The Economic Club of New York

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Oskar Eustis
Artistic Director,
The Public Theater, NYC

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Webinar

Moderator: Andrew Klaber
Chief Executive Officer
Bedford Ridge Capital

Introduction

President Barbara Van Allen

Good afternoon and welcome to the 763rd meeting of The Economic Club of New York. I'm Barbara Van Allen, President and CEO of the Club. Recognized as the premier nonpartisan forum in the nation, The Economic Club of New York is a venue where discussions on social, economic, and political matters happen virtually every week and often many times in a week. For more than a century, the Club has hosted over 1,000 preeminent guest speakers contributing to our tradition of excellence which continues up to today.

I would like to extend a warm welcome to students joining us virtually from Fordham University, Harvard University, and Columbia University as well as members of our largest-ever Class of 2024 Fellows – a select group of diverse, rising, next-gen business thought leaders.

Today, we are truly honored to welcome Oskar Eustis as our guest. Oskar served as the Artistic Director of The Public Theater since 2005 after serving as the Artistic Director of the Trinity Repertory Company in Providence, Rhode Island from 1994 to 2005. Throughout his career, he's been dedicated to the development of new work that speaks to the great issues of our time and has worked with countless artists in pursuit of

that aim, including Tony Kushner, Suzan-Lori Parks, David Henry Hwang, Lin-Manuel Miranda and many, many others. He's currently a professor at NYU and has held professorships at UCLA, Middlebury College and Brown University.

The format today will be a conversation in which we're honored to have Club Member Andrew Klaber as our moderator. Andrew is the Founder and CEO of Bedford Ridge Capital. We're going to end promptly at 1:45, and any questions that were submitted from members were shared and may be addressed during the conversation. In addition we'll be using the chat box for this conversation. You can enter questions directly in the box for their consideration if time permits. As a reminder, this conversation is on the record, and we do have some media on the line. So gentlemen, if you're ready, I'm happy to pass the time over to you, Andrew.

Conversation with Oskar Eustis

ANDREW KLABER: Barbara, thank you so much. And thank you to The Economic Club of New York for hosting Oskar and myself today. It was 2012, the year that I became a Member of the Economic Club, that I first met Oskar at a screening of "Joe Papp in Five Acts," which is a wonderful documentary on the history of The Public Theater.

And I was hoping, Oskar, that we could start there with the history of the Public, this

august cultural institution, Joe Papp, Shakespeare in the Park, incredible iconic works like Hair, Chorus Line, Hamilton, Fun Home. And then just this season, Hell's Kitchen, which is written and led by Alicia Keys, in addition to Suffs, which is a musical on the 19th Amendment. Those two works together have received a combined 19 Tony nominations. So let's start there, Oskar. Just give us a little bit of background, set the table. Tell us about the history of The Public Theater and why it's such an important institution.

OSKAR EUSTIS: Well, thank you, Andrew. The Public was founded in 1954 by Joseph Papp, who grew up in Brooklyn, never went to college, enlisted in the Navy in World War II and got the theater bug aboard an aircraft carrier, where he started directing shows. He actually directed a show starring Bob Fosse on an aircraft carrier in the Pacific, which if there was one show that I could back in time and see, I would love to see that.

But he developed his love for Shakespeare in high school in Brooklyn. It was taught by a woman named ____ Robinson who was actually a great playwright from the Harlem Renaissance, now almost forgotten. But she had become a high school teacher after the Renaissance waned, and she introduced Joe to Shakespeare and he fell in love with it as a high school kid in Brooklyn.

Got into the theater in the Navy, came out, started working in the theater. And he was a stage manager then for CBS Television when he first started working on Shakespeare on the Lower East Side. He started touring productions of Shakespeare starting in the East River Amphitheater, which is still there, and then around to the parks of New York City. He got a flatbed truck, started performing in the back of the truck.

And right from the beginning, what he was convinced of was that Shakespeare belonged to everybody, that everybody's life could be made better by Shakespeare. And for casting, he thought that the cast of New York Shakespeare should look like the subway station. So before we even had a term like color blind casting, he was having Roscoe Lee Browne and James Earl Jones in these shows. And he created a people's populist vision of Shakespeare turning the canon over to everybody, and we grew from there.

ANDREW KLABER: That's incredible, Oskar. Thank you so much for that background. We have a number of business leaders with us today. Tell us a little bit about the history of the business, to be a nonprofit theater. And then in terms of where we're at today, pre-Covid versus post-Covid, some of the market forces and dynamics that have been brought to bear.

OSKAR EUSTIS: Well, Free Shakespeare in the Park never made a lot of money at the

box office. I bet you can guess why.

ANDREW KLABER: The __ are very famous. Very famous for the lines.

OSKAR EUSTIS: Exactly. So from the beginning it was built on a philanthropic model. We needed to solicit donations in order to be able to survive. Because as Joe said during his famous fight with Robert Moses, the all-powerful Commissioner of the Parks in 1958, to even charge nickel would subvert the idea, which is, like the public library, the great works of theater should be available to everybody in New York for free. It should be their birthright or their immigration right. It should not be something that's reserved for those who can afford it.

So, from the beginning we were free, which meant we had to work off of a model of soliciting donations to stay alive. In 1967, Joe realized that, you know, free Shakespeare in the Park had been a fantastic success, but there was also something slightly colonialist about it. There still was an aura of here's this great dead White man, and we're going to go around and give him to you for free. And he realized to really make a fully democratic theater, he had to put the voice of the people on stage. He had to let the audiences that he was playing for create their own canon.

And so he opened the building that I'm sitting in now, what used to be the Astor Place

Library as The Public Theater in October of 1967. And the very first play he ever produced, other than Shakespeare, was the world premiere of Hair. He had a pretty good nose. And, of course, that play went on, the musical one went on to have an enormous commercial life as did several of the other musicals that came out of here.

And Joe began to realize that he never wanted to be on Broadway, but that by moving shows to Broadway, that could create funding streams that could help support the theater down here. And even though he charged for tickets at the Public, the prices were kept low, very low, as a question of mission. And the theaters are all small. The biggest theater we have here downtown is 300 seats. And that's deliberate. They're not here to make money. They're here in order to further the art form and give voice to people who don't have voices.

So to this day, we rely more on philanthropy, contributed income, than we do on ticket sales. It's been roughly 70, 75% contributed income, 25 to 30% various forms of earned revenue for many, many years now. And that's the model that we were before the pandemic and it's the model that we have after the pandemic, although we are much more challenged in these days, after the pandemic. The model is not working as well as it used to be.

ANDREW KLABER: I want to double-click, Oskar, on the downtown business model. At

the start, you talked about Shakespeare in the Park and virtually every New Yorker is familiar with Shakespeare in the Park at the Delacorte Theater in Central Park. But what you described downtown at 425 Lafayette Street, which as you mentioned was previously the Astor Library, which then became The New York Public Library, and then was HIAS, the headquarters of HIAS, the Hebrew Immigrant Aid Society, which is where my grandmother first went after she arrived in New York in the early 40s.

OSKAR EUSTIS: Beautiful.

ANDREW KLABