GISELLA GRUBER:

Good morning, good afternoon to everyone. Welcome to today's NARALO outreach working group conference call on Monday the 29th of September at 16:00 UTC.

On today's call we have Glenn McKnight, Eduardo Diaz, Loris Taylor, Olivier Crépin-Leblond, Judith Hellestein. From staff we have Heidi Ullrich, sorry Heidi hasn't joined yet I don't believe. Silvia Vivanco, Joe [inaudible], Kathy Schnitt, and myself, Gisella Gruber.

If I could also remind everyone to state their names when speaking for transcript purposes. Thank you, over to you Glenn.

GLENN MCKNIGHT:

Great. Everybody, thanks so much for calling. This is hopefully our last, we're going to be dealing with the logistics issues right away. And so Gisella, I have you on top of the order here. So if you can just walk us through the evening logistics, in terms of when we start and what the flow is, that would be great.

GISELLA GRUBER:

Yes, just bear with me for a second. Glenn, I just want to get the page up of the current NARALO outreach space where we have more information on that. So if you can just give me a minute please, thank you.

Note: The following is the output resulting from transcribing an audio file into a word/text document. Although the transcription is largely accurate, in some cases may be incomplete or inaccurate due to inaudible passages and grammatical corrections. It is posted as an aid to the original audio file, but should not be treated as an authoritative record.

GLENN MCKNIGHT:

Folks, I'm just going to switch phones, because this is my cordless phone that has been on for the last three, four hours, is going to die. So hopefully I won't lose you all.

GISELLA GRUBER:

Thank you Silvia for sending this through. What I'm going to do is I'm going to share with you in the Adobe Connect, what we currently have on the NARLO outreach space, and we can go through the timing. What's important for timing is for us to get it down to the few minutes, so that we can write a script, and then send a script through to meeting staff, who will be also arranging their staff for the evening.

So the tech support, the staff that we need to turn the room around to assist us with setting up, etc. So, I'm now going to share this with you, just bear with me for a second. Sorry. There is a slight technical problem...

GLENN MCKNIGHT:

While that's happening, this is Glenn again. Loris, do you have voice as well? Because you're on the agenda as well today. I just want to verify that.

LORIS TAYLOR:

I do. Can you hear me?

GLENN MCKNIGHT:

I can clearly. Thank you so much. We'll go through this fairly quickly. We just wanted to do the start, finish times on this. This event and where everyone fits in. So Gisella, she's just put up in the center panel as well, and I believe she has given the link as well. So go ahead Gisella.

GISELLA GRUBER:

Thank you Glenn. Gisella here. So, the understanding of this, and as it states on the program, the event will start at 18:30, so 6:30 PM, and will go through until 8:30 PM, according to the current schedule that we have up. Not the one on the screen, but the one on the main ICANN schedule, as well as the agenda working space.

So what will happen is that the room will be free at 5:30 PM, after the last meeting. We've managed to move the last meeting, which was scheduled in there and due to finish at 6:30 to another meeting room. So as of 5:30, we will need to know exactly what time you would like to come through and setup the room. Now the room will be the ALAC room, and it will not be a separate room like we had in London for instance. So the setup will be an U-shape in the room.

What we can eventually do is take some chairs out, but we will not be able to take the U out, we'll not be able to pull it down in an hour and have it setup the next morning for our 7 AM start. So that's already one thing to take into consideration. And with regards to the setup of the sponsor tables, we will need to figure out where we put those, but we can maybe just put those at the back of the room.

So Glenn, I'll wait to hear back from you on that. We have starting, setting up, sorry. Someone is scrolling. The tables at 6:00, and Glenn if

you could just help us with regards to the music that you've put there. I don't know if you want to go through item, each item separately, or if you just want to run through the whole schedule and then take it, and then start from the beginning again.

GLENN MCKNIGHT:

We can start from the beginning again.

