen</b> 60:7  <b>falling</b> 72:13  <b>familiar</b> 108:17</p>			

126:5 144:2,22 167:8,18 <b>fixed</b> 116:21 <b>flag</b> 31:2 32:2 33:3 34:22 35:14,14,17 36:1 38:1,2,11 39:10 41:7 42:7 42:7 44:19 45:8 47:8,9 56:18 60:6,7,13 65:3 70:20 72:16 75:10 <b>flags</b> 60:12 <b>flames</b> 127:11 <b>fledged</b> 46:14 <b>flexibility</b> 169:14 <b>flight</b> 124:10 125:1 127:7 <b>floor</b> 156:22 <b>flow</b> 104:18 <b>flowing</b> 164:1 <b>flying</b> 42:15 <b>focus</b> 35:13 72:1 107:14,14,21 110:12 115:8 130:17,18 166:14 <b>focused</b> 108:13 131:1 <b>focuses</b> 31:7 <b>focusing</b> 112:2 130:13 138:8 166:6 <b>folks</b> 74:7 114:20 150:5 <b>follow</b> 33:8 114:9	<b>followed</b> 33:4 <b>following</b> 9:3 10:8 12:3 14:4 28:10 51:14 55:13,20 61:8 83:9 173:3 <b>follows</b> 157:10 <b>fond</b> 43:19 <b>font</b> 127:15 129:11 137:15 140:7,9,13,17 140:18 141:2,21 155:2 <b>fonts</b> 140:19 141:10 <b>fooled</b> 68:14 <b>force</b> 74:4 125:15 <b>forced</b> 54:22 59:7 <b>forces</b> 28:3 29:11,13,20 <b>forecasting</b> 123:20 <b>foregoing</b> 183:3 183:4 184:4 <b>foreground</b> 86:21 87:16 90:2 91:20 <b>foregrounding</b> 38:10 <b>foreign</b> 59:22 <b>foremost</b> 139:14 <b>foreshortening</b> 153:12 <b>forever</b> 55:18 163:10,10 <b>forget</b> 62:11,22 <b>forgive</b> 53:7 65:14,14	<b>forgotten</b> 60:10 <b>form</b> 39:9,10 136:17 137:7 <b>former</b> 5:2,5,11 10:9 11:20 12:1 12:8 28:20 <b>forth</b> 72:4 99:3 <b>forward</b> 13:16 19:21 20:6 59:2 61:11 86:10 115:9 156:12 157:6 181:5 <b>found</b> 36:21 85:10 <b>foundation</b> 178:21 <b>founder</b> 10:3 <b>four</b> 30:1 52:6,8 52:9 53:22 60:4 79:5 121:2,3 160:6 <b>fourth</b> 61:9 157:14 <b>fragmentarily</b> 34:21 <b>fragments</b> 35:13 <b>frame</b> 99:18 <b>framed</b> 16:18 17:21 23:1 <b>frames</b> 87:16 <b>frankly</b> 32:19 <b>free</b> 45:2,2,7 162:16 <b>freedom</b> 56:22 59:19 <b>friends</b> 59:10 67:21 <b>friendship</b> 23:14 25:1	<b>friendships</b> 18:19 19:21,22 43:20 <b>front</b> 50:10 59:19 77:15 78:2 94:2 120:6 <b>frontal</b> 87:21 <b>fulfill</b> 14:18 176:13 <b>fulfilled</b> 61:5 <b>full</b> 46:14 79:21 156:10 157:17 <b>fuller</b> 3:12 8:16 8:17 41:16,17 41:18 69:5,6,7 71:11 92:19,19 93:17 98:4,5,6 118:15,18 133:5 133:6,7 142:12 142:12 148:20 148:21 149:1 <b>fullest</b> 68:10 <b>fully</b> 48:17 91:8 155:22 <b>fun</b> 19:6 136:19 136:20 <b>funny</b> 130:2 <b>further</b> 51:15 53:1,9 77:16 79:19 80:8 86:7 94:17,19 119:21 121:15 143:14 151:10 161:21 178:6 181:17 183:12 184:9 <b>fury</b> 138:9,10 <b>future</b> 156:8 171:18 179:2
---	--	---	--

<b>g</b>	<b>george</b> 125:1	<b>glitch</b> 79:11	69:1 72:3 73:4
<b>g</b> 7:1	<b>georgia</b> 108:20	<b>glued</b> 131:13,14	73:12 79:10
<b>garden</b> 108:19	175:14	<b>go</b> 18:22 23:12	100:10,12 108:7
<b>gardens</b> 105:14	<b>germans</b> 30:12	23:21 33:2	111:7,15,16
<b>gas</b> 127:11	30:14	38:14 39:20	112:15,16,18
<b>gastric</b> 88:6	<b>germany</b> 30:3	40:16 41:14,15	115:9 116:9
<b>gastritis</b> 89:2	<b>getters</b> 79:17	43:9,10 45:21	117:22 118:4
<b>gastro</b> 100:12	<b>getting</b> 122:10	54:18 63:22	122:21 128:19
<b>gastroenterolo...</b>	141:1 159:6	64:11 66:21,21	132:19 135:15
97:20	166:2	69:1,7,12 70:5	135:21 136:4,7
<b>gastroenterolo...</b>	<b>gi</b> 96:21	70:10 71:9	136:8,17 137:13
88:9	<b>gibson</b> 3:18	73:12 75:21	137:18 142:4
<b>gastrointestinal</b>	10:11,12 16:5,7	80:9 81:5 98:10	143:10 147:6
88:7	18:15 20:2,22	98:14 101:21	148:9 151:21
<b>gastropic</b> 88:5	21:3,6 23:12	102:7,8 104:21	152:5 154:2
<b>gastroscope</b>	34:17 38:19	106:22 111:1,7	156:18 172:4,22
88:10,17,20	<b>gilkes</b> 10:4	114:19 124:20	178:21
89:5,9,14,18,22	<b>gill</b> 2:10 7:21,22	138:2,13 141:6	<b>gold</b> 5:15 9:10
90:10 101:17,21	40:22 41:1,2	142:13 150:16	12:12 16:16
105:21 108:10	42:21 66:3,4,15	153:20 155:8	17:1 18:2 53:15
<b>gastroscopic</b>	103:17 117:13	156:21 158:11	53:22 54:5
88:22	117:14 132:8	162:2 166:5	58:22 63:11
<b>gastroscopy</b>	152:3,4	168:21 170:14	67:4 70:21,22
88:14	<b>give</b> 27:19 28:4	171:10,11 175:8	77:21 160:15
<b>gear</b> 83:12	65:22 66:18	178:5	167:7 169:7
<b>general</b> 20:13	71:22 73:20	<b>god</b> 68:19	173:14,15 177:3
32:10 44:21	101:22 118:13	<b>goes</b> 17:9 43:8	177:10
63:11 67:8	128:15 130:14	77:3 105:10	<b>good</b> 7:7 18:12
73:19 90:18	136:4,4,17	112:13 122:12	18:12 19:21
100:8 114:16	139:15 148:18	147:1 169:12	24:15 39:20
162:10	149:18 168:4	<b>going</b> 17:17	41:11 43:15
<b>general's</b> 18:5	<b>given</b> 13:22	24:22 25:2	44:8,14 45:1
<b>generalized</b> 31:4	34:20 39:12	26:18 35:17	57:18 67:14
<b>generated</b> 125:4	70:2 144:20	36:1 37:16 40:8	68:12,22 69:2
<b>generation</b> 24:4	146:17 162:16	40:11,14,16	70:20 71:19
<b>genesis</b> 169:3	<b>gives</b> 169:14	41:2 42:16,17	72:9 73:3 81:4,9
<b>gentleman</b> 25:7	<b>giving</b> 30:6,11	45:21,22 47:13	92:22 103:7
<b>gentlemen</b> 17:12	68:10,16	47:14 51:21	104:11 106:18
23:7 65:9 144:1	<b>glad</b> 25:20 45:17	58:8 59:13	107:11 110:17
		65:15 66:8 68:8	114:3 116:7

120:9 122:19 152:6 154:10 <b>goodman</b> 55:9 <b>google</b> 99:7 108:16 134:12 <b>gotten</b> 50:15 158:3 <b>government</b> 24:13 <b>governments</b> 45:6 <b>governor</b> 5:22 6:4 12:18 13:1 83:16 84:2,4,22 92:4 94:19 99:12 100:15 108:22 111:3,4 123:2,13,15 132:10,20,20 139:20 <b>governor's</b> 92:2 92:16 119:7 125:17,21 131:4 139:11 <b>governors</b> 82:13 82:19 <b>gps</b> 123:20 <b>grace</b> 136:16 <b>graciously</b> 21:14 <b>grand</b> 85:21 109:9 <b>grandeur</b> 76:2 <b>grandstand</b> 49:1 <b>granting</b> 27:16 <b>granulomatous</b> 89:3 <b>graphics</b> 129:11 <b>grass</b> 86:18 100:21 116:1	<b>grasses</b> 87:4 <b>grassland</b> 85:9 <b>grateful</b> 18:8 24:9,10 <b>gravitate</b> 37:11 <b>gravitating</b> 36:21 <b>gravity</b> 71:5,6 <b>great</b> 13:10 16:12 25:12,15 25:15,17 30:16 39:3 41:12 42:6 48:1 49:5 57:18 66:18 71:8,17 73:16,17 75:8 81:7 83:21 111:11 120:12 120:18 129:7,13 130:21 136:1 138:4,7 144:9 144:11 151:4 152:10,11,14 160:4 163:12 173:2 180:1 <b>greater</b> 101:19 <b>greatest</b> 108:2 123:11,14 <b>greatly</b> 132:12 <b>greatness</b> 17:17 <b>green</b> 23:21 <b>greet</b> 43:14 <b>greg</b> 4:17 11:11 19:3 24:10 50:9 52:2,15 78:2,11 79:13 118:9 120:19 121:9 140:6,21 144:14 145:5 154:5,10 <b>grew</b> 103:22	<b>grotesque</b> 68:20 68:21 <b>ground</b> 61:5 103:12 104:20 <b>groundbreaking</b> 84:16 <b>group</b> 3:16 10:4 24:16 29:13 129:6 139:6 144:17 156:6,9 156:16,20 157:5 157:8 158:2 160:7 166:11 171:19 178:6 181:4 <b>grouping</b> 75:22 <b>grow</b> 139:5 <b>grownups</b> 116:10 <b>guess</b> 49:6 50:11 98:6 117:5 142:13 171:5,13 <b>guessing</b> 111:6 <b>guests</b> 40:18 <b>guidance</b> 14:4 14:17 58:3 <b>gustave</b> 167:7 <b>guys</b> 19:10 40:21 115:8	<b>hand</b> 109:18 154:8 157:3 162:16 <b>handed</b> 86:17 <b>handled</b> 97:19 <b>handling</b> 106:6 <b>hands</b> 90:9 97:18 101:22 102:2,4 108:11 <b>hank</b> 173:14 174:10,21 176:22 <b>happen</b> 170:13 <b>happened</b> 48:8 54:20 <b>happens</b> 8:21 <b>happy</b> 20:4 72:19 75:4,8,21 94:16 98:13,14 99:12 110:13 138:12 <b>harcourt</b> 3:12 8:16 41:18 69:7 92:19 93:13 98:6 133:7 142:12 148:21 <b>hard</b> 24:8 50:9 72:1 104:18 157:22 164:21 <b>hardware</b> 107:10 <b>harmonious</b> 105:12 <b>harmony</b> 86:10 <b>harris</b> 74:14 <b>hazardous</b> 57:20 <b>head</b> 134:16 156:9 <b>heading</b> 61:15
		<b>h</b>	
		<b>h</b> 88:3 90:10 <b>half</b> 56:18 60:6,7 160:15 <b>hall</b> 10:5 <b>hamilton</b> 16:19 17:22 23:2 <b>hanchock</b> 4:2 10:15,16 13:11 13:11 58:2	

<b>headphones</b> 82:6	<b>hereto</b> 183:14 184:11	<b>hobson's</b> 103:21 104:7	<b>horizon</b> 87:22
<b>heads</b> 59:22	<b>herman</b> 5:7 12:4	<b>hold</b> 113:12,15	<b>horse</b> 101:3
<b>health</b> 14:5,9 88:4 96:22	28:16 32:17	114:2,2 151:8	104:18 105:16
<b>hear</b> 24:15 25:16	43:14,15 44:7	151:11 172:3	107:21 110:11
27:7 29:2 40:1	45:14 46:20	<b>holding</b> 90:10	111:12,17,17
43:15 44:8	<b>heroes</b> 55:4 61:9	<b>holidays</b> 62:22	116:9 157:14
46:13 47:22	67:22	<b>home</b> 109:9	158:15 159:5
57:14 67:14	<b>heroism</b> 73:11	138:21 174:22	<b>horseracing</b>
71:13,19 83:18	<b>hey</b> 46:21 154:2	<b>homer</b> 85:15	158:9,10,12,21
92:3 95:13	154:17	<b>homework</b>	159:2,22
122:13,14,20	<b>hi</b> 34:19 52:17	96:15	<b>horses</b> 87:15
142:4 172:20	83:18 119:6	<b>honestly</b> 34:15	90:21 101:3
<b>heard</b> 95:21	<b>high</b> 144:20	72:9 114:19	151:12 157:13
128:14 139:20	165:9	131:6	158:9,12 159:2
164:14	<b>highest</b> 29:13	<b>honesty</b> 72:8	159:7,22
<b>hearing</b> 7:18	52:12 58:9	<b>honor</b> 17:12	<b>horseshoes</b>
26:10 36:3,15	120:21,22	19:17 31:1 34:3	104:19
50:2 77:19 95:9	125:10	45:15 58:9	<b>hospital</b> 88:9
119:4 120:2	<b>highlight</b> 47:4	59:12 60:4,7,19	97:9,10,10
121:13,18 128:5	83:6 130:18	61:22 67:22	<b>hospitalized</b>
143:17 155:15	<b>highlighting</b>	166:13	55:16
161:10 162:1	110:4	<b>honored</b> 8:21	<b>hosted</b> 60:3
169:8 181:3,9	<b>highly</b> 17:7	67:20 82:13,17	<b>hours</b> 25:7 136:6
<b>heartfelt</b> 18:8	177:4	<b>honoring</b> 9:14	<b>house</b> 15:16
<b>heaviest</b> 124:7	<b>hill</b> 74:3 76:21	9:16 12:20 13:3	31:16,20 61:20
125:10	169:12	27:4 50:4 56:6	64:19 65:4
<b>heavy</b> 125:2	<b>historian</b> 94:12	56:20 60:22	<b>howard</b> 55:5
<b>held</b> 57:21	<b>historic</b> 109:11	69:11 81:14	<b>hub</b> 84:21
<b>hello</b> 32:16	<b>history</b> 5:11	82:10 115:20	<b>hubble</b> 135:1
75:16	12:7 27:13	173:20	<b>hudson</b> 12:15
<b>help</b> 58:2 59:12	28:20 29:8	<b>honors</b> 67:11	57:9
103:18 162:7	45:16,18 46:7	<b>hoover</b> 125:4	<b>huh</b> 147:19
164:5	55:19 67:6,15	<b>hope</b> 147:2	<b>human</b> 124:2
<b>helped</b> 19:17	67:20 77:4	<b>hoped</b> 173:16	125:5
<b>helping</b> 22:3	86:12 105:6	<b>hoped</b> 173:16	<b>humans</b> 124:12
84:17 176:13	109:6,22	<b>hopefully</b> 18:21	125:12
<b>helps</b> 82:7	<b>hit</b> 111:10	62:10 156:18	<b>huntington</b>
	144:10,10	165:6	105:15
		<b>hoping</b> 170:13	<b>huntsville</b>
			123:19 124:11