GISELLA GRUBER:

Okay. So currently we have the setting up of the tables, from six to ten past six, and then we have social networking. I need to understand this Glenn, because I've only got the start of this meeting at 6:30, as I've said. This impacts the staff that we will have there, not only the technical support, but the staff we need to assist us with the help with the setup.

So before we go any further, can you just help me with the social networking there?

GLENN MCKNIGHT:

Yeah. That's an error. I apologize. I meant to make that edit. No, we formally start at 6:30. Any other additional music after the performance, will be, that's where the social networking and music will be.

GISELLA GRUBER:

Thank you Glenn. Gisella here. So we will start at 6:30 with the welcome introductions. We will then go on to the ALAC welcome with Olivier for five minutes, Fadi for 10 minutes. We then have Loris Taylor doing an introduction for three minutes. And a video by Anthony [Niganii], keynote speaker, Jacqueline Johnson [Patta]. Thank you notes from Alan Greenberg.

The sponsors then having a short time on the program as well. Acknowledgement by Eduardo. And then reception. And I see the reception here going from 7:30 to 8. So I would have thought that the reception would be for an hour. Again, another important question is, what time would you like the catering?

GLENN MCKNIGHT:

Okay. Let's suppose that for a second, because I had, I see a question from Olivier. Could be dealing with something you just mentioned. Olivier, please?

Sorry Gisella... Go ahead Olivier.

OLIVIER CRÉPIN-LEBLOND:

Sorry Glenn. No question from me, sorry.

HEIDI ULLRICH:

Glenn, this is Heidi. Sorry I can't put my hand up, but just a really quick change or revision to the agenda, I noticed. And that is that Fadi speaks for five minutes and Steve Crocker speaks for five minutes, but Fadi does not speak for 10. Thank you.

GLENN MCKNIGHT:

Great. So we're getting our modifications on our agenda. So we'll do an update as Heidi just mentioned, and you all will be getting an update very soon. Where we left off with is, when are we serving the food? So the performance, we'll be talking about the performance soon, but I'm assuming that we are going to be serving the refreshments right after the performance, so that the performer is not interrupted by people having their own side chats.

But we have a comment or a question from Eduardo. Please.

EDUARDO DIAZ:

This is Eduardo. Just a question about the speaker [inaudible], what am I supposed to do in the acknowledgement? Just saying, you know, thank you for coming. Is that what that is?

GLENN MCKNIGHT:

Yeah. That's it.

EDUARDO DIAZ:

I just wanted to make sure that, you know, I prepare myself because...

GLENN MCKNIGHT:

So Eduardo, thank you for mentioning that. We've gotten some communication from our master of ceremonies, which was going to be Garth. My understanding, he has communicated with staff that he will not be coming because of family issues. Is that verified Heidi?

HEIDI ULLRICH: Yes. This is Heidi. Yes, he has confirmed that he will not be able to

come to the Los Angeles meeting.

GLENN MCKNIGHT: Okay. So we have a slight changing of the whois saying what, so we'll

make those modifications as well. Okay, so back to you Gisella, in terms

of the flow.

GISELLA GRUBER: Yes, sorry. So when are we going to have the dancing Glenn?

GLENN MCKNIGHT: Okay, as soon as all of the speeches are done, we go right to the outside

where our caterers are setup and the dance floor is setup. So it would

be immediately after the speeches.

GISELLA GRUBER: Sorry, Gisella again. So we're looking at 19:30, where we would move

outside for the dance, which is currently scheduled to last for [15?]

minutes.

GLENN MCKNIGHT: We can verify. Loris? Can you verify the time? How long the dance

performance will be?

LORIS TAYLOR:

I believe we have the dancer performing for 15 minutes, or less.

GLENN MCKNIGHT:

Okay. Gisella, do you have that?

GISELLA GRUBER:

Loris, thank you for that. Gisella here. We've noted 15 minutes then. So we will start serving the drinks while the dance starts, and this will be outside. Now the only additional thing I have to add is, Heidi did see that the floor that we had outside of the meeting room, and what we need to decide is whether this floor is big enough for the dancer.