125:2 <b>husky</b> 102:10 <b>hyatt</b> 105:15 <b>hyphen</b> 106:21	86:12,21 87:4 88:10 90:16 93:20 98:2 105:11 106:9 109:5 111:6 112:17,18 116:4 120:4 135:22 155:19	108:14,22 109:8 111:13 112:20 133:1 134:22 135:11 147:1 166:14 174:12 175:3,13,14 176:1 178:4,16	159:17 <b>including</b> 55:4 55:15 59:22 <b>inclusion</b> 157:10 <b>incorporated</b> 138:12 <b>increase</b> 14:9 <b>incused</b> 89:18 <b>independence</b> 157:11 159:22 <b>indian</b> 27:4,12 27:14,15,20 28:9,12,13,13 29:8 30:8,17,22 31:18 32:1,5 33:5 44:4,10 45:18 46:7,14 47:2 50:5 <b>indians</b> 27:17,19 28:2,4,7 29:10 29:11,15,19 30:1,10 32:21 33:2,22 39:12 43:22 44:1 45:3 46:4,8 <b>indicate</b> 10:10 36:9 95:19 157:2 <b>indicated</b> 64:18 73:16 <b>indicating</b> 106:2 <b>indisputably</b> 112:11 <b>individual</b> 27:12 27:20 31:5 58:4 94:18,20 <b>industrial</b> 84:18 86:3 <b>industry</b> 84:22
<b>i</b>	<b>illuminating</b> 103:19 <b>illustrate</b> 107:11 <b>illustrates</b> 45:1 <b>illustrating</b> 90:5 <b>illustration</b> 146:15 <b>illustrator</b> 140:20 <b>image</b> 116:8 126:15 153:6 <b>images</b> 76:14 152:21 153:3 <b>imagine</b> 18:9 58:9 <b>immediately</b> 58:19 115:5 116:9 152:16 <b>impact</b> 123:22 <b>impetus</b> 28:1 <b>importance</b> 75:3 76:16,22 <b>important</b> 7:15 22:8 27:11 29:6 29:21 30:4 33:22 37:15 42:14 43:6 47:1 48:19 63:3,5 65:10 67:20 71:8 85:22 97:1 97:3 98:3 100:7 105:20 108:13	<b>improvement</b> 115:7 <b>impulse</b> 125:11 <b>inaudible</b> 35:3 49:11 65:14 69:16 70:17 75:2,7,8,12 76:18 77:3,4 78:16 87:2 91:14 99:2 104:13 107:1 115:10,20 120:18 135:5 141:4 145:12 162:5 166:1 167:22 169:18 <b>inaugurations</b> 60:3 <b>inch</b> 16:19,20 17:22 18:1 23:1 23:3 115:15 <b>inclined</b> 102:8 <b>include</b> 14:14 56:16 116:8 126:20 127:3 138:14 141:18 167:1 <b>included</b> 90:3 134:3 <b>includes</b> 9:3 23:1 37:3 56:19 60:9 87:11 116:16 159:17	

<p><b>infected</b> 14:2</p> <p><b>information</b> 94:21 96:16 149:18 169:2 171:15 176:7</p> <p><b>informed</b> 155:22</p> <p><b>informs</b> 47:22</p> <p><b>infused</b> 89:10 126:16 127:13 127:19 138:16</p> <p><b>infusion</b> 19:18 21:16 162:14</p> <p><b>initial</b> 94:8 104:9</p> <p><b>initially</b> 42:11 115:7 124:1 125:4 158:14</p> <p><b>injuries</b> 55:7,15 62:9</p> <p><b>innovation</b> 9:13 9:14,16,16 12:20,20 13:3,3 81:14,17 82:7 82:10 84:5,9,16 84:21 90:17 92:16 96:19 97:12 98:1 103:21 108:14 110:4,4 116:17 120:4 121:20 123:17,22 133:2 135:21 143:19 171:12</p> <p><b>innovations</b> 81:14 83:6 84:7 96:20</p> <p><b>innovative</b> 40:13 151:20</p> <p><b>innovator</b> 88:3</p>	<p><b>innovators</b> 82:10 83:7 84:7</p> <p><b>input</b> 17:5 71:7 132:9 155:22 181:5</p> <p><b>inscribed</b> 28:12 57:3 126:3</p> <p><b>inscription</b> 18:3 86:19 87:1,5,12 87:17,22 89:6 89:11,15,19 90:3,6,11 125:20 126:5,12 126:16 127:8,13 127:18</p> <p><b>inscriptions</b> 28:11 56:18 86:4 125:13 126:20 127:3 163:4</p> <p><b>inserting</b> 166:8</p> <p><b>inside</b> 60:2 127:19 140:18</p> <p><b>insight</b> 17:8 33:17</p> <p><b>insightful</b> 17:5 106:16</p> <p><b>insisting</b> 179:20</p> <p><b>inspired</b> 59:17 127:15,18</p> <p><b>instance</b> 132:2 134:16</p> <p><b>instantly</b> 151:21</p> <p><b>institution</b> 54:7</p> <p><b>institutional</b> 54:21</p> <p><b>institutions</b> 46:6</p> <p><b>instruction</b> 93:1</p> <p><b>instructions</b> 92:22</p>	<p><b>instrument</b> 88:21 89:1</p> <p><b>instrumental</b> 97:11</p> <p><b>insurrectionists</b> 54:22</p> <p><b>intelligence</b> 65:13</p> <p><b>interactive</b> 44:15 77:8</p> <p><b>intercept</b> 30:13</p> <p><b>interest</b> 16:13 20:12 40:1</p> <p><b>interested</b> 115:20 170:3,19 174:10 183:15 184:11</p> <p><b>interesting</b> 38:18,21 39:3,7 39:13 42:18 66:20 67:5 99:11 100:4 102:19 143:12</p> <p><b>intergovernme...</b> 2:4 11:7</p> <p><b>interior</b> 64:21 76:21</p> <p><b>international</b> 102:4 175:12</p> <p><b>internationale</b> 22:2</p> <p><b>internationally</b> 164:5,19</p> <p><b>internet</b> 19:5</p> <p><b>interpret</b> 30:13</p> <p><b>intrigued</b> 42:15</p> <p><b>intriguing</b> 179:8</p> <p><b>introduce</b> 7:19</p> <p><b>introducing</b> 24:11</p>	<p><b>introduction</b> 84:15</p> <p><b>invented</b> 88:16</p> <p><b>invention</b> 89:19</p> <p><b>inventor</b> 88:11</p> <p><b>inverted</b> 39:9</p> <p><b>invitation</b> 85:2</p> <p><b>involved</b> 43:16 44:15 65:9 159:5</p> <p><b>island</b> 173:8</p> <p><b>issue</b> 27:10 35:15 38:7,15 82:9 113:15 140:11 158:8 179:15</p> <p><b>issues</b> 13:5 70:21</p> <p><b>it'd</b> 115:16</p> <p><b>it'll</b> 37:9 42:6</p> <p><b>item</b> 26:5 155:16</p> <p><b>items</b> 95:20 135:15 169:5</p> <p><b>ivey</b> 6:4 13:1 123:2,13,15</p> <hr/> <p style="text-align: center;"><b>j</b></p> <hr/> <p><b>j</b> 22:15</p> <p><b>jackie</b> 174:13,15</p> <p><b>january</b> 5:17 9:12 12:14 53:17 54:4,11 54:22 56:7,16 59:9 60:9 74:8 77:21 175:6</p> <p><b>jb</b> 5:22 12:18 83:16 84:2</p> <p><b>jeanne</b> 5:4 9:4 11:22 20:11 21:4 23:2,8,10 26:1 30:6 164:14</p>
---	--	---	---

<p><b>jeffrey</b> 55:7  <b>jen</b> 13:8  <b>jennifer</b> 2:3 9:20  10:3 11:6 19:2  24:20 50:10  63:18 123:9  159:21 160:11  169:11 176:16  177:6,13 178:8  <b>jersey</b> 111:5  112:18,19  <b>job</b> 1:17 18:12  18:13 21:11  25:12 40:15  65:12 75:19  107:12 115:19  130:21 155:21  <b>joe</b> 11:3 34:17  48:20,21 49:14  58:3 76:12,13  90:22 91:2,6  113:9,10,21,22  114:4,6,7  118:20 139:14  140:16 142:22  146:5,6 155:4  164:2  <b>joe's</b> 72:11  116:11  <b>john</b> 15:19 84:14  84:14 85:14,20  104:1,1,2 109:8  109:9,10  <b>join</b> 17:13 20:4  23:7 84:3 85:2  <b>joined</b> 12:15  13:9 20:10  <b>joining</b> 13:13  174:17</p>	<p><b>joint</b> 179:7  <b>joseph</b> 4:14  34:19  <b>journalists</b>  54:21  <b>journey</b> 58:18  <b>jovita</b> 173:16  <b>judge</b> 103:2  <b>judges</b> 22:10  <b>judging</b> 150:11  <b>judgment</b>  131:22  <b>juices</b> 164:1  <b>jump</b> 108:18  <b>jumped</b> 11:10  64:10  <b>june</b> 1:6 7:11  27:15  <b>justification</b>  169:17 175:9</p> <hr/> <p style="text-align: center;"><b>k</b></p> <hr/> <p><b>k</b> 167:8  <b>k.v.</b> 184:2,15  <b>kamala</b> 74:13  <b>kate</b> 12:15 57:9  <b>kay</b> 6:4 13:1  123:2,15  <b>keep</b> 17:17  19:21 36:5  51:12 58:8  63:15 95:11,17  108:22 128:7  144:17 151:7  157:1  <b>keeping</b> 36:8  63:17 95:18  <b>kennedy</b> 124:6  125:7  <b>kentucky</b> 158:19</p>	<p><b>kept</b> 45:5  <b>key</b> 46:4  <b>kick</b> 7:6 35:2  141:20  <b>kid</b> 152:20  <b>kids</b> 116:10  <b>killed</b> 55:21  <b>kind</b> 44:4 77:2  103:20 107:8  110:5 114:16  115:10,17  130:22 131:7  136:16 141:12  145:17 150:2  <b>kingdom</b> 179:10  <b>klimt</b> 167:7  <b>knew</b> 108:18  <b>know</b> 13:9 17:16  19:7 23:17,20  24:5,8 29:9  33:10,13 34:1  38:17,22 39:1,1  39:4,5,6,10,11  39:15,15,16,18  39:18,19 40:8  41:12 42:2,6  45:17 47:10  48:8 50:6 58:14  58:14,14 62:19  67:19,21 70:21  71:22 72:14,14  72:15,15,15,15  72:18,18 74:7  97:9 98:7,10,12  100:12,12,20  101:7 102:1  109:2,8,15  110:10,11,22,22  111:4,6,9,11,14  111:16,19 112:1</p>	<p>112:2,2,3,6,6,7  112:9,10,11,11  112:13,14,17,20  112:22,22  113:14 114:19  115:10,19 116:5  129:12,22,22  130:2,4,4,6,8,9  130:21,22,22  131:3,3,6,6,15  131:18,20,20,21  131:21,22 132:4  133:14 137:13  137:14 141:5,6  141:8,8,10,12  141:16,17,21  143:8,20,21  145:21 146:13  146:14 148:8  152:15,16  155:19 157:21  162:10 163:13  163:15,16,16,17  164:2,18,21  165:5,6,7,8,9,10  170:3,4,15  171:1,5,7,12,14  174:14,16,20  176:2 179:22  180:5,7,10  <b>knowledge</b>  183:9 184:6  <b>knows</b> 72:17  141:17  <b>kotlowski</b> 2:13  8:1,2 45:13,14  73:9,10 74:6  108:5,6 109:21  135:19,20 153:2  153:3 161:14,14</p>
---	---	---	---

174:8,8 176:5 <b>kudos</b> 106:16	<b>largest</b> 60:19 97:10	<b>lee</b> 5:19 6:2 12:16,22 83:14 83:17,22 94:3 119:6 122:22 123:2,4,5	83:8 <b>library</b> 74:2 <b>licensed</b> 141:2 <b>liebengood</b> 55:6 <b>lieutenant</b> 5:14 12:11 13:12 51:17 56:14 57:7,10,19 64:18 70:15 73:3,10 74:21 75:17 77:8,12
<b>l</b>	<b>lasting</b> 71:8 <b>lastly</b> 47:17 <b>late</b> 80:16 <b>laughter</b> 109:20 142:20 <b>launch</b> 124:3,12 125:3,12 126:19 127:2 133:14 <b>launched</b> 125:7 <b>launches</b> 127:11 131:13 151:19 <b>law</b> 27:8,16 28:1 41:6 53:22 54:4 54:22 55:10,14 60:14 72:14 82:7 157:8 <b>lawrence</b> 2:7 8:20 62:18 92:22 93:19 142:3 <b>lead</b> 109:18 <b>leader</b> 84:21 <b>leaders</b> 60:4 <b>leadership</b> 14:13 17:8 <b>leading</b> 21:21 94:7 95:2 <b>leagues</b> 174:18 174:18 <b>lean</b> 48:1 139:10 <b>leaning</b> 139:19 <b>learning</b> 24:12 165:8 <b>leave</b> 59:3 61:4 146:3 155:17 160:19 171:14 <b>led</b> 71:4 88:5	<b>left</b> 24:17,18 111:22 126:3,11 <b>legal</b> 4:18 11:11 32:8 63:9 90:15 127:22 140:5 <b>legislation</b> 169:3 <b>legislative</b> 2:4 11:7 <b>length</b> 114:22 116:12 <b>leonidas</b> 88:3 90:9 <b>lesions</b> 89:2,3 <b>letter</b> 26:11 156:13 177:9 <b>lettering</b> 38:12 43:1 47:6 105:11 134:7 137:15 <b>letters</b> 9:5 26:7 26:22 167:10 173:1 <b>levels</b> 174:13 <b>liable</b> 29:22 <b>liaison</b> 2:5 5:15 9:20 11:7 12:12 12:18 13:2 24:21,22 56:8 56:13 58:17 64:19 65:4 71:13 154:19 155:17 <b>liaison's</b> 71:20 <b>liaisons</b> 7:12 12:4 66:7 72:2	<b>lieutenant's</b> 67:14 <b>life</b> 33:14 109:15 <b>lift</b> 125:2 <b>lifting</b> 125:15 <b>liftoff</b> 126:2 <b>liked</b> 41:21 70:2 76:3 101:6 102:22 103:4,11 105:11,13,22 107:20 108:10 110:3,10 130:3 132:15,15 133:20 142:14 153:10 <b>likes</b> 131:8 <b>liking</b> 101:16 130:2 <b>limit</b> 128:19 129:1 <b>limited</b> 140:20 145:22 <b>limits</b> 27:17 <b>line</b> 38:7 49:10 113:15 114:19 118:17,18 <b>lines</b> 38:1,3,8 42:14,22,22 70:9 136:12
<b>land</b> 85:8,10 109:18 110:6 133:14 <b>landscape</b> 135:6 <b>lane</b> 84:14 85:15 85:16,17 <b>language</b> 30:12 <b>languages</b> 30:9 <b>lannin</b> 3:15 8:18 8:19 26:12 35:19,20 37:6,6 66:14,14 92:15 92:15 100:3,3 102:17 113:6,6 114:13 119:19 129:5,5 148:11 156:8,15 158:13 159:18 162:3,18 162:21 163:2,6 165:22 166:4 167:3,5,15,19 168:5,7,17 169:10 172:1,16 172:20 174:6 176:4 178:3 180:12,18 181:20 182:2 <b>large</b> 86:16 87:15 111:21 170:7 <b>larger</b> 37:8,11 160:17 161:3			

<b>list</b> 156:20 157:10 159:21	<b>look</b> 13:16 19:20 20:6 24:2,2,2,6 33:14 35:20 36:20 42:6 59:6 93:10 97:14 108:21 111:14 111:14,17 112:15 114:20 114:21 130:7 134:22 136:9,14 145:18 175:22 181:4,9	<b>loud</b> 36:16 65:22 95:21 128:13	<b>mainstream</b> 46:16
<b>listed</b> 37:14	<b>louder</b> 31:13 51:19 82:1	<b>love</b> 17:9 18:11 21:11 41:11 104:10 110:2 112:18 116:3 129:10,11 135:13 136:14 137:8,9 138:11 143:6 158:8,9 164:21	<b>maintain</b> 14:5
<b>listen</b> 141:16 177:19	<b>looking</b> 37:12 38:22 39:19 112:6 116:17 130:22 132:10 138:20	<b>loved</b> 139:8	<b>maintained</b> 109:10
<b>listening</b> 7:18 119:10	<b>looks</b> 102:15 111:11 122:16 152:6	<b>lovely</b> 70:7	<b>major</b> 28:1 44:3 46:19 164:8 174:18
<b>literal</b> 146:9,11	<b>looting</b> 55:2	<b>low</b> 124:12 125:13	<b>maker</b> 147:21
<b>literally</b> 44:18 84:16	<b>loss</b> 99:19 124:6 125:8	<b>lower</b> 138:16,16	<b>makers</b> 85:18
<b>little</b> 37:1,12 39:14 44:11 45:19 47:8,18 47:19 67:21 68:14 72:4,12 73:20 80:12,21 91:9 96:15 99:9 99:14,17 103:5 109:4 110:9,15 122:20 132:19 148:18 154:5 175:16,16,19	<b>lost</b> 59:9 60:5,14 60:18 61:7 62:4 62:8 111:22 176:22 177:4	<b>loyal</b> 16:4,8	<b>making</b> 46:14 136:19,19 149:7 165:13 170:17 171:1 176:21
<b>lived</b> 74:2	<b>lot</b> 19:6,12,19 29:6 38:1 39:2,2 45:18 74:1 100:5 102:5 112:4 137:19,19 139:7,9 159:4 163:11 170:21 171:2 176:2	<b>lt</b> 63:6	<b>male</b> 29:17
<b>lives</b> 54:10 55:11 60:5,18 61:8 62:4,8 99:1 109:15		<b>lunar</b> 126:11 135:6	<b>man</b> 58:15
<b>living</b> 40:19		<b>lunch</b> 81:10	<b>managed</b> 134:15
<b>lobue</b> 5:19 12:16 83:14,18,21,22 92:5,12,18 94:5 119:1,6,6		<b>lying</b> 60:3,4	<b>management</b> 27:2 53:14
<b>lockstep</b> 44:21		<b>lyon</b> 71:17	<b>manager</b> 4:3,6,9 4:12 10:15,17 10:20 11:1 27:1 53:13 81:11
<b>logo</b> 127:14,19 138:11		<b>m</b>	<b>mankind</b> 123:15
<b>long</b> 19:14 30:18 45:8 150:17 175:15		<b>m</b> 167:1,8	<b>manner</b> 62:5
<b>longer</b> 30:9 76:19 175:17		<b>machine</b> 138:3 153:17 170:6,9 170:12 171:3	<b>manufacturers</b> 85:17
		<b>machinery</b> 91:7	<b>map</b> 123:13
		<b>mail</b> 50:8 154:5 173:4,5	<b>mark</b> 83:12 167:11
		<b>mailbox</b> 173:2 180:14	<b>market</b> 107:18
		<b>mailed</b> 50:7	<b>marketing</b> 170:18
		<b>mailing</b> 50:16	<b>marking</b> 86:3
		<b>main</b> 116:13	<b>marks</b> 113:7,7 114:11
		<b>maine</b> 82:18	<b>marshall</b> 124:10 125:1
			<b>mary</b> 3:15 8:18 35:19 37:5,6

66:13,14 68:11 92:15 100:2,3 104:10 110:1 113:4,6 114:10 129:4,5 138:6 156:8,14 162:2 165:21 176:8 181:4 <b>mary's</b> 114:8 <b>mass</b> 107:18 <b>mast</b> 60:6,7 <b>matching</b> 101:2 <b>material</b> 99:19 <b>math</b> 166:7 167:16 <b>matter</b> 12:9 28:15 32:20 48:3 49:10 181:7 <b>matters</b> 143:8 <b>mean</b> 32:22 40:6 72:5,17 75:2 131:9,11,18 138:8 146:7,13 148:8 162:21 168:18 170:4 171:5 180:4 <b>meaning</b> 74:16 152:6 <b>meaningful</b> 39:20 <b>means</b> 58:12 <b>meant</b> 46:9 102:14 <b>medaille</b> 22:2 <b>medal</b> 16:20,21 17:1,22 18:2,2 22:16 23:2,2,3,4 29:6 30:6 33:5 43:21 57:22	58:7,12,12,18 59:2,13,17 60:9 61:17 63:11 66:8,17 67:11 67:20 68:15 70:21 71:5,7,16 73:5,17 75:3,20 75:20 76:16,17 76:21 77:2,2 115:4 162:5 163:9,12,18,22 164:4,13 165:7 165:13 166:5,13 170:16 171:10 173:15 174:10 176:22 177:3,7 177:11 <b>medal's</b> 61:3 <b>medalic</b> 71:18 <b>medalists</b> 19:16 <b>medallic</b> 21:13 22:4,14 56:4 164:17 <b>medals</b> 5:15 9:10 12:13 16:16,19 17:6,9 17:21 53:15,22 54:5,9 62:6 67:4 67:5,7 70:22 71:8 77:21 156:8 166:22 167:11,18 169:6 170:2,7 <b>media</b> 10:4,5 <b>medical</b> 92:16 94:1 96:11 99:1 99:2 100:8 101:10 104:22 105:20 106:5,17	<b>medicine</b> 88:4 88:15 <b>meet</b> 25:16,21 74:6 <b>meeting</b> 1:3 7:3 7:6,9 9:3,7 10:1 10:9 13:18,20 14:22 16:2 20:19 23:15 24:19 26:7 35:2 101:16 136:6 156:19 176:10 181:6,16,16 <b>meetings</b> 13:21 101:18 112:2 115:19 156:17 157:22 <b>meets</b> 100:19 <b>meg</b> 122:17 <b>megan</b> 3:21 10:13 11:10 19:4 26:22 27:5 49:18,21 53:12 53:18,20 54:14 63:22 64:11 65:8 77:12 81:11,17,19 92:21 96:16 97:6 100:17 118:22 121:19 122:6,14 124:16 <b>megan's</b> 93:1 <b>member</b> 2:11,14 2:17,20 3:1,4,7 3:10,13 5:2,5,11 11:20 12:1,8 15:15 16:11 17:19 20:12 28:20 36:16 56:1 74:10	95:19 98:19 160:19 <b>members</b> 7:20 9:21 10:9 14:12 34:8 36:3,4,9,11 52:5 54:20 55:10 58:5 60:14 61:11,13 61:14 62:19 63:8,14,18 65:17,18 76:12 78:15 95:5,11 97:22 119:10 127:22 128:6,9 140:3 143:20,21 157:8 160:13 166:11 176:8 181:4 <b>memorial</b> 5:9 12:6 28:18 <b>memorializing</b> 76:21 <b>memories</b> 43:19 115:14 139:9 <b>memory</b> 105:14 <b>men</b> 60:10 61:22 <b>menna</b> 4:14 11:3 11:5 34:15,19 34:19 35:4,7,11 48:21,21 49:16 76:13,13,20 91:2,2,6 113:10 113:10,20,21,22 113:22 114:4,4 114:7,8,14 118:21 140:14 140:16,16 143:2 146:6,6 164:2 <b>mental</b> 14:9
---	--	---	--

<p><b>mention</b> 66:16 69:8 90:21</p> <p><b>mentioned</b> 30:5 48:2 63:19 71:11 132:16,22 135:7 136:7 167:13 176:8</p> <p><b>mentions</b> 29:8</p> <p><b>merits</b> 70:21 103:3 137:19</p> <p><b>mesosphere</b> 126:8</p> <p><b>message</b> 152:22</p> <p><b>messages</b> 30:8 30:12</p> <p><b>met</b> 22:18 48:17</p> <p><b>metal</b> 162:22 163:1,2,4 170:6</p> <p><b>metals</b> 16:16 170:4</p> <p><b>metamodule</b> 153:13</p> <p><b>meter</b> 59:20</p> <p><b>method</b> 81:12</p> <p><b>methodically</b> 156:21</p> <p><b>metropolitan</b> 54:6 55:6 56:10 57:2 58:10 60:11,15 62:2 64:20 65:5 72:17 73:13</p> <p><b>mic</b> 49:2</p> <p><b>michael</b> 2:16 5:14 12:11 13:12 56:14 57:19 181:13</p> <p><b>microphone</b> 7:14 35:7 51:10 51:15</p>	<p><b>microphone's</b> 124:16</p> <p><b>microphones</b> 36:17 95:22</p> <p><b>microsoft</b> 7:14</p> <p><b>midwest</b> 84:18 86:2</p> <p><b>midwestern</b> 85:7 85:13,19</p> <p><b>migrated</b> 85:7</p> <p><b>migration</b> 84:17 86:1</p> <p><b>mike</b> 8:3 10:3 11:14 40:4,6 47:17 52:17 68:3,7 90:20 93:13 102:20,21 116:22 117:1 128:16,19 131:5 145:18 146:7 150:6 154:17 158:18 168:9 176:20</p> <p><b>military</b> 29:15 29:19 30:17</p> <p><b>million</b> 170:6</p> <p><b>milwaukee</b> 175:17,18</p> <p><b>mind</b> 47:1 52:6 108:22 111:2 112:12 130:15 144:17</p> <p><b>mint</b> 4:15 7:12 9:20 10:8 11:3 13:4 14:13 15:1 15:3 16:10,17 19:13 21:9 22:7 22:17,20 23:5 24:3 27:10 34:13 56:5,13</p>	<p>77:14 82:9,12 83:8 86:7,11 94:10,17 128:20 144:10 154:18 162:7,12 163:17 164:6,9,10,22 165:1 167:6 169:9 170:3,18 173:10 178:13 179:8,9,21</p> <p><b>mint's</b> 27:1 53:13 81:12 106:16 162:13 169:2</p> <p><b>mints</b> 163:11 164:9</p> <p><b>minute</b> 50:11 78:3 143:22 148:8 151:8 153:21</p> <p><b>minutes</b> 9:6 13:17 26:6,10 26:21 36:6,11 50:8 63:15 65:18 78:6 95:18 96:10 120:7,11 128:7 144:5 151:6 157:1 160:3</p> <p><b>misgivings</b> 158:20</p> <p><b>misreading</b> 130:15</p> <p><b>missed</b> 103:6</p> <p><b>missing</b> 142:15</p> <p><b>mission</b> 18:5</p> <p><b>missions</b> 126:12 126:20 127:3 132:16 134:3</p>	<p><b>missouri</b> 82:18</p> <p><b>mix</b> 145:2</p> <p><b>mob</b> 54:22 61:3</p> <p><b>model</b> 88:14</p> <p><b>modern</b> 166:13</p> <p><b>modernist</b> 163:20</p> <p><b>module</b> 131:1</p> <p><b>mohawk</b> 23:4</p> <p><b>moldboard</b> 87:10</p> <p><b>moment</b> 30:4 51:7 58:1 73:15</p> <p><b>money</b> 171:1,2</p> <p><b>months</b> 30:10 173:4</p> <p><b>monumental</b> 13:22</p> <p><b>moon</b> 123:22 124:2 125:6,16 125:19 126:2,11 126:15 131:16 131:17</p> <p><b>moran</b> 2:16 8:3 8:4 40:5,6 52:17 52:17 68:4,7,7 90:20,20 91:4 91:13 93:13,13 102:21,22 117:1 117:2 119:18 128:16,18,19,22 129:1 145:17,18 146:5 147:4,9 148:3,7,10 150:2,6,10 154:17,17 158:18,18 165:3 168:9,9,18 171:20 172:14 176:18,20,20</p>
--	---	--	--

<p>177:12 178:12 181:11,13,13 <b>morgan</b> 169:13 173:11 <b>morning</b> 7:7,8 20:11 36:19 57:18 59:20 74:22 87:8 <b>motif</b> 49:3,4 76:17 107:20 <b>motion</b> 26:10,21 44:18,18 53:8 79:18 80:7 103:7 117:9,10 117:11 138:14 141:7,19,20 145:9,15 147:5 147:13,14,16,22 148:1,2,13 150:3,6,21 155:7 160:6 161:11 165:13 172:5,15 180:3 181:10 <b>motions</b> 49:13 52:16,16 53:9 76:11 79:14 80:8 121:10,15 140:3 145:6 149:7 154:16 157:21 180:16 180:18,19 181:6 <b>motivates</b> 97:15 <b>move</b> 15:9 46:16 52:18 53:10 64:12,14 79:16 86:10 98:18,20 105:2 112:19 117:2 121:18 142:19 148:3</p>	<p>150:10 154:18 155:16 156:5,12 177:12 178:9 181:11 <b>moved</b> 45:8 85:15 101:15 161:13 172:7 <b>movement</b> 42:13 70:9 104:17 134:1 <b>movements</b> 75:10 <b>moves</b> 142:18 <b>moving</b> 30:21 31:18 65:6 78:20 88:1 122:21 124:15 157:6,19 <b>mules</b> 104:14 <b>multiple</b> 72:5,7 <b>muralidharen</b> 184:2,15 <b>museum</b> 5:10 12:7 28:19 94:12 <b>music</b> 166:16 <b>mute</b> 7:13,17 147:11 150:16 151:5 153:20 <b>muted</b> 51:5,8 54:14 113:16,16 122:16,17,18 123:4,6</p>	<p>83:21 90:20 128:8,15 146:8 148:22 151:15 152:12 159:11 169:21 172:13 181:12 <b>names</b> 95:22 <b>narrow</b> 131:5 <b>narrowing</b> 130:12 <b>nasa</b> 127:14,19 134:8 137:15 138:11 140:6,17 140:18 143:9 <b>nasty</b> 175:1 <b>nation</b> 18:9 28:6 33:22 69:14 71:3 <b>nation's</b> 15:6 55:19 <b>national</b> 5:8,10 5:10 12:5,7,7 16:16 28:17,19 31:17,22 44:9 46:10 175:12 177:7 <b>native</b> 5:8 9:8 12:5,10 27:3,7 27:12 28:17 30:21 31:3,16 31:20 32:3,9 40:19 42:2 48:10 50:4 85:15 87:4 <b>natural</b> 28:19,19 <b>nature</b> 76:15 <b>navy</b> 29:20 <b>nay</b> 53:5 161:19 166:1</p>	<p><b>ncai</b> 46:18 <b>nearly</b> 22:20 <b>necessarily</b> 136:13 162:19 167:1 179:21 <b>necessary</b> 86:8 100:20 157:18 163:4 180:17,18 <b>necessitate</b> 77:5 <b>need</b> 13:5 29:16 31:12 51:17 60:21 61:10,12 62:6 91:9,18 118:15 119:9 129:17 131:21 141:15,15,16 154:4 156:11 172:4 177:1 <b>needed</b> 87:2 <b>needs</b> 21:18 40:20 48:4 105:18 106:22 115:17 177:3 <b>negative</b> 40:15 <b>negro</b> 174:18 <b>neil</b> 15:18 <b>neither</b> 183:10 184:7 <b>netherlands</b> 178:13 <b>network</b> 70:22 <b>never</b> 19:7 60:10 62:22 68:18 139:5 149:20 174:14,14 <b>new</b> 24:19 27:10 59:21 85:15 110:9 111:5 112:18,19 114:16 140:9</p>
	<b>n</b>		
	<p><b>n</b> 2:1 7:1 <b>nail</b> 111:10 <b>name</b> 7:15,21 10:11 34:18 36:17 50:14 65:22 68:6</p>		