Alternatively, a hard floor would need to be set up inside, but we would lose audience space with the chairs. And also, I was trying to find out whether we needed the speakers outside of the main meeting room, if we have the dancer outside, sorry, in the lobby, foyer.

HEIDI ULLRICH:

Gisella, this is Heidi. Just to note that if we do need any kind of AV outside, that would be an added complication, or an added challenge. If there is no real need to speak outside, then it would be best not to do that.

GISELLA GRUBER:

Sorry Heidi, Gisella here. Absolutely with that, it's just to know what the dancer needs music wise. And I had sent the requirements that I've been given through to Nancy, sorry, through to meetings team, but I'm

just thinking that if the dancer is outside in front of the meeting room in the foyer, we would need to do a sound check to make sure that the music can then be heard outside the meeting room.

Otherwise, yes, it would be an additional complication to have speakers set up outside.

GLENN MCKNIGHT:

Okay, we hear you Gisella. Maybe I can ask Loris. She's a go between, her and Clarissa with the dancer. Loris, does he require, does Derek need additional sound equipment or speaker? Or how does the music performance go with the hoop dancer?

LORIS TAYLOR:

So, that's a good question. Darren Davis will be coming with his drummer, and so it won't be the drummer that will provide the song for the hoop dance. And they will, if the acoustics are not good outside, they will need a microphone and speakers. And a hard floor. I think those were the requirements that they sent over.

GLENN MCKNIGHT:

Okay. Olivier, you had a question?

OLIVIER CRÉPIN-LEBLOND:

Yes, thanks very much Glenn. It's Olivier speaking. I was going to ask with regards to the, now it's gone totally off of my head at the moment. Yes, with regards to the timing. I was just going to mention, Morris had

15 minutes for the dancers. I think we should be careful about not being so tight on the time, because when it comes down to having the dancers, for example, people have to move around sometimes.

And we have to kind of cut things, so it's not a case of like exact 15 minutes timing. It might take 15, 20 minutes or so. I was just suggesting giving a little bit more time rather than being very tight.

GLENN MCKNIGHT:

Okay. Thank you. Back to Gisella. Gisella, it looks like we need sound, because we're going to be doing, you know, we're hopefully going to get that CD or MP3 file from Tony, and also Louie is looking at providing us some songs as well, and free. So we'll be playing some music as background after the performance, on the lower level as background information.

So if that's doable. And a lot of times, what people have is a single speaker with an USB. They work very well, they're not that expensive. And it's a practical solution. So Loris, you look like you're typing. Did you want to join in?

LORIS TAYLOR:

I was just going to say that the hotel staff, there are AV requirements, and I wasn't sure how difficult it would be to setup a microphone and speaker externally to where we're going to be. So I was just trying to figure out whether there would be any alternative, but I can't think of any just now.

GISELLA GRUBER:

Loris, if I may, Gisella here. I don't mean to interrupt, but what we'll do is we'll contact meetings team now, and find out if they can and setup a speaker outside of their meeting room. Otherwise the alternative solution to that is to have the hard floor within the meeting room, and in that way the dancer will have his drummer there, with the microphone, and the necessary AV requirements.

What we have then is the background music when we do move out to the reception. But let's work on getting a response from meetings team and taking it from there, for the AV. If you think that's a good solution.

GLENN MCKNIGHT:

Any comments on what Gisella has said, from anybody? Okay. If we're okay with the agenda, we'll tighten it all up so that everybody has copies of it. This will be our last meeting before, but we'll be getting together, the core team, making sure everything is setup prior to the event in communication with everyone. There is one logistical thing, is the dressing room for the, and meeting with the dancer because most of us are going to be tied up in the room, and Loris is doing introduction.