148:2 173:7,10 174:4 178:16,21 179:1,19 <b>newer</b> 143:10 <b>nice</b> 18:12 132:14 152:5,6 170:14 <b>nicely</b> 66:9 100:9 <b>night</b> 24:19 <b>nine</b> 52:11 144:21,21 <b>nitpicky</b> 36:1 <b>nobody's</b> 35:17 136:7 <b>non</b> 27:16 114:20 <b>normally</b> 65:12 <b>north</b> 55:22 126:10,10 <b>notable</b> 84:7 <b>notably</b> 27:18 <b>notary</b> 183:1,19 <b>note</b> 86:6 <b>noted</b> 135:8 <b>noticed</b> 33:12 48:6 <b>noun</b> 44:13 <b>nuance</b> 177:11 <b>number</b> 32:14 32:15,21,22 33:10,11 34:4 36:5,5,14,22 37:14 38:6,13 39:17,17 40:12 40:17 41:3,10 41:14,20,21 42:20,21 43:10 44:10 47:6,6,18 48:7,15 52:8	62:18 66:19 68:9,12 75:5 85:18 86:15,20 86:20 89:4 91:4 94:5 99:14 100:16 101:6,9 101:10,21,22 102:2,6,12,12 102:13,13 104:9 104:22 105:9,22 106:4,20 107:6 107:6,12,16,17 107:17 108:11 110:2,14 112:6 112:6,7,8,11 113:2,8,9 118:16 120:22 120:22 121:2,2 121:3,3 129:7,8 129:8,16 130:21 130:22 131:8,8 131:9 132:2,10 132:13,15 133:1 133:9,12,21 134:1,1,2,6,16 135:3,3,4,4,8 136:10,17,20 137:8,9 138:7 138:14,15 139:20 141:6,10 143:7 144:18,19 144:20,21,21,21 144:22,22 145:1 145:1,1,2,3,3,4 145:9,19 147:10 147:12,12 148:4 148:4 149:21,22 150:3,4 151:17 151:20,21 152:4 152:14 153:4,4	153:5,9,10,15 153:15 174:12 <b>numerous</b> 17:6 84:6 <b>numismatic</b> 15:6 17:11 18:10,22 20:8 22:15 166:6 169:2,5,6 169:6,13 <b>numismatics</b> 19:11 <b>numismatist</b> 114:21 <b>nutritious</b> 81:10 <b>o</b> <b>o</b> 7:1 37:3 83:22 <b>o'clock</b> 13:14 <b>o1</b> 33:11 <b>o2</b> 33:12 <b>oath</b> 74:9,11,12 74:13,14 <b>object</b> 112:3 164:22 <b>objection</b> 26:21 35:22 <b>objections</b> 26:17 26:20 <b>objects</b> 112:4 <b>obligated</b> 83:1 93:2,6 <b>obligation</b> 176:14 <b>obligations</b> 176:10 <b>obscure</b> 146:21 <b>observing</b> 97:1 <b>obverse</b> 53:14 56:16 59:15,18 66:5,20 68:10 69:7,12,22 70:4	70:17 72:8 75:9 75:20 77:20 78:16,17,18,19 83:10 114:11 141:22 <b>obvious</b> 99:9 152:19,20 <b>obviously</b> 38:4 145:19 149:6 152:18 <b>occupy</b> 45:16 <b>occupying</b> 171:3 <b>odd</b> 153:12 <b>oddities</b> 44:4 <b>oddness</b> 153:13 <b>offer</b> 98:17 <b>offering</b> 148:15 <b>offers</b> 56:5 <b>office</b> 4:21 5:21 6:3 11:14,18 12:15,17 13:1 16:22 27:1 53:13 55:1 57:9 57:20 59:4 81:12 83:16 84:2,4 92:2,16 94:7 119:7 123:1 131:4 139:11 <b>officer</b> 55:6,8,21 56:1 57:20 69:10,13,16 183:2 <b>officers</b> 55:3,5 55:10,15,16 56:10 61:4,7,10 159:17 173:20 180:6 <b>officially</b> 30:11
---	--	--	--

<b>officials</b> 74:11 132:1 <b>oh</b> 33:18 38:20 73:2 92:5 102:17 107:5 114:1 118:9 122:12 152:13 155:1 172:20 178:14 <b>okay</b> 7:5 18:12 21:6 23:12 27:7 29:5 32:6 33:19 44:6 51:1,5,16 51:21 54:12,16 54:19 57:14,18 64:7 72:21 80:19,22 81:1 82:5 83:19 86:15 92:9,12 93:17 113:17 114:2,13 118:12 119:20 122:21 127:21 129:5 140:6 142:10,17 145:7 147:20 148:6 150:9,18 153:2 154:7,7 154:15 162:3,3 165:22 168:1,6 172:1,20,21 173:3 174:6 178:14 180:16 <b>old</b> 104:15 152:20 <b>olive</b> 64:16 <b>olympics</b> 157:12 159:22 <b>once</b> 78:14 81:9 95:10 120:21 121:19 132:8	144:18 157:9 168:19 <b>ones</b> 19:4 38:9 134:4 <b>ongoing</b> 179:17 <b>online</b> 8:6 <b>open</b> 156:22 157:16 <b>opened</b> 88:11 <b>operate</b> 171:4 <b>operating</b> 100:17 <b>operation</b> 126:21 127:4 <b>operational</b> 124:8 125:11 <b>opinion</b> 19:10 40:15 141:9 168:4 <b>opinions</b> 17:8 <b>opportunity</b> 20:6,20 24:10 25:20,22 34:13 47:22 66:16 70:4,8 95:20 96:5 97:4 123:8 151:10 158:22 163:12 166:18 <b>opposed</b> 53:5 80:4,15 116:18 117:17 140:9 151:2 155:13 161:19 <b>opposite</b> 136:18 <b>option</b> 139:20 <b>options</b> 72:13 94:9 150:1 <b>orbit</b> 124:12 125:13	<b>order</b> 7:9 15:9 53:10 91:8 95:21 104:18 121:19 156:5 176:15 177:7 <b>organization</b> 160:20 169:18 <b>organizations</b> 22:7 159:5 <b>orientation</b> 38:11 <b>oriented</b> 49:9 <b>origin</b> 138:9 <b>original</b> 141:1 <b>originality</b> 40:7 <b>originally</b> 151:18 166:9 <b>origins</b> 123:21 <b>ounce</b> 160:17 170:7 173:16,18 <b>outcome</b> 183:15 184:12 <b>output</b> 164:17 <b>outstanding</b> 16:4,8 130:6 <b>overall</b> 42:18 105:11 162:11 <b>overalls</b> 87:14 91:13,16,21 101:3 <b>overcoming</b> 149:13 <b>overdue</b> 30:18 <b>overhead</b> 165:3 <b>overlap</b> 22:18 <b>overturning</b> 149:2 <b>owe</b> 30:16 <b>owned</b> 103:22	<b>ownership</b> 137:10 173:14 <b>oxygen</b> 145:22 <p style="text-align: center;"><b>p</b></p> <b>p</b> 2:1,1 7:1 <b>packed</b> 33:11 37:13 <b>pad</b> 133:14 <b>page</b> 54:1 57:1 59:1 62:1 64:1 66:1 67:1 70:1 71:1 75:1 77:1 78:1 79:1 80:1 84:1 90:1 92:1 95:1 96:1 101:1 103:1 106:1 109:1 113:1 115:1 120:1 121:1 122:1 128:1 130:1 137:1 138:1 139:1 159:1 <b>paid</b> 171:3 <b>painting</b> 57:5 <b>pair</b> 87:15 90:21 <b>pales</b> 15:5 <b>palmer</b> 89:4,9 89:14,21 <b>pam</b> 4:5 10:17 13:8,8 50:18 51:1 78:5 80:13 120:10,17 144:3 144:9 <b>pandemic</b> 14:1 14:12 <b>panels</b> 21:15 <b>parallel</b> 38:1,3,7 76:4 <b>parenthesis</b> 177:10
--	--	--	---

<p><b>part</b> 14:8 19:8 24:7 25:14 30:3 43:18 44:2,7 45:20 48:11 55:19 67:6 77:7 93:5 94:8 102:14,19 105:5 110:9 139:20 141:2 160:21 167:1</p> <p><b>participate</b> 19:8</p> <p><b>participated</b> 164:11</p> <p><b>participating</b> 7:13</p> <p><b>participation</b> 30:8 50:2</p> <p><b>participatory</b> 44:15</p> <p><b>particular</b> 83:4 93:21 116:11 133:22 164:2</p> <p><b>particularly</b> 20:1 39:8 40:20 68:12 75:7 105:10 168:10</p> <p><b>parties</b> 183:11 183:14 184:8,11</p> <p><b>partnership</b> 22:8</p> <p><b>passed</b> 29:9 43:22 53:8 80:8 175:5</p> <p><b>passes</b> 152:15,15 172:15 178:2</p> <p><b>passion</b> 21:11 23:16,16 24:8 25:13</p> <p><b>passionate</b> 21:21</p>	<p><b>pastime</b> 176:4</p> <p><b>paths</b> 45:7</p> <p><b>patient</b> 24:12,13</p> <p><b>patriotism</b> 30:17 31:1 55:9</p> <p><b>paul</b> 10:4 15:22</p> <p><b>pause</b> 18:7</p> <p><b>pay</b> 59:14 62:8 97:13</p> <p><b>paying</b> 47:14</p> <p><b>payload</b> 124:7 125:8</p> <p><b>peace</b> 18:4 169:14 173:11</p> <p><b>pedantical</b> 146:7</p> <p><b>pejoratively</b> 146:8</p> <p><b>people</b> 21:22 23:20 24:2,19 27:20 29:7,10 46:18 63:2 64:12 108:18 111:6 112:16 114:17,18 116:11 132:5 134:8,9,10 141:13 142:19 151:18 152:22 170:10,18 171:4 174:16</p> <p><b>percent</b> 42:4</p> <p><b>peres</b> 18:1</p> <p><b>perfect</b> 78:7,17 79:4 152:8 166:10,18</p> <p><b>perfecting</b> 84:14</p> <p><b>perfectly</b> 138:12</p> <p><b>perform</b> 49:7</p> <p><b>period</b> 46:12 110:10 179:18</p>	<p><b>periodically</b> 74:9</p> <p><b>permissible</b> 98:7 98:14</p> <p><b>persevered</b> 175:2</p> <p><b>person</b> 13:13,19 20:19 94:7 176:1,11</p> <p><b>personal</b> 107:6</p> <p><b>personalities</b> 70:22</p> <p><b>personally</b> 19:1</p> <p><b>personnel</b> 5:21 12:17 83:16</p> <p><b>persons</b> 14:20</p> <p><b>perspective</b> 49:8 98:8 102:1,5 127:1 133:21 136:11 146:17 151:21 153:10</p> <p><b>perspectives</b> 135:14</p> <p><b>pet</b> 163:9</p> <p><b>peter</b> 3:6 8:12 37:19,21 74:19 74:21 98:20 137:21,22 145:13 150:14 153:7 155:6 160:9 162:15 165:17 166:21 172:6 174:1,2 178:20</p> <p><b>peter's</b> 100:9</p> <p><b>ph</b> 15:22 27:4 50:18 115:14 154:18 164:8 169:17</p>	<p><b>phase</b> 155:15</p> <p><b>phenomenal</b> 13:22 21:11 96:21 139:17</p> <p><b>phone</b> 7:13,18 57:10 83:14 122:22</p> <p><b>photographs</b> 58:22</p> <p><b>phrase</b> 46:2</p> <p><b>physical</b> 55:15 116:20</p> <p><b>physician</b> 97:6,8</p> <p><b>pick</b> 40:9 136:9 166:16 168:20</p> <p><b>picked</b> 39:4</p> <p><b>picks</b> 35:8,9</p> <p><b>picture</b> 18:12 104:16 111:11 152:5</p> <p><b>pictures</b> 104:16</p> <p><b>piece</b> 67:20 107:9 141:2 174:13</p> <p><b>pieces</b> 103:22</p> <p><b>pistrucci's</b> 71:15</p> <p><b>place</b> 23:21,21 77:6 91:16,17 166:18 175:20 178:22</p> <p><b>placed</b> 61:13</p> <p><b>places</b> 14:20</p> <p><b>plan</b> 114:14</p> <p><b>planch</b> 111:22</p> <p><b>planchet</b> 111:21</p> <p><b>planchette</b> 111:13,15 112:3 112:10 130:13 130:17 131:10</p>
--	--	---	---

<p><b>planted</b> 84:20</p> <p><b>play</b> 59:14 112:12 137:9</p> <p><b>played</b> 175:15</p> <p><b>playing</b> 14:8</p> <p><b>please</b> 7:4,20 10:10 23:7 26:14 36:5,9,12 53:7 59:14,14 63:15,20 65:20 78:2,5 81:20 95:11,17,20 107:3 128:7,8 128:11,22 140:15 142:13 145:18 157:2 176:19</p> <p><b>pleased</b> 8:21 17:3</p> <p><b>pleasing</b> 105:12</p> <p><b>pleasure</b> 25:16 25:17 84:3 173:1</p> <p><b>plow</b> 84:10,13 84:16,20,22 85:6,10,17,18 85:19,22 86:16 86:17,19,21 87:1,3,5,10,12 87:14,17,18,21 88:1 91:20 92:7 92:9,16 94:16 99:8,13 100:11 101:4,6,7,10 102:7,9,11,22 103:12,22,22 104:1,4 105:5,6 105:9 107:7,22 108:1 110:6,12 111:7,9,12,16</p>	<p>115:9 116:4,5,8 116:13,20,21 119:16 139:5</p> <p><b>plowed</b> 87:15 104:10</p> <p><b>plower</b> 111:18</p> <p><b>plowing</b> 87:7</p> <p><b>plows</b> 85:11 91:17</p> <p><b>plus</b> 14:1 181:17</p> <p><b>pockets</b> 23:17</p> <p><b>point</b> 18:21 23:21 24:5 31:9 41:5,15 43:20 43:20 46:19 58:9 68:11 78:20,22,22 79:12 86:13 91:3 94:6,14 132:22 136:18 146:2 148:14 149:19 169:1 171:15,17 173:8 173:11,11 176:7 176:15 177:7 180:3</p> <p><b>pointed</b> 69:10 138:22</p> <p><b>pointing</b> 138:19</p> <p><b>points</b> 52:7,7,8,8 52:9,9,10,11,11 52:12,13,13 78:16,21,21,22 79:2,4,5,5,6,7,8 79:17 119:11,11 120:22 129:8 132:9 137:19 144:18,21 154:14</p>	<p><b>police</b> 5:16 9:11 12:12,13 53:16 54:3,6,6,20 55:3 55:5,6,8,10 56:3 56:10,14 57:2,2 57:8,21,22 58:10,10,17 60:11,15,16 61:18,22 62:2 64:19,20 65:5,5 72:6,14,15,16 73:13 74:4 77:9 77:21</p> <p><b>policymakers</b> 46:10,13</p> <p><b>polio</b> 108:20</p> <p><b>polished</b> 87:10</p> <p><b>politicians</b> 46:10 46:13</p> <p><b>ponder</b> 106:7</p> <p><b>popped</b> 168:14 168:16</p> <p><b>popular</b> 174:11</p> <p><b>population</b> 99:6 100:8</p> <p><b>populist</b> 109:16</p> <p><b>portable</b> 51:12</p> <p><b>portfolio</b> 9:13,15 56:13 58:5 65:7 81:15 90:13 106:17 128:19 130:21 134:22 135:2 138:4,4 139:16 150:11</p> <p><b>portfolios</b> 9:8,9 139:16</p> <p><b>portion</b> 31:7 178:1</p> <p><b>portraits</b> 170:22</p>	<p><b>portrays</b> 42:1</p> <p><b>position</b> 24:17 45:15 57:21,21 103:2</p> <p><b>possibility</b> 148:16 149:12 149:15</p> <p><b>possible</b> 14:22 50:20 77:10 91:11 105:7 120:21 167:10</p> <p><b>possibly</b> 123:14 149:2</p> <p><b>post</b> 46:12</p> <p><b>postpone</b> 142:7</p> <p><b>posts</b> 61:5</p> <p><b>potential</b> 52:5 78:15</p> <p><b>potentially</b> 140:11 166:12 167:17 169:17</p> <p><b>power</b> 29:17 99:16 125:4,15 129:10 138:2 145:19 153:16</p> <p><b>powerful</b> 61:2 70:5 124:8 125:10 139:8</p> <p><b>powwows</b> 33:2</p> <p><b>practice</b> 88:4,14 100:6</p> <p><b>prairie</b> 86:18 87:4 100:19 116:2</p> <p><b>prairies</b> 85:9</p> <p><b>pre</b> 13:21</p> <p><b>precious</b> 16:16</p> <p><b>prefer</b> 92:16 135:10 145:11 147:11</p>
---	---	--	--

<p><b>preference</b> 31:15,17,19,22 32:4 37:2 38:13 43:8 44:9 92:4,5 92:6,7 94:15,20 95:3 99:21 107:6 108:9 109:2 180:5</p> <p><b>preferences</b> 31:9 73:15 128:20 132:20</p> <p><b>preferred</b> 64:19 65:3 84:8,22 107:20 125:17 125:22</p> <p><b>prepared</b> 184:3</p> <p><b>prepares</b> 127:2</p> <p><b>prerogative</b> 96:3 96:4</p> <p><b>prescriptions</b> 96:22</p> <p><b>presence</b> 66:20 138:3</p> <p><b>present</b> 7:20,22 8:2,4,7,7,9,11 8:13,15,17,19 10:10,12,16,18 10:21 11:2,5,9 11:13,19,21 12:2 13:20 15:2 16:5,10 17:3 20:22 27:2 35:16 42:7 52:2 52:5 53:14 78:11,15 81:12 87:13 120:19 121:20 144:14 156:18</p> <p><b>presentation</b> 9:3 15:11 84:10</p>	<p><b>presented</b> 41:8 54:5 66:9,20 82:17,19 107:7</p> <p><b>presenting</b> 77:15 91:10</p> <p><b>presents</b> 77:2 89:4 126:18 127:1</p> <p><b>preserve</b> 27:21</p> <p><b>president</b> 22:4 74:13</p> <p><b>presidents</b> 59:22 170:22</p> <p><b>press</b> 9:21 175:9</p> <p><b>pressy</b> 45:20</p> <p><b>pretty</b> 141:11</p> <p><b>prevented</b> 61:14</p> <p><b>prevention</b> 97:1</p> <p><b>previous</b> 83:11</p> <p><b>previously</b> 57:20 70:2 139:20 160:2</p> <p><b>pricing</b> 165:7</p> <p><b>primarily</b> 40:16</p> <p><b>primary</b> 31:15 31:22 56:13 64:19 65:4</p> <p><b>prior</b> 36:7 63:16 65:22 183:5</p> <p><b>pritzker</b> 5:22 12:18 83:17 84:2,22</p> <p><b>pritzker's</b> 84:4 99:12</p> <p><b>privilege</b> 17:13</p> <p><b>privy</b> 83:12 113:6,7 114:10 167:11</p> <p><b>probably</b> 24:14 40:8 47:16</p>	<p>48:14 96:19 99:7 131:19 133:9 134:4,16 137:17 139:20 140:10 141:15 145:22 168:3 169:16 170:12</p> <p><b>problem</b> 66:10 101:2 130:4,5,7</p> <p><b>problems</b> 130:4 179:4</p> <p><b>procedures</b> 24:13 88:5</p> <p><b>proceeding</b> 184:4</p> <p><b>proceedings</b> 9:19 183:3,4,6,8 184:6</p> <p><b>process</b> 35:1 56:12 58:3 84:6 84:8 86:11 139:18 155:20</p> <p><b>produce</b> 164:13</p> <p><b>produced</b> 16:17 170:7</p> <p><b>product</b> 166:6</p> <p><b>production</b> 154:20</p> <p><b>products</b> 167:1</p> <p><b>profit</b> 164:22</p> <p><b>profoundly</b> 30:4 33:22</p> <p><b>prognosis</b> 99:2</p> <p><b>program</b> 7:14 19:18 21:16,20 27:1 32:8 36:12 43:16 53:13 56:8 63:10,19 65:19 81:11 83:10 90:16</p>	<p>95:20 124:2 125:5 128:10 160:12 162:5,8 162:14 163:9,12 163:18,22 164:20 165:14 166:6,9 170:2,8 171:9 179:13</p> <p><b>programs</b> 22:12 163:10 169:3 170:15</p> <p><b>progress</b> 13:22 13:22</p> <p><b>progressive</b> 44:16</p> <p><b>project</b> 5:9 12:6 28:18 35:10 36:5 179:8</p> <p><b>projects</b> 6:3 13:1 123:1</p> <p><b>prominence</b> 70:19</p> <p><b>prominent</b> 126:15 135:5</p> <p><b>prominently</b> 116:7</p> <p><b>promise</b> 136:19</p> <p><b>promote</b> 162:7,8</p> <p><b>proof</b> 160:17 173:8</p> <p><b>propellers</b> 146:19,20</p> <p><b>proper</b> 106:6</p> <p><b>property</b> 27:22</p> <p><b>proposal</b> 180:3</p> <p><b>proposals</b> 16:14</p> <p><b>propose</b> 82:20 141:19,20</p> <p><b>proposed</b> 82:21 123:15 160:10</p>
---	---	---	--

<p>179:12,13  <b>proposition</b> 46:8  <b>protect</b> 56:12  61:1,11,14  <b>protected</b> 5:17  9:11 12:14  53:17 54:3 56:7  56:21  <b>protecting</b> 55:22  69:14 77:21  <b>protections</b> 28:4  <b>protects</b> 54:20  <b>proud</b> 24:7  132:4,5  <b>proved</b> 85:9  <b>provide</b> 20:19  62:10 76:10  78:2 85:4 97:12  162:9 169:17  176:12  <b>provided</b> 17:5  58:4 94:9,10,13  96:17 98:15  106:15 155:22  <b>provides</b> 126:4  166:18  <b>public</b> 1:3 7:17  7:19 9:2,4,22  14:5,15 15:12  16:10,12,13  17:4 20:13 21:1  22:22 26:7 27:8  34:11 37:11  53:22 54:4,21  54:22 67:8 82:7  88:4 96:22  97:10 113:15  162:10 163:19  173:21 176:9  177:20 181:1,16</p>	<p>183:1,19  <b>publishing</b> 10:6  <b>pull</b> 104:18  <b>pulled</b> 87:14  <b>pure</b> 163:14  164:22  <b>purpose</b> 18:5  <b>purposes</b> 117:2  117:21 140:12  <b>pursuing</b> 179:7  <b>put</b> 23:17 24:7  59:2 82:6 93:15  101:9 113:8,8  123:12 134:14  142:16 150:15  152:7 165:12  173:6 175:11  177:10  <b>putting</b> 113:7  137:9,19</p> <p style="text-align: center;"><b>q</b></p> <p><b>qualified</b> 183:7  <b>quarter</b> 99:20  <b>quarters</b> 24:1  25:6  <b>question</b> 32:12  32:18 33:9 36:2  53:3 79:22  92:16,19,22  93:19 106:20  111:3,8 114:8  131:22 140:5  145:17 160:8  162:16 166:22  174:14 178:17  <b>questions</b> 32:8  34:7 36:12  62:15 63:9,18  63:20 65:19  85:3 90:15,20</p>	<p>90:22 92:14  93:18 95:5,19  127:22 128:10  142:10,22  <b>quick</b> 80:21  160:8  <b>quickly</b> 177:1  <b>quiet</b> 140:2  <b>quincentennial</b>  159:21  <b>quit</b> 146:3  <b>quite</b> 41:11  75:10 96:7  99:11,15 105:9  134:7  <b>quorum</b> 8:22  <b>quote</b> 40:3</p> <p style="text-align: center;"><b>r</b></p> <p><b>r</b> 2:1 7:1 27:9  30:21,22 31:5,5  31:6 32:1 37:14  <b>race</b> 123:21  <b>races</b> 158:15  <b>racing</b> 157:14  158:16 159:5  <b>racist</b> 175:1  <b>radio</b> 166:15  <b>raise</b> 48:13  81:20 119:12  157:2 158:8  164:18  <b>raised</b> 119:11  <b>ranging</b> 86:1  <b>raskin</b> 20:16  <b>rate</b> 29:15  <b>rays</b> 136:12  <b>reach</b> 49:2  <b>read</b> 46:1 92:21  93:5 144:18</p>	<p><b>readable</b> 115:3  115:11 116:4  <b>reader</b> 115:6  <b>reading</b> 101:8  <b>ready</b> 51:3 64:6  177:18  <b>real</b> 19:17 33:14  34:4  <b>realize</b> 29:11,21  119:11  <b>realized</b> 42:16  64:8 104:4  <b>really</b> 13:19  19:12,14,16,17  19:22 24:14  29:6 30:18  32:19 33:1 38:4  39:18 41:3,21  42:1 43:3 45:21  47:3,10,22 48:5  49:6 51:15 59:5  62:21 63:6  66:17 68:21,21  69:15,15 74:21  75:2,2,6 98:18  99:15 101:4,15  105:9 107:9  108:12,13  110:10 111:10  119:12 123:12  130:2,7 134:22  136:15 137:11  138:4,5,6,7,8,21  138:21 139:14  139:17 142:13  142:14 143:13  147:9 149:12  153:14,15  155:18,20  163:13 164:21</p>
--	---	--	--

165:1 168:20 173:2 175:20 176:20 177:1,3 <b>reappointed</b> 15:20 20:15 <b>reason</b> 29:9 41:3 72:1 84:22 96:17 106:6 135:10 136:22 141:11 152:17 <b>reasoning</b> 157:20 158:13 <b>reasons</b> 42:20 70:2 75:20 112:22 <b>recall</b> 169:19 170:1 <b>received</b> 52:6,7 52:7,8,9,9,10,10 52:11,12 78:16 78:17,18,18,19 78:20,20,21,21 78:21,22,22 79:2,3,4,5,6,7,8 79:12,17 120:22 120:22 121:2,2 121:3,4,4,5,5,6 121:6,7,7,8,8 154:13,14 173:3 <b>receiving</b> 145:3 145:3,4 <b>recess</b> 50:22 78:9 80:10 81:2 81:3 120:14 144:6 150:16,20 153:22 <b>recipient</b> 22:13 22:14 67:3,9 160:20	<b>reclaim</b> 62:4 <b>recognition</b> 16:4 16:7 20:21 <b>recognizable</b> 33:5 115:5 <b>recognize</b> 16:3 20:5,20 28:2 52:1 58:18 78:10 97:14 100:10 105:20 144:13 <b>recognized</b> 36:14 151:22 157:3 <b>recognizes</b> 16:11 17:19 <b>recognizing</b> 14:9 <b>recommend</b> 83:3 93:8 157:9 158:3 159:17 177:2,8 <b>recommendati...</b> 15:16,19,22 69:1 76:6 142:4 159:17 162:4,6 166:5 169:8,8 171:9,16 172:4 172:5 176:12,17 176:21 177:13 178:2,7,11 180:11 <b>recommendati...</b> 9:17 14:15 66:10 76:9 139:20 155:21 156:7,10,12 157:4,6,20 160:6 168:7 171:21 176:9 181:1	<b>recommended</b> 33:12 38:22 86:11 149:7 157:7 160:18 161:1 173:17 <b>recommending</b> 92:2 93:20 158:4 170:1,5 180:8 <b>recommends</b> 157:5 <b>record</b> 10:7 36:7 50:21 79:16 118:10 120:15 120:19 173:6 174:21 183:9 184:5 <b>recorded</b> 157:19 183:6 <b>recorder</b> 144:3 <b>recording</b> 7:4 50:19 80:13 81:6 120:11 144:7,11 151:7 183:8 184:4 <b>recovering</b> 82:3 <b>recycled</b> 170:22 <b>red</b> 34:2 <b>redo</b> 150:4 <b>reduce</b> 14:6 40:10 <b>reduced</b> 183:6 <b>reduction</b> 96:21 96:21 <b>reference</b> 138:11 <b>referred</b> 139:6 <b>reflects</b> 29:6 <b>refoundation</b> 179:2,20	<b>refrain</b> 36:12 63:20 95:20 128:11 <b>regard</b> 158:8 <b>regarded</b> 17:7 <b>regarding</b> 76:14 <b>regardless</b> 68:22 <b>regionalist</b> 110:9 <b>regis</b> 23:4 <b>regret</b> 22:17 <b>reinforce</b> 168:11 <b>related</b> 18:4 96:11 106:4 157:15 160:1 183:11 184:7 <b>relating</b> 16:14 <b>relationship</b> 104:2 <b>relationships</b> 18:20 <b>relative</b> 99:17 103:3 183:13 184:9 <b>release</b> 175:9 <b>relinquishing</b> 179:19 <b>relive</b> 59:8,16 <b>remain</b> 55:18 83:11 <b>remainder</b> 156:1 <b>remains</b> 124:7 124:11 125:9,12 <b>remember</b> 65:22 92:22 144:19 158:1 159:3 <b>remembering</b> 75:4 <b>remind</b> 7:11,17 36:4 63:14
---	--	---	--

<p>65:17 95:11 119:12 128:6 135:4 <b>reminded</b> 135:1 <b>reminder</b> 13:12 <b>remote</b> 1:10 <b>remotely</b> 7:13 9:22 <b>repeat</b> 35:5 48:14 49:8 107:3 128:8,22 177:14 <b>repeating</b> 76:17 <b>replacement</b> 140:19 <b>report</b> 9:18 156:6,13 159:17 162:7 <b>reported</b> 1:15 <b>reporter</b> 7:2 31:12 35:4,5 51:3,4,6,7,9,14 57:17 80:12,14 80:19,22 81:4,6 81:19,20,22 82:5 83:20,22 107:2,3 113:13 113:13,17,20 118:7,7,12 120:15 121:22 122:2,11,16 128:22,22 129:3 144:4,7,8 150:18 <b>reporting</b> 180:13 <b>represent</b> 20:12 31:2 32:3 41:4 41:22 56:8 57:22 58:17</p>	<p>60:16,18 <b>representation</b> 34:12 <b>representations</b> 99:10 <b>representative</b> 75:11 99:11 164:16 <b>representatives</b> 15:17 31:16,21 <b>represented</b> 61:20 <b>representing</b> 123:17 <b>represents</b> 13:21 60:13 69:9 89:18 <b>require</b> 27:18 147:6 161:4 <b>required</b> 86:4 90:22 125:13 <b>requires</b> 27:9 82:8 <b>rescore</b> 150:3,11 <b>rescoring</b> 154:13 <b>research</b> 74:1 99:2 <b>researched</b> 58:22 <b>reservations</b> 46:6 <b>resonate</b> 76:9 141:12 <b>respect</b> 31:1 46:7 48:4,18 65:11 68:9 69:10 94:1 98:1 142:11 180:22</p>	<p><b>respected</b> 17:7 <b>respective</b> 57:3 <b>respond</b> 7:20 69:12 176:11 <b>responders</b> 56:2 <b>response</b> 11:16 60:20 77:18 79:20 95:8 117:18 119:3,22 121:12,17 128:3 143:16 151:3 155:14 161:9,20 161:22 177:22 181:2,8 <b>responsibilities</b> 14:14 <b>responsibility</b> 14:19 <b>rest</b> 50:9 <b>restricted</b> 159:7 <b>result</b> 68:20 73:16 149:1 165:10 <b>resulted</b> 14:6 96:20,22 <b>results</b> 52:3 78:12 120:19 144:14 154:11 163:19 <b>retain</b> 42:2 46:5 <b>return</b> 80:10 121:19 149:16 165:21 <b>returned</b> 81:10 <b>reverse</b> 9:7,12 9:15 18:3 27:2 27:10 44:16 48:7,10 50:3 52:6,7,8,9,10,10 52:11,12,13,14</p>	<p>52:19 53:14 56:5,19 59:15 60:12 64:22,22 64:22,22,22 66:5 68:17 69:7 69:8,12 70:7,18 71:11,14,20 72:9 75:9,21 77:20 78:20,20 78:20,21,21,21 78:22,22 79:2,3 79:4,5,6,6,7,11 81:13,16 82:9 120:3 121:20 143:18 <b>review</b> 9:7,9,12 9:14 26:6 58:6 94:9 <b>reviewed</b> 16:21 17:1 23:4,5 57:22 61:19 94:15 135:2 <b>reviewing</b> 59:17 66:4 <b>reviews</b> 84:4 <b>revisit</b> 96:5 <b>revolution</b> 29:12 <b>revolutionized</b> 84:17 <b>rich</b> 71:16 <b>richly</b> 71:15 <b>right</b> 23:12 27:21 44:1 45:4 64:14 80:11 85:5 86:16 87:5 90:7 111:10,18 112:16 113:19 114:21 116:13 122:21 124:21 129:9 130:10,17</p>
--	--	--	---