We want to make sure Derek is met and he is able to change and also, wherever he changes that his clothing is secure. So I wonder, Gisella can you address that issue? Back to you.

GISELLA GRUBER:

Glenn, Gisella here. So I believe the dancer is staying at the hotel, so in which case, he would have a room. Is that correct?

LORIS TAYLOR:

No, the dancer is not staying at the hotel. My understanding is that he is coming in on the day of, and leaving after the performance in the evening, or at night.

GISELLA GRUBER:

Okay. Gisella here. My understanding was that he was going overnight. And you'll have to look into where he can get changed, yes, thank you.

HEIDI ULLRICH:

So this is Heidi. I have also thought that he was coming in for the overnight, and just had assume that he would be able to change in his room. However, there are restrooms immediately, just on that open space outside of the Olympic. I'm not sure if he would be agreeable to changing there. Otherwise, you know, maybe we can have someone who has had the room there, just allow him to change in their room. Maybe that's an alternative.

GLENN MCKNIGHT:

I just want to make sure that there is someone assigned, so they can shepherd the performer to their room, or backwards. If there is somebody on this call that would like to take that responsibility? I'm going to be tied up, and many of us on this call are, but if someone else is on this call that says, "Yeah, I'll step up and I'll make sure this person is shepherd."

Can I get someone to jump in on this? Okay, Olivier, go ahead. Thank you for doing that. No, you're busy Olivier, you can't do that. Go ahead Olivier.

OLIVIER CRÉPIN-LEBLOND:

Thanks very much Glenn, this is Olivier speaking. I just lost [inaudible]... I know that Heidi mentioned restrooms, I think that would be entirely inappropriate. As I understand, a hoop dance is to be performed in an Indian costume, if I understand this correctly. That means some space required for putting the costume on, and certainly you need a clean environment.

I would suggest perhaps that we inquire about the ability to have a small room, changing room, or small area where the dancer could change. I know there were many different locations where we at in the past hotels, where there was just a small room next to it, or maybe a [inaudible] area with some partitions, or something where the person would be able to change.

But it definitely cannot be a restroom. Thank you.

GLENN MCKNIGHT:

Okay. So we still need to have somebody in this group. And since I haven't heard from Louis, and maybe I can volunteer Louis Houle from the group to be responsible. And if he's got possibly a room in the same hotel, maybe that could be good logistics. Louis, do you have voice? Can you jump in on this? Since I volunteered you.

Okay, I'm not hearing Louis. But I also see Loris is typing. She says, "Derek will be arriving at 6:30 and leave at 8:30. So he has a fairly fast turnaround time. He'll need a secure dressing for his regalia. My staff will be on hand to assist him. So there will be staff support, Clarissa or the people with Loris. I see Louie is saying he doesn't have voice.

Can we arrange with Louis, yourself Louis, and possibly use your room as a change room? If it's in the same hotel. I'm going to suggest that. If someone else has another suggestion, please jump in.

HEIDI ULLRICH:

Sorry. I heard that he was, the dancer is arriving at 6:30? Is that PM or AM?

GLENN MCKNIGHT:

Loris is typing, it's PM.

HEIDI ULLRICH:

So there is heavy traffic in LA. And if he gets his luggage, you know, I'm really concerned that he is going to be late then. So just to... I'm just looking at the... So we're set to begin at 18, and the dance is to begin at 19:30. So if there is any kind of delay in his flight, and then further delay in traffic, then that dance will be delayed, if not missed. That is a real concern I have.

LA traffic at that time is, will take him at least 30 to 40 minutes to get to the venue.

GLENN MCKNIGHT:

Okay. So Loris is saying she'll make sure he'll get there on time. And perhaps he can change his flight to an earlier flight Loris? We hope for the best for that. As everyone is stating here, they're based in LA, they know the nature of the traffic issue. But it is a concern. So hopefully we

can persuade him to take an earlier flight, if possible, so that he's not delayed in traffic. Okay.

Let's go back to... I think we've taken care of most of the agenda items. The only stuff that I do not have an update is on Tony or Anthony's short little video. He hasn't communicated with me. It's probably not going to be on the list unless he gets it to us soon. But as far as I'm concerned, there is no update from him. I've also asked Heidi, Heidi did he send you any of the MP3 files of his music, that we can have as background music during networking?

HEIDI ULLRICH:

Not yet. I wrote to him and I will follow up today on that.

GLENN MCKNIGHT:

Okay, great. If that's the case, Silvia is prompting me as well on the financing slash sponsorship. So if I can turn over to Olivier to give us a synopsis. Go ahead Olivier.

OLIVIER CRÉPIN-LEBLOND:

Thanks very much Glenn. It's Olivier speaking. So last week I had a call with Keith [inaudible] from Verisign, and he has told me that Verisign would be ready to sponsor to the effect of \$2,500. So that gives us about 1,500 from Affilias and 2,500 from Verisign.

We are just working out details at the moment with staff. He has asked for me to supply him with an invoice, and that can only be done where there is a legal contract and so on, it can be drafted. So I understand

that, Heidi has been working on the contract, and that is going through legal at the moment. Then it will be sent over to Keith [inaudible], and hopefully we'll then have a confirmation at that point.

He told me if 80% sure that they're moving forward with that, which is great news. That effectively funds us to be able to have a bar without it being a cash bar. And it's great. It's the first time that Verisign would be supporting the At Large community in an event. So that gives us one more sponsor that we have, and that we've had in the past.

I'm hoping, of course, that Verisign could then have a table, with all of the banners and so on, that we had in our proposal. Same for Afilias. I've followed up with [inaudible] in Afilias, and she has assigned someone in Afilias to follow up with our staff on the transfers and so on. I have asked perhaps if Afilias could be dealing directly without help. This is all just a follow up, and [inaudible] at the moment.

So this is 100% Verisign [inaudible], and I will say we pretty much have it in the pocket, which is great.

GLENN MCKNIGHT:

Okay. Great. Thank you. So folks, let's all give a round of applause to our fantastic marketer, Olivier. He managed to squeeze, or twist arms, with Afilias and Verisign, and ICANN has come through too. So three cheers for Olivier. And just, if you've been following the second conversation in the chat mode, we had a flurry of conversation about our dancer, and we were scared that he was arriving at LAX at 6:30.

And rushing like a mad fiend to get to the performance for 7:30, but apparently he's arriving long in advance of 6:30. So I think that's a sign of relief, and I can see, I can envision Heidi having her blood pressure dropping. Right Heidi?

[CROSSTALK]

GLENN MCKNIGHT:

...Heidi is there in the background, I hear this evil laugh sometimes, so

there she is.

HEIDI ULLRICH:

I'm calming myself now. Thank you for clarifying Loris, and apologies

for the confusion.

GLENN MCKNIGHT:

Okay, thank you so much. Okay, so I wanted to make sure that the sponsors will have a table. One of my requests on the action items was a floor plan. Can you please add it to the action item for this time as well? Because what the floor plan, we're going to place are, who are sponsor are, where we would like to have the tables, and also if they have any banners to be there. I will make sure I'm there long in advance.

I'm at the prop session, but I will be popping in and out to make sure the tables and stuff are all setup properly. So please, if you can get the

floor plan of the Olympic room, that would be great. Okay folks. Any other business? I think we've covered a lot of stuff, and I wanted to throw it out to the floor.

It's 12:31, we've covered a lot of stuff in 30 minutes.

SILVIA VIVANCO:

This is Silvia. Okay, so some time ago, I ask Susie to get us a quote for invitations. Susie is on the line, so we had a quote for about 200 or \$300 for some invites. So I was wondering if you would like to have some, like a postcard sized invite. We could put the logo and the details of the event. Now that we have some more funding, we could do that, I believe.