141:12 146:18 146:19 150:5 154:6 156:16 157:4 159:21 161:6 163:5 166:4 168:1,22 169:8 170:2,8,9 <b>rights</b> 28:4 <b>rim</b> 88:1 <b>rising</b> 59:20 <b>risked</b> 54:10 55:11 <b>road</b> 24:13 <b>robin</b> 2:19 8:5 26:18 42:9,10 43:11 50:7 53:7 69:20,22 77:22 80:14,21 105:3 106:10 110:1 120:6 133:18,19 137:13,17 138:6 139:6 143:20 154:1,2,4 166:8 172:12 177:18 181:19,20,21 <b>robin's</b> 8:6 <b>robinson</b> 174:14 174:15 <b>rocket</b> 123:4,16 123:18 124:8,22 124:22 125:11 125:15,18,21 126:1,7,9,14,19 126:20 127:2,6 127:8,11,17 129:10,12 131:2 131:3,17,18 132:11 133:10 134:2,5 135:14 137:7,8,10	145:20 146:16 146:16,22 151:19 153:11 <b>rocket's</b> 126:17 127:12,14 136:16 <b>rocketing</b> 138:10 <b>rockets</b> 125:6 126:22 127:5 131:13 139:7 151:19 152:5 <b>roger</b> 4:8 10:19 19:15 32:16 49:18 <b>role</b> 14:8 39:19 75:19 <b>roles</b> 22:6 <b>rolling</b> 168:19 <b>room</b> 25:8 57:8 114:18 152:19 <b>roosevelt</b> 173:8 173:9 <b>rotunda</b> 57:6 60:2 64:17 72:18 <b>rough</b> 68:14 <b>round</b> 26:1 117:3 <b>rounds</b> 86:19 89:7,20 <b>royal</b> 163:17 173:9 179:9 <b>rudolph</b> 88:11 <b>ruff</b> 143:3 <b>rule</b> 114:15 130:16,17 133:9 <b>run</b> 61:4 <b>runs</b> 174:22	<b>rural</b> 119:14 <b>russ</b> 91:15 118:22 123:9 <b>russell</b> 4:11 10:22 <b>ryan</b> 15:22  <b>s</b> <b>s</b> 2:1 7:1 167:1 <b>sacrifice</b> 54:9 55:4 56:20 61:1 <b>sacrifices</b> 56:6 <b>safely</b> 88:18 <b>sailed</b> 179:1 <b>salmon</b> 2:19 8:5 8:7 42:10,10 52:22,22 53:6 69:21,22 80:5 80:15,17 105:4 133:19,19 154:1 172:11,11 181:22 <b>saltus</b> 22:15 <b>salute</b> 15:8 <b>sam</b> 2:10 7:21 40:22 41:2,19 41:21 42:21 48:4 66:2,4,15 103:16 105:6 109:14 117:13 132:7 135:7 137:6 152:2,3 <b>samples</b> 88:21 <b>sandy</b> 85:11 <b>sarah</b> 20:16 <b>sarcoidosis</b> 89:3 <b>sat</b> 71:22 <b>satisfied</b> 132:12 <b>saturn</b> 123:4,12 123:15,18 124:5 124:7,11,21,22	125:6,9,15,18 125:20 126:1,3 126:5,6,7,12,14 126:16,19,21,22 127:2,4,4,6,8,11 127:13,17,18 129:12 130:9,10 132:22 133:2 134:4,5,11 135:9 137:7 138:2,14,17 139:7 141:16,17 141:18,22 143:7 143:10,11 145:11 152:7,17 152:19 154:20 <b>save</b> 99:1 <b>saves</b> 109:15 <b>saw</b> 46:11 48:11 59:6,18 136:20 139:5,7,16 162:9 <b>saying</b> 21:8 26:15 79:22 109:14 115:20 119:7 137:6,17 146:22 158:17 <b>says</b> 44:17 122:18 152:21 <b>scale</b> 35:17,18 114:10 148:17 <b>scarinci</b> 2:22 8:8 8:9 33:8,9 34:6 38:17,20,21 67:2,3,19 79:18 79:18 91:22 92:2,9 110:21 110:21 129:21 129:22 141:5,6 142:6,9 143:12
--	---	--	--

145:8 147:16,21 147:21 152:10 152:13,13 154:21 155:1,1 159:9,12,12,16 159:19 160:4 163:8,9 165:4 165:15 166:2 169:19,22 170:1 172:9,12 180:4 180:5,16 181:14 181:14,21 <b>scene</b> 107:22 <b>schindler</b> 88:11 88:12 <b>school</b> 60:1 <b>science</b> 134:14 166:6 167:14,15 <b>scope</b> 88:12 <b>score</b> 50:3,7,15 52:5,12 75:2 77:20,22,22 78:2,15,16,17 78:18,19,19,22 78:22,22 79:2,3 79:4,5,6,7 120:3 120:5,22 143:18 143:20,22 144:19,20 148:16 149:16 150:4,21 153:19 154:3,11 <b>scored</b> 149:19 149:20,21 <b>scores</b> 118:14 144:18 <b>scoring</b> 52:3 78:3,12 117:21 118:11 120:7,20 120:22 121:14	144:15 149:11 149:17 <b>screaming</b> 25:8 <b>screen</b> 153:4 <b>screw</b> 177:14 <b>screws</b> 102:14 102:15 <b>script</b> 65:15 145:12 <b>sculpt</b> 37:10 146:19 <b>sculpting</b> 146:20 <b>sculptor</b> 21:13 <b>sculpture</b> 22:4 105:14,16 <b>second</b> 15:20 18:12 20:15 26:13 49:6 52:19,21,22 61:9 79:18 80:21 88:2 111:5 117:9 129:15,17 145:13,16 147:14,17 148:13 150:5,6 150:13,14 155:7 161:14,16 162:4 165:16,18 171:5 171:13 172:8,9 172:11 <b>secondary</b> 31:17 31:19 <b>seconded</b> 172:12 <b>seconds</b> 26:14 26:19 148:5 177:15 181:14 <b>secretary</b> 9:5 14:19 15:18,21 16:13 20:14,16	21:9 26:7 27:9 82:8,16,22 156:13 169:3 177:9 <b>secretary's</b> 16:20 17:22 23:2 <b>section</b> 27:9 57:20 126:9 <b>see</b> 33:2 34:4 35:7,22 37:21 39:9 41:12 42:17 47:9 80:22 90:21 91:5 97:18 100:9,15 102:17 109:7 111:16,16 112:9,10 115:8 115:9,10 122:12 124:18 129:17 133:15 137:19 141:8,13 142:8 142:16 146:22 147:11 149:9 151:19 160:21 173:5 <b>seed</b> 110:11 <b>seeing</b> 13:19 14:8 20:6 40:9 110:3 120:2 121:13,18 135:13 145:19 146:1,16 <b>seek</b> 45:7 62:8 <b>seen</b> 60:7 62:9 68:18 96:11 119:16 138:20 <b>segregated</b> 88:15	<b>select</b> 83:2 93:3 93:7 170:16 <b>selected</b> 18:2 23:3 39:17 167:21 <b>selecting</b> 95:2 <b>selections</b> 128:20 <b>sellers</b> 6:2 12:22 122:22 123:7 143:4,6 156:3 <b>selling</b> 170:20,21 170:21 <b>semi</b> 159:21 <b>semiquincente...</b> 157:11 <b>senate</b> 32:4 <b>send</b> 154:3 177:9 <b>sending</b> 30:8 <b>senior</b> 3:22 4:18 5:8 10:4,5,13 11:11 12:5 27:1 28:17 53:12 81:11 <b>sense</b> 38:7 42:3 48:14 73:20 108:8 163:14 176:1 <b>sentence</b> 35:6 107:3 128:22 <b>separate</b> 171:9 <b>separating</b> 146:19 153:13 <b>separation</b> 125:19 146:1 <b>september</b> 156:19 181:6 <b>series</b> 101:6 108:16,17 110:3 110:22 112:13
---	---	--	--

112:20,20 114:11,15 135:22 167:7,9 171:12 173:19 <b>seriously</b> 37:17 <b>serve</b> 18:10 24:10 45:15 75:19 106:8 <b>served</b> 12:9 15:14 16:12 17:20 20:11 21:14 22:1,3,9 28:2 29:19 30:1 62:20 70:16 96:9,10 <b>serves</b> 16:12 <b>service</b> 9:4 15:12 16:1,3,4,8,10 17:4,14 20:17 20:22 21:1,8,22 22:22,22 23:9 25:20 29:10 30:17 54:9 55:12 56:6,20 56:22 60:22 61:7 63:1,4 67:22 69:14 73:11,18 74:7 77:14 96:22 131:1 <b>services</b> 16:22 <b>serving</b> 57:20 103:21 <b>session</b> 51:22 140:6 <b>set</b> 32:21 51:12 112:16 150:1 156:20 173:8,10 173:10	<b>settlement</b> 179:15 <b>settlements</b> 179:5 <b>settler</b> 85:14 <b>settling</b> 85:10 <b>seven</b> 39:5 52:11 121:6 144:22 145:1 <b>sexy</b> 107:9 <b>shakes</b> 137:19 <b>shape</b> 49:7 <b>shaped</b> 83:12 <b>share</b> 13:18 23:18 59:5 87:10 118:20 119:2,8 121:19 178:4 <b>shared</b> 92:6 94:6 94:14,21 97:7 121:14,15 <b>sharing</b> 101:20 <b>sheet</b> 50:15 77:22,22 78:12 120:5 143:20 <b>sheets</b> 50:7 52:3 120:20 144:15 149:16 150:4 <b>shields</b> 70:19 <b>shimon</b> 18:1 <b>shock</b> 87:16 <b>shondra</b> 1:15 183:2,18 <b>shooting</b> 126:8 <b>shootout</b> 148:19 <b>short</b> 49:1 58:8 <b>shot</b> 32:17 <b>shout</b> 19:15 66:19	<b>show</b> 68:15 101:22 107:9 109:3 164:9 <b>showcase</b> 162:11 <b>showcasing</b> 84:7 <b>showed</b> 128:20 <b>showing</b> 131:12 <b>shown</b> 90:2 106:5,5 126:9 <b>shows</b> 86:20,22 89:8,21 90:9 100:22 103:5 109:21 125:18 127:10 129:10 129:16 133:13 133:14 134:2 135:21 <b>sicknick</b> 55:5 <b>side</b> 47:7,10 89:8 89:13 103:12,13 106:3 142:16 <b>sides</b> 66:17 <b>signature</b> 183:17 184:14 <b>signed</b> 9:22 27:15 157:8 <b>significance</b> 13:18 32:14,20 33:10,20 99:8 <b>significant</b> 99:1 105:21 <b>signify</b> 26:14 79:22 <b>silver</b> 111:21 160:15 170:7,12 170:13,20,21 171:10 173:8 <b>similar</b> 48:7 169:13	<b>simple</b> 41:7 61:2 129:8 149:8 <b>simplicity</b> 39:6 42:5 99:17 <b>simplify</b> 93:10 <b>simply</b> 38:6 40:9 133:10 <b>single</b> 22:16 115:17 131:12 131:13 <b>sir</b> 9:1 10:2 11:10 13:7 49:16,20 51:22 62:16 63:3 66:10 117:19 118:21 143:2 150:8 <b>sisters</b> 70:16 <b>sit</b> 89:16 <b>site</b> 109:11 <b>sites</b> 109:12 <b>sits</b> 87:5 90:12 <b>situated</b> 51:10 <b>situation</b> 148:15 <b>situations</b> 34:16 <b>six</b> 121:2 145:1 <b>size</b> 40:10 42:17 99:20 111:13,15 112:12 170:7 <b>sketched</b> 58:21 <b>skills</b> 183:10 184:6 <b>skylab</b> 124:3 <b>slate</b> 106:19 <b>slice</b> 105:16 <b>slightly</b> 13:20 37:10 158:22 <b>small</b> 59:22 104:13 111:14 111:22 112:3,10
--	---	--	--

130:13,17 131:10 137:8 167:11 <b>smaller</b> 115:16 <b>smartphones</b> 123:21 <b>smith</b> 55:7 <b>smithsonian</b> 5:10 12:7 54:7 <b>smithsonian's</b> 28:19 <b>smoke</b> 126:16 127:13 146:21 <b>smooth</b> 87:10 <b>social</b> 14:7 <b>societies</b> 22:15 <b>society</b> 14:7 19:15 <b>software</b> 140:11 <b>soil</b> 85:11,13 86:18 87:21 103:13 <b>solemn</b> 71:6 <b>sollman</b> 5:4 9:5 11:22 12:2 20:11 21:5 23:8 23:11,13 164:14 <b>somebody</b> 111:5 135:7 144:10 149:20,21 <b>somebody's</b> 36:1 <b>song</b> 109:16 <b>sorry</b> 38:20 41:20 50:11 64:7 73:2 78:20 91:22 92:6 113:18 121:4,5 129:21 145:20 148:12 159:20 169:22 172:3,21	181:22 182:2 <b>sort</b> 93:19 100:18 109:2 110:15 134:1 138:21 153:13 163:5 174:15 176:22 <b>sound</b> 113:14 146:7 <b>soundest</b> 93:15 <b>sounds</b> 140:21 174:3 <b>sovereignty</b> 30:3 46:5 47:3 <b>space</b> 40:15,19 102:4 112:4 124:4,6,10 125:1,8 145:22 171:3 <b>spark</b> 84:17 <b>sparking</b> 86:1 <b>speak</b> 7:16 31:13 34:17 36:16 42:20 51:13,18 53:20 54:15 62:14 65:21 81:22,22 94:3 94:22 95:21,22 104:2 112:5 114:6 122:11 128:8,13,15,15 <b>speaker</b> 12:16 15:16,19,22 29:3 52:20 57:9 61:20 64:19 65:4 66:6 72:6 73:13 92:17 95:13,15 119:17 120:9 145:7 147:8,19 155:8	161:15 167:22 168:21 177:19 178:15,19 180:20 <b>speakers</b> 7:8 26:16 53:4 80:2 117:16 151:1 155:12 161:18 165:20 177:17 <b>speaking</b> 36:7 36:18 45:14 50:10 63:16 66:2 73:10 113:20,21 118:8 122:2,13 <b>special</b> 4:21 6:3 11:17 12:22 24:20 25:14 59:15 74:16 76:15 104:19 123:1 <b>specialist</b> 3:22 10:14 45:17 <b>specific</b> 31:4 180:3 <b>specifically</b> 34:3 93:1 160:19 <b>spelled</b> 135:12 167:8 <b>spent</b> 25:7 155:18 170:6 <b>spirit</b> 44:17 89:19 146:11 <b>spoiled</b> 136:22 <b>spoke</b> 34:20 119:5 164:15 <b>sponsored</b> 163:12 <b>spotlight</b> 166:18	<b>spouse</b> 13:13 <b>squarely</b> 105:1 <b>st</b> 23:3 <b>stack</b> 34:21 <b>stacked</b> 43:1 <b>staff</b> 5:20 10:8 12:16 15:1 30:22 31:7 32:13,21 33:3 34:1,2 37:8,13 37:15,22 38:3 38:11 39:10 44:20 47:8,11 54:21,21 56:18 61:12 77:14 83:15 94:10,12 94:17 114:17,19 162:12 <b>stafford</b> 58:2 <b>staffs</b> 31:3 41:11 <b>stage</b> 48:19 125:19 126:9 146:19 <b>stakeholders</b> 31:10 39:4,18 49:6 67:4 69:11 91:8 <b>stand</b> 52:18 86:17 <b>standpoint</b> 46:10 97:17 <b>stands</b> 121:14 175:13 <b>stanford</b> 22:15 <b>starburst</b> 89:18 <b>stars</b> 35:22 40:18,21 42:16 49:5 <b>start</b> 13:6 50:19 59:21 78:6
---	---	--	---