If Gisella could get a quote for the catering, we could put aside like 200, \$300 to do that. Would you like to have this type of invitation?

GLENN MCKNIGHT:

It's Glenn again. Okay folks. Do you agree with the idea of having a memento invitation? It would be like a mail card. So folks, do you agree with that?

HEIDI ULLRICH: Glenn, if I might?

GLENN MCKNIGHT: Go ahead Heidi please.

HEIDI ULLRICH:

Just a suggestion, because we are very close now to the actual part of the meeting, etc. And I'm just wondering, as a memento, if that's what is being looked for, it might be more of an interest to the members that they get a picture with the dancers, as maybe a memento. Maybe a group photo with the dancers, and everybody within NARALO, and that could be distributed.

GLENN MCKNIGHT:

Excellent idea. Excellent idea. I think that could be done as well Heidi, or in addition to these invitations. Have you all noticed the laugh again?

HEIDI ULLRICH:

It's a nervous laugh. I get that nervous laugh when it's within two weeks to the meeting. So, if you do wish to move ahead with both, we can get a quote, etc. I'm just really concerned about the time now, and that all staff just have their hands full. So any additional task will be more of a burden than normal.

Not that is a burden, but we can go ahead and look into it. Maybe we can use one that we've used in the past, and just put the NARALO details on it.

GLENN MCKNIGHT:

Okay folks. So we have two suggestions... Yes, go ahead.

SUSIE JOHNSON: Excuse me, this is Susie Johnson. I have a question for you regarding the

Afilias funds that they would like to donate, the \$1,500? Would it be possible for them to pay the hotel directly with a credit card? Is there a

way we can find out?

GLENN MCKNIGHT: I think I have to turn to Olivier, because he's been communicating with

Afilias. Olivier, can you speak on that issue that Susie is asking?

OLIVIER CRÉPIN-LEBLOND: Yes, thank you very much Glenn. It's Olivier speaking. I've mentioned

this earlier on the call. I asked them, and they are going to come back

to me.

SUSIE JOHNSON: Oh, they're going to come back to you? Okay. Because it would be a lot

easier if they could just pay with a credit card. So that will be

wonderful. I'll let meetings team know.

OLIVIER CRÉPIN-LEBLOND: Olivier speaking. I don't know if the credit card would be what they are

using, but I've asked for them, if they could pay the hotel directly. I

don't know, whether by credit card, or by sending a check, or by cash,

it's their way, I guess.

SUSIE JOHNSON: Okay. Thank you very much.

GLENN MCKNIGHT:

Okay. So thank you Susie. Now I just want to get clarification. We have two ideas on the table, each of them costs money. One is an invitation, and the second item is a photo with a dancer. And if you've seen a hoop dancer, and hey, maybe Loris can send it to the group, or put it into the...

Because I haven't seen a picture. I've seen a picture of our speaker, a professional looking picture that she shared with us in the bio, but I haven't seen a picture of Derek. So, I'm envisioning he, the regalia is fantastic. So it would be a great thing.

Now Heidi has clarified that the group shot, the group shot is not going to cost, it's just... We just need to allocate... I'm more than happy to bring equipment, and I can assign someone, if not myself, to take individual pictures with a blank screen in the back. So I think that's not going to cost us anything.

The post-editing would be, if we want to put them, actually putting the logo in with it, that would take some time, but we can discuss that further. I just wanted to get agreement or disagreement on the invitation. So if you could put a checkmark folks on if you agree with the suggestion of Silvia, then she has direction to starting getting the quote, and then she would need to populate the document.

So if we could just take a second, those on the call can just say yes or no. Those who are on Adobe, just click on your green tick.

Okay. Louis, thank you so much. Louis agrees with proceeding with the invite. We have a few other people, okay Loris. Olivier, you're not on the Adobe Connect. Do you agree or disagree? Okay, he agrees.