80:13 120:11 123:3 132:13 136:8 <b>started</b> 30:11 58:21 108:19 136:14 175:20 175:21 <b>starting</b> 31:10 <b>state</b> 12:19 13:2 25:6 36:17 45:5 45:22 60:3 65:22 83:7,9 85:1 91:9 93:20 94:12 95:22 98:2 109:5 111:1 131:8,22 132:1,10 141:8 141:18 145:9 151:15 <b>state's</b> 129:13 <b>stated</b> 75:21 <b>statement</b> 168:11 <b>states</b> 5:16 9:10 12:13 14:10 15:4 16:10,17 17:6 19:9 21:9 27:13,18 28:5,8 28:11 34:11,12 34:22 35:21 40:19 46:3,15 53:16,17 54:2,5 54:20 55:17 56:3,4,17,22 59:22 74:13,15 77:21 82:11,13 82:16,18 83:4 85:7,12,19 86:4 96:18 97:11 98:3 108:21	109:7 111:1 119:13 125:14 162:12 164:4,6 164:16,19 175:14,14 <b>station</b> 102:4 124:4 <b>statue</b> 56:21 59:19 68:18 <b>status</b> 124:9 125:11 <b>statute</b> 161:3 <b>stay</b> 59:14 171:16 <b>stealing</b> 110:11 <b>steam</b> 168:20 <b>steel</b> 84:9,13,15 84:20,22 85:6 85:17,19,22 86:16,19,21 87:1,3,5,10,12 87:17,21 88:1 94:16 99:8,13 100:11 104:4 107:7 108:1 116:4,5,8,13,20 <b>stem</b> 166:9 <b>stepped</b> 61:11 <b>stevens</b> 5:4 9:4 11:22 12:2 20:11 21:5 23:8 23:11,13 <b>stomach</b> 89:1,3 89:15,16,17 90:5 106:2 <b>stood</b> 61:5 <b>stop</b> 50:18 80:13 120:10 144:3 <b>story</b> 42:8 48:3,4 48:17,20 97:4	98:1,12 106:3 110:5 112:8 115:4 125:3 161:3 174:19 175:2 <b>straight</b> 42:22 149:8 <b>strange</b> 71:6 122:21 <b>strategic</b> 16:22 <b>strategy</b> 178:6 <b>streaming</b> 127:12 <b>strength</b> 70:18 149:10 <b>stressing</b> 47:1 <b>stretches</b> 87:15 <b>strides</b> 164:12 <b>striking</b> 75:6 <b>strip</b> 64:21 <b>stripes</b> 38:2 <b>strive</b> 45:3,4 <b>strong</b> 24:7 42:21 70:17 99:15 133:15 <b>stronger</b> 165:10 <b>strongly</b> 42:20 83:4 113:2 157:9 165:9 174:5,9,9 <b>struck</b> 162:20 163:3 <b>structure</b> 153:12 <b>struggle</b> 93:14 109:21 177:1 <b>struggled</b> 138:5 <b>struggling</b> 110:11 <b>stuck</b> 85:12	<b>studies</b> 109:5,5 <b>study</b> 46:12 <b>studying</b> 88:10 <b>stuff</b> 91:7 102:9 115:17 147:1 <b>stylized</b> 31:6 87:20 <b>subcommittee</b> 168:8 <b>subject</b> 12:9,9 28:15 35:11 43:6,7 108:9 136:4 <b>subjects</b> 136:1 <b>submit</b> 83:5 <b>subsequent</b> 75:11 <b>subsequently</b> 82:22 <b>subset</b> 158:12 159:2 <b>subtle</b> 39:14 <b>subtract</b> 139:22 <b>succeeds</b> 141:19 <b>successful</b> 85:20 <b>suction</b> 88:21,22 <b>suggest</b> 39:22 138:13 147:13 157:18 171:16 174:4 <b>suggested</b> 131:6 <b>suggesting</b> 137:18 139:11 <b>suggestion</b> 99:13 173:19 <b>suggestions</b> 173:4 174:5 180:13 <b>suggestively</b> 150:3
---	---	--	--

<p><b>sullivan</b> 3:21 10:13 27:1,6 30:20 31:12,14 32:7 49:21 53:19,21 54:16 54:19 57:15 64:5,13 81:18 81:21 82:2,6 85:5 93:4 94:3 121:21,22 122:3 122:7,18,21 124:14,18,21 <b>summer</b> 157:12 159:22 <b>sun</b> 59:20 87:8 136:12 <b>super</b> 19:10 24:18 146:9 <b>support</b> 15:4,5 21:18 48:14,16 67:3 75:5,9,20 99:12,22 108:2 124:1 125:5 159:3,4 174:5 174:11 180:7 <b>supported</b> 14:13 <b>supporting</b> 113:2 <b>supports</b> 123:19 179:20 <b>supposed</b> 177:8 <b>supposedly</b> 142:15 <b>sure</b> 18:17 31:14 31:14 34:13 43:18 47:12 50:14 53:21 81:10 122:21 128:14 132:21 155:21 179:3,6</p>	<p>179:11 180:1 <b>surgeon</b> 100:4 <b>surgery</b> 100:6 <b>surprise</b> 30:14 <b>surrendered</b> 30:15 <b>survived</b> 175:2 <b>sustained</b> 55:7 55:15 <b>sustains</b> 109:15 <b>swayed</b> 106:3 <b>swiftly</b> 156:21 <b>sworn</b> 61:14 183:5 <b>symbol</b> 30:22 59:21 <b>symbolic</b> 107:22 115:17 <b>symbolism</b> 42:14,19 <b>symmetry</b> 39:6 <b>system</b> 88:19 123:20 149:11</p>	<p><b>taken</b> 74:9 164:6 183:3,12 184:9 <b>takes</b> 74:12 80:21 91:11 <b>talent</b> 25:13 162:12 <b>talented</b> 14:16 14:18 21:21 <b>talk</b> 23:19 43:21 44:10 46:13 52:20 58:11 97:4 108:7 122:3 123:8 147:8 160:2 164:15 165:6 167:18 171:21 172:22 <b>talked</b> 71:22 <b>talker</b> 30:6 <b>talkers</b> 23:4 <b>talking</b> 7:15 30:7 33:18 46:19 114:17 123:3 130:8 140:10,12 146:8 <b>talks</b> 80:20 130:12 <b>tall</b> 116:1 125:3 125:3 <b>tallest</b> 124:7 125:10 <b>tally</b> 78:4 117:22 <b>tallying</b> 120:7 <b>targeting</b> 55:17 <b>teachings</b> 88:4 <b>team</b> 17:19 94:9 104:14 <b>teams</b> 7:14 <b>technical</b> 21:14 32:7,12 63:9</p>	<p>90:15 127:22 <b>technicalities</b> 91:7 <b>technicality</b> 106:22 <b>technically</b> 140:8 177:8 <b>technologies</b> 103:3,3 168:13 <b>technology</b> 102:19 103:21 124:5 166:7,15 167:14,15 <b>telephone</b> 108:21 <b>telescope</b> 135:1 <b>television</b> 19:4 <b>tell</b> 35:18 48:4 48:17,20 65:11 65:13 102:3 116:4 161:2 164:9 <b>telling</b> 48:3 51:12 98:1 106:2 163:15 <b>tells</b> 112:8 116:16 <b>tend</b> 61:9 <b>tenure</b> 16:21 17:1 18:6 21:14 23:5 <b>term</b> 15:20 20:15 <b>terms</b> 15:15 20:12 28:8 40:18 46:4 97:22 100:14 <b>terrible</b> 61:21 <b>terrific</b> 36:20</p>
	<p><b>t</b></p>		
	<p><b>t</b> 167:1,8 <b>table</b> 136:9 152:15 164:6,7 <b>tabletop</b> 136:7,8 <b>tacked</b> 171:22 <b>tail</b> 127:10,17 <b>take</b> 13:17 32:17 50:11 58:1 64:11 72:19 74:11,14 78:3 91:12 109:17 118:19 120:7 139:7 143:22 144:2 148:7 150:17 151:7</p>		

<b>territorial</b> 27:17	67:17,22 68:2,4	153:7 154:7,15	35:2 37:1,4,9,16
<b>territories</b> 82:11	68:19 69:3,4,6	155:17 156:1,3	38:6,14 39:13
<b>test</b> 7:2,3,4	69:13,16,18,19	156:15 160:5	39:15,17 40:16
136:7,8 152:15	69:21 70:10,12	161:6 162:3	41:6,11,19 42:1
<b>tested</b> 62:5	70:14 73:2,6,7,9	165:22 166:8	42:6,12,18 43:2
<b>testifying</b> 183:5	73:11 74:18,20	168:1,22 172:16	45:1,20 46:1,20
<b>text</b> 46:2 89:11	74:22 75:12,13	176:10 178:3	46:22 47:18
<b>textual</b> 66:20	76:8 77:10,13	181:3	48:3,13,19 49:5
<b>texture</b> 70:4,8	77:14 78:6,7,14	<b>thanked</b> 63:1	66:7 67:5 69:8
106:2	79:13 80:22	<b>thanking</b> 17:13	70:20 71:9,15
<b>textured</b> 89:10	81:2,18 83:21	23:8	71:18 72:1,8,11
89:15	85:2,4 90:14	<b>thanks</b> 18:18	73:3,16 74:3,12
<b>texturing</b> 66:17	93:17 95:4	70:15 104:7	74:16 75:6,9
<b>thank</b> 7:5 8:8	96:15 98:3,5,8	133:17 139:15	76:22 77:2,6
10:2,7 13:10	98:16,17,19,21	<b>theme</b> 16:14	79:11 92:22
15:7 17:15 18:7	100:1,2 101:11	28:12 48:12	93:15,21 96:5
18:11,13,14,17	101:14,20	83:1,2,5,5 93:2	96:18 97:3
18:19 19:1,20	102:19,20	93:3,7,7,21 94:1	98:18 99:9,14
20:1,2,3,9 21:3	103:16,17,18	100:15 107:10	99:17,19 101:4
21:5,7 22:2,18	104:8 105:1,2,4	116:18	101:21,22 102:2
23:13,14 24:20	106:9,10,13	<b>themes</b> 93:10	102:4,12,14
25:1,1,2,2,15,15	108:3,4,5	107:7 156:7	103:4,20 105:5
25:17,18,19,22	110:19 113:3	157:15 160:1	106:8,18 107:11
27:6 30:19,20	115:20 116:21	<b>thing</b> 29:20	107:17,22 108:2
32:6,7 33:7 34:6	118:12 119:8,10	31:14,14 45:10	108:8 110:22,22
37:4,5,18,19,20	120:12,21 121:9	49:2 53:21	111:5,20,22
38:15 40:4,5,21	121:21 124:13	68:11,20 74:8	112:5,11,21
40:22 41:1,15	124:14 127:21	112:21 114:16	113:16 114:2
41:16,17 42:8,9	128:18,20 129:3	131:14,16	116:3,15,18
42:10 43:10,11	129:17,19 132:6	141:14 142:14	117:6,9 128:19
43:13,17 44:6	132:8 133:3,4,6	168:19 172:21	129:11,15 131:4
45:10,11,13	133:16 134:17	176:6	131:20,20 132:2
47:19,20 49:12	134:18,20	<b>things</b> 33:14	132:2,18 133:1
50:1 51:1,16	135:15,17,19	45:3 71:2 75:2	133:8,13,15
52:4,15 53:19	137:20,22	96:21 112:17	134:3,8 135:3,7
53:21 57:13	138:22 139:2,12	160:2 170:14	135:11,11,20
58:1 62:13,15	139:13,17	171:8 175:1,5,9	136:14,15
62:16 63:4,6	143:13 144:1,11	<b>think</b> 19:13	137:11,16,22
65:7,8 66:3,11	144:16 145:5	23:19 24:21	138:9,18 141:10
66:13,21,22	147:3 152:1	25:7,10 33:19	141:11,13,14,16

147:10 148:8 149:4 151:18 152:4,17,21,22 153:5,11,15,15 153:19 154:12 158:21 164:2,5 164:18,20 165:4 165:5,7,9 166:18 168:9,11 168:12,15,18,19 170:17 173:6 174:10,11,16 175:3,3,6,16,21 176:5 177:1 180:6,8,10 <b>thinking</b> 37:17 58:21 68:8 123:10 134:17 167:6 175:11 <b>thinks</b> 111:2 <b>third</b> 166:4 <b>thought</b> 17:16 19:7 28:6 36:22 47:6 66:16,20 68:10 71:14 76:2 101:7 102:3,13,18 104:9 108:13 110:14 132:11 137:15 162:11 <b>thoughts</b> 71:20 <b>thousands</b> 28:2 <b>threats</b> 174:22 <b>three</b> 30:1 35:16 39:1,1,3 52:10 61:7 78:18,19 78:21,21 82:20 102:22 112:1 121:6 144:22 145:1 160:16	161:1,4,5 170:2 173:10 <b>throwing</b> 149:15 <b>thrown</b> 157:21 <b>thrusters</b> 146:2 <b>thumb</b> 114:15 <b>tie</b> 158:22 <b>tied</b> 83:7 <b>tight</b> 145:2 <b>tighter</b> 144:17 <b>till</b> 144:3 <b>time</b> 7:16 20:18 21:6 22:17,19 24:22 34:11 36:8,9,10,13 42:4 47:21 49:14 60:20 63:17,21 65:10 76:12 88:14 91:9,12 95:18 95:19 96:2 98:11,13 127:19 139:19 140:3 149:9 154:5 155:18 165:2,2 171:18 175:15 176:16 <b>times</b> 60:8 61:10 93:14 124:6 140:22 160:17 <b>tissue</b> 88:18,21 <b>titled</b> 105:14 <b>today</b> 10:9 12:4 15:2 17:3 20:4 24:9 28:15 29:7 29:12 57:7,22 59:17 83:14 84:3,10,21 85:3 96:18 122:22 124:11 139:16	156:10,18 162:9 172:21 <b>today's</b> 9:2 135:20 <b>told</b> 110:5 <b>tom</b> 5:1 9:4 11:20 15:13 17:4,14 18:11 20:3 25:2,22 26:1 <b>tool</b> 149:6,9,13 <b>top</b> 30:5 43:10 68:18 79:10,16 99:18 126:11 133:12 144:19 <b>topics</b> 156:17,19 157:17 158:3 <b>torn</b> 105:21 106:8 <b>total</b> 125:6,10 <b>totally</b> 141:4 <b>tough</b> 100:7 133:7 <b>tours</b> 60:1 <b>tower</b> 126:19 <b>township</b> 85:16 <b>trace</b> 123:21 <b>track</b> 36:8 63:17 95:18 <b>tract</b> 96:21 <b>traction</b> 159:7 <b>tragic</b> 55:18 <b>trained</b> 170:11 170:11 171:4 <b>transcriber</b> 184:1 <b>transcript</b> 184:3 184:5 <b>transcriptionist</b> 183:7	<b>transmission</b> 14:6 <b>treasury</b> 14:19 16:14 21:9 27:9 82:8,16 <b>treated</b> 89:17 <b>treatment</b> 99:1 <b>tremendous</b> 123:22 <b>tribal</b> 27:19,21 27:22 <b>tribe</b> 23:4 31:5 <b>tribes</b> 27:12 29:16 30:2 <b>tribute</b> 62:8 <b>true</b> 178:10 183:9 184:5 <b>truly</b> 61:21,21 67:22 136:5,5 137:4,16 <b>trustees</b> 108:19 <b>truth</b> 71:22 <b>try</b> 23:22 36:5 58:8,13 59:13 63:15 95:11,17 99:7 146:10 170:3 <b>trying</b> 38:3 49:1 51:13 113:16 138:5 146:7,9 <b>tucker</b> 3:3 8:10 8:11 43:12,13 43:14 44:6 70:14,15 73:2 106:13,14 107:2 107:5 115:22,22 134:20,21 151:9 151:9,13,16,16 161:13,13
---	---	--	--