Okay, we're not getting a few other people jumping in. I notice Loris and Louis there. So I guess, Silvia, we'll just proceed. We'll make sure we communicate back and forth on it, on the invitation card and the layout. So okay, Heidi, it looks like she's typing something. Heidi, did you just want to interrupt and start...?

HEIDI ULLRICH:

This is Heidi for the record. Just to let you know that staff are preparing the NARALO outreach website, with all of the speakers on that. So we will add Derek's picture once we get that, and we'll add the theme, and the agenda, and the sponsors. So it will be a nice memento as well.

GLENN MCKNIGHT:

Great. Okay. I think we're going along. Silvia, is there anything else you want to suggest? Any other ways to spend our money?

SILVIA VIVANCO:

Well [inaudible], but not this time. I think we have covered all of the items, Glenn...

HEIDI ULLRICH:

Sorry Silvia. I'm just thinking... This is Heidi again. Please could everyone wear yellow. That is the NARALO color, and if we could all

look unified. I was just looking at some pictures from the Toronto event, and all of you who were there were in yellow, and it looks really good. So please remember to do so. Thank you.

GLENN MCKNIGHT:

Okay, thank you Heidi. Unfortunately, we're not going to have a huge group from NARALO there. I think we've lost Garth, and I think maybe nine, maybe less, but if everyone could make an effort, that would be great. Okay. Now one of the things I just, Gisella, thank you so much for posting. If you haven't seen a hoop dancer before, please click on the link.

Loris, can you walk us through that picture.

LORIS TAYLOR:

Oh, I was surprised that it went on because I couldn't see where the photograph went. But Derrick Davis is a world-class hoop dancer, and has done numerous performances, both traditionally and in contemporary form. And he is, I think [inaudible], but he'll coming in full regalia. If you Google his name, Derrick Davis, hoop dancer, you should be able to see a photograph of Derrick Davis.

GLENN MCKNIGHT:

Perfect. In the chat box Loris, there is a link that was provided by Gisella, and I believe that's him. I don't know if I met him. I think I may have met him at one of the [inaudible] Reservations when I was in Arizona, during a Buffalo Dance. So I think I know him, but I'll follow up.

This is going to be spectacular, and I think it's a great theme that we're moving along.

So this is going to be a great addition. And the second person I forgot to mention is Loris. Loris has done a great job in stepping forward in providing sponsorship for the dancer, as well as the speaker. From her own budget, she has really step forward. So again, I would like to thank you very much on behalf of the group on your contribution.

LORIS TAYLOR:

You're welcome. Thank you.

GLENN MCKNIGHT:

Okay folks, we have, we proceeded through a lot of material. I'll try to communicate more. But it looks like Heidi has something else to say, Heidi before we conclude?

HEIDI ULLRICH:

Yes, thank you. This is Heidi again. So I do see that Loris, you are speaking for a few minutes. But I'm also wondering if you would like to speak a little bit about the history and the meaning of the hoop dance before Derek actually begins. Or does he do that? Or how does that work?

LORIS TAYLOR:

I would be happy to do that part.

HEIDI ULLRICH: Perfect...

LORIS TAYLOR: I'll work it out...

HEIDI ULLRICH: Okay. Perfect. I'll add you to the end of the agenda then.

LORIS TAYLOR: All right, thank you.

HEIDI ULLRICH: Thank you very much.

GLENN MCKNIGHT: Perfect. And if we could have a few of the images, Loris in the room

itself, where you actually talk about him and there is a few images that

we can show. And also, if you could mention after the event, at the

performance, he'll be available for some photos as well. So that would

be great. Okay.

I think we've covered everything. No other hands up. I'll give you three chances. Anyone else? Once, twice, three times. Okay folks. Thank

you. This is our final call. We will be meeting together in LA. And

please provide all the intelligence, Derek's cell phone number, and

pictures, and all of this stuff. And we look forward to having a great,

successful evening on the Wednesday.

[END OF TRANSCRIPT]