<p><b>tuesday</b> 1:6 7:10</p> <p><b>turn</b> 26:3,22 40:4,22 45:12 53:12 63:8 66:22 68:2 70:13 73:8 74:19 75:13 81:11 98:4 106:11 110:19 132:7 134:19 137:21 144:12 154:11</p> <p><b>turning</b> 18:21 69:19 108:4 129:19 133:17 135:17</p> <p><b>turns</b> 120:21</p> <p><b>tv</b> 131:14 139:9</p> <p><b>two</b> 15:15 16:19 17:21 20:11 32:2 35:15 36:5 38:9 41:4,22 42:19 48:11 49:4 59:8 61:11 61:17,21 62:3 78:17,22 79:2,3 79:6,16 82:16 82:18 84:10 94:16 95:2 101:3 102:15 105:8 107:7 108:7 121:6,7 128:20,20 131:7 132:20 135:22 139:10 149:22 151:8 153:3 160:16 175:13 175:13</p> <p><b>type</b> 127:15,19 138:11 181:10</p>	<p><b>typeface</b> 140:9 140:12 143:9</p> <p><b>types</b> 161:4 170:13</p> <p><b>typewriting</b> 183:7</p> <p><b>typically</b> 140:19 148:17 160:14</p> <hr/> <p style="text-align: center;"><b>u</b></p> <hr/> <p><b>u</b> 83:22</p> <p><b>u.s.</b> 5:17 9:11 12:11,14 14:13 15:3 22:1 24:3 27:16,20 54:3 54:20,22 55:22 56:7,9,14,21 57:21,22 58:10 58:17 59:4 60:11,14,20 61:1,4,6,22 64:19,21 65:4 70:20 72:16 77:21 94:10</p> <p><b>ugly</b> 68:20</p> <p><b>uh</b> 147:19</p> <p><b>ultimately</b> 149:7 163:19</p> <p><b>umbilical</b> 126:19</p> <p><b>unable</b> 73:14</p> <p><b>unanimous</b> 79:16 80:17,18</p> <p><b>underlying</b> 140:11</p> <p><b>underscores</b> 138:22</p> <p><b>underscoring</b> 76:15,15</p> <p><b>underside</b> 126:4</p>	<p><b>understand</b> 29:7 59:12 67:13 100:7 105:17 106:4 116:19 122:18 134:9 140:17 142:4 149:19 158:16 158:20 177:11</p> <p><b>understandable</b> 117:7</p> <p><b>understanding</b> 93:22 103:18</p> <p><b>understood</b> 49:12 91:4</p> <p><b>undoubtedly</b> 100:5</p> <p><b>unfortunately</b> 165:6</p> <p><b>unidentified</b> 29:3 52:20 92:17 95:13,15 119:17 120:9 145:7 147:8,19 155:8 161:15 167:22 168:21 177:19 178:15 178:19 180:20</p> <p><b>union</b> 35:22</p> <p><b>unique</b> 83:12 151:20</p> <p><b>uniqueness</b> 76:16</p> <p><b>unit</b> 56:2</p> <p><b>united</b> 5:16 9:10 12:13 14:10 15:4 16:10,17 17:6 19:9 21:9 27:13,18 28:5,8 28:11 34:22 46:3,15 53:16</p>	<p>53:17 54:2,5,20 55:17 56:2,4,17 56:22 74:13,15 77:21 85:7,12 85:19 86:4 96:18 97:10 98:3 119:13 125:13 162:12 164:4,5,16,19 175:14 179:10</p> <p><b>unlocking</b> 28:7</p> <p><b>unmute</b> 80:21</p> <p><b>unquestioned</b> 70:21</p> <p><b>unseen</b> 62:9</p> <p><b>unser</b> 10:3</p> <p><b>unusual</b> 71:5</p> <p><b>updated</b> 87:19 91:19</p> <p><b>updates</b> 90:22 91:1</p> <p><b>uphold</b> 54:10 56:11</p> <p><b>upper</b> 31:7 88:19 96:21</p> <p><b>uram</b> 5:1 9:4 11:20,21 15:13 15:14 16:1,6 18:14,17 20:9</p> <p><b>urban</b> 119:15</p> <p><b>usa</b> 133:15</p> <p><b>usc</b> 27:8</p> <p><b>use</b> 40:15 71:16 90:6 107:15 140:19 143:9 148:17 149:6 167:10 170:6,11 171:3</p> <p><b>useful</b> 89:1 93:21 154:12</p>
--	---	--	---

<b>uses</b> 143:9 <b>usually</b> 47:9 160:14,19 177:7 177:10 <b>utilities</b> 111:18 <b>utilize</b> 149:9 <b>utilizes</b> 32:2	168:1,6,22 172:6,6 174:2,2 178:14,17,20,20 <b>vandalism</b> 55:2 <b>variations</b> 65:1 <b>variety</b> 83:6 136:4 <b>various</b> 31:9 45:5 69:11 94:9 156:7,17 158:15 161:2 <b>vasquez</b> 4:8 10:19,21 32:16 32:17 33:16 49:20 <b>vehicle</b> 124:12 125:2,12 <b>ventris</b> 3:18 10:11 <b>verb</b> 44:14 <b>versa</b> 33:15 <b>versions</b> 67:7 <b>versus</b> 33:11 147:12 <b>vertical</b> 42:22 <b>veteran</b> 56:2 62:20,20 <b>veterans</b> 5:9 12:5 28:18 33:4 34:3 62:22 <b>vetted</b> 104:6 <b>vice</b> 33:15 <b>victory</b> 39:12,14 <b>video</b> 122:22 <b>vietnam</b> 62:20 62:20 <b>view</b> 32:5 68:13 87:21 89:8,13 90:4 126:4,10 126:18 127:1	153:11 <b>viewer</b> 116:16 135:12 <b>viewpoint</b> 100:9 <b>viola</b> 5:7 12:4 13:9 28:16,21 29:1,5 30:16 32:19 33:16,18 37:15 43:15,17 45:14 49:19 <b>violence</b> 55:17 55:20 <b>violent</b> 55:14 61:3 <b>violently</b> 55:2 <b>virgin</b> 103:13 <b>virtually</b> 74:2 <b>vision</b> 88:20 <b>visit</b> 109:11 <b>visiting</b> 54:21 59:22 60:1 <b>visitors</b> 59:21 <b>visual</b> 49:4 <b>visually</b> 134:6 <b>vital</b> 17:5 <b>voice</b> 25:17 43:15 82:4 147:11 157:18 <b>volley</b> 141:8 <b>volume</b> 81:20 <b>volunteered</b> 29:14 30:2 <b>von</b> 124:10 <b>vote</b> 26:20 40:16 41:13 43:10 44:1,2 45:4 52:18 66:11 79:16,17 117:5 118:4 142:5,8 147:7,12,13	148:4,16 150:22 157:18,19 161:11 172:17 172:18 <b>voted</b> 149:2 <b>votes</b> 68:16 69:3 76:10 121:8 147:10 177:21 <b>voting</b> 103:9 117:2,12,20,20 118:3 159:21
<b>v</b>			<b>w</b>
<b>v</b> 39:10 123:4,12 123:15,18 124:5 124:7,11,21,22 125:6,9,15,18 125:20 126:1,3 126:6,7,12,14 126:16,19,21,22 127:2,4,4,6,8,11 127:13,17,18 129:12 130:9,10 132:22 133:2 134:4,5,11 135:9 137:7 138:2,14,17 141:16,17,18,22 143:7,11 145:11 152:7,17 154:20 <b>v's</b> 126:5 <b>vaccine</b> 108:20 <b>value</b> 101:18 <b>van</b> 3:6 8:12,13 37:21 72:20 74:20,21 98:21 137:22,22 145:13,13 146:4 150:13 153:8 155:6,6 160:8,9 161:6 162:15,15 162:19,22 163:3 165:17,17 166:21,21 167:4 167:13,17,20			<b>wait</b> 63:22 72:22 <b>walk</b> 24:12 59:4 59:5,16,16 <b>walked</b> 59:7 <b>walking</b> 87:14 <b>want</b> 7:6,19 19:1 21:8 23:17 24:6 24:7,14 29:5 34:12 39:15 40:2,12,17 44:7 59:5 63:3 68:4 68:11 74:22 76:9 77:13 92:21 96:15 98:20 102:9 108:6 118:20 119:12 120:10 130:14 141:18 141:22 143:1 147:9 148:7 149:18 150:2,9 153:9 155:17 158:1 162:17,18 163:6 171:5,13 173:5 174:3 178:9 179:21 <b>wanted</b> 13:9 16:8 18:7 21:6

76:14 98:6,10 110:12 142:16 <b>wants</b> 180:8 <b>war</b> 28:3 29:10 29:14,18 30:2,7 30:9,10 39:14 44:2 46:12 62:21 <b>warren</b> 2:3 7:5 8:6 9:1,20 10:2 10:3 11:6,9 13:7 13:10,15 35:9 50:6,10,18 51:1 51:5,8,11,16,21 53:20 54:14,18 63:22 64:7 68:6 72:22 78:5 80:11,16,18,20 81:1,4,7 113:12 113:15,18,21 114:1,6 117:22 119:5 120:10,17 122:5,10,14,17 122:19 123:5,9 124:16,20 144:2 144:9 150:15 151:5 153:20 154:2,7 159:20 159:21 160:11 160:11 169:11 176:15,16 177:6 177:6 178:8 181:19 <b>wars</b> 179:17 <b>washington</b> 57:5 76:1 <b>watch</b> 151:18 <b>watched</b> 131:12 <b>watching</b> 25:4,4 139:9	<b>waterloo</b> 71:15 <b>waving</b> 60:6 <b>way</b> 19:14 43:2 49:7 51:11 54:22 73:21 93:15 97:12,19 112:5,5 114:14 115:12,19 116:3 117:2 130:3 139:17 146:14 148:9 162:9 163:11,16 175:13 177:4,11 <b>ways</b> 96:6 <b>we've</b> 18:20 19:3 20:18 26:4 49:8 65:20 72:1 108:18 114:12 139:20 168:13 <b>weather</b> 123:20 <b>weeks</b> 30:14 <b>weight</b> 5:14 12:11 13:12 56:14 57:7,10 57:13,18,19 63:6 64:18 67:17 69:18 71:21 73:6,10 74:5 76:19 77:13 <b>weinman</b> 4:17 11:11,13 24:10 50:14 52:2,4 78:2,11,14 117:10,19 118:3 118:9,9,13,17 120:19,21 140:8 144:14,16 148:14 149:4 154:12,22 169:1	169:16 <b>welcome</b> 25:14 28:16 30:18 33:6 50:16 69:18 81:1 85:3 <b>welcomed</b> 59:21 <b>went</b> 42:11 54:15 56:11 58:19 71:22 73:22,22 93:22 101:10 103:22 109:16 141:7 175:20 <b>wernher</b> 124:9 <b>west</b> 173:8,11,11 <b>whatsoever</b> 33:20 <b>wheat</b> 87:16 100:21 <b>whistles</b> 171:22 <b>white</b> 11:14 <b>whitman</b> 10:6 <b>whittle</b> 40:2 <b>who've</b> 170:11 <b>whoever's</b> 100:17 <b>wholeheartedly</b> 165:18 <b>wide</b> 86:1 136:4 <b>wider</b> 158:22 <b>widespread</b> 89:1 <b>wildest</b> 19:7 <b>wildlife</b> 157:15 159:22 <b>william</b> 55:21 71:17 <b>willing</b> 66:20,21 <b>wind</b> 44:20 60:6 <b>windmill</b> 87:22	<b>windows</b> 64:17 <b>winner</b> 103:9 105:1 <b>wish</b> 62:3,4,6 <b>withdraw</b> 147:16 150:2 <b>withdrawing</b> 150:6 <b>withdrawn</b> 147:18 148:1 150:7 <b>witness</b> 183:4 <b>wolf</b> 88:12 <b>wolin</b> 15:18 20:14 <b>women</b> 60:10 61:22 <b>wonder</b> 174:15 <b>wondered</b> 158:11 <b>wonderful</b> 43:16 73:5 96:5 156:1 <b>wondering</b> 136:11 <b>wong</b> 168:15 <b>wooden</b> 85:11 <b>word</b> 34:21 116:8,13 141:22 158:16 <b>wording</b> 37:2 116:16 <b>words</b> 18:16 23:10 28:22 57:11 60:22 61:2 74:22 83:17 123:3 <b>work</b> 17:9 19:22 20:7 21:17 22:6 22:21 24:20 26:5 58:6 75:20
--	--	--	--

86:12 112:21 114:18 123:10 142:1 145:10 155:3 162:9 179:20 <b>worked</b> 19:3 30:14 38:6 47:5 56:13 82:12 83:8 100:14 114:18 <b>workhorse</b> 105:15 <b>working</b> 3:16 45:19 58:20 72:5 114:12 156:6,9,16,20 157:5,8 158:2 164:1 165:8 166:10 171:18 178:6 181:4 <b>works</b> 71:2 131:10 147:2,3 <b>world</b> 10:4 14:2 24:22 28:3 29:10,14,18 30:7 39:14 44:2 59:21 104:6 105:7 123:12 141:17 163:11 <b>world's</b> 14:12,16 164:8 <b>worry</b> 35:12 118:13 165:5 <b>worse</b> 104:8 <b>worst</b> 14:12 <b>worthwhile</b> 101:19 <b>worthy</b> 48:13 84:6 180:10	<b>wrap</b> 36:10 171:7 <b>wrench</b> 157:22 <b>write</b> 25:6 <b>writing</b> 174:13 <b>written</b> 130:3 173:22 <b>wrong</b> 39:21 117:8 138:2  <b>y</b>  <b>yeah</b> 35:3 73:2 76:20 82:2 102:17 113:15 118:6 122:5,13 122:14 123:5 129:9 140:8,13 146:4 148:10 163:6 165:4 167:19 168:17 176:5,18 180:4 <b>year</b> 49:11 56:2 152:20 157:7,20 158:2 162:6 175:6,6 <b>year's</b> 83:13 <b>years</b> 14:1 18:20 19:3,13 20:1 21:8 24:17 35:3 50:16 57:3 60:16 62:19 74:1 83:11 100:6 109:22 116:2 126:21 127:4 146:12 158:20 170:22 181:17 <b>yelling</b> 25:8 <b>yield</b> 98:10,13 <b>york</b> 173:7 178:16,21 179:1	<b>yorkers</b> 174:4 <b>young</b> 134:10 166:12 <b>younger</b> 24:4  <b>z</b>  <b>zero</b> 121:4 <b>zoom</b> 1:10
---	---	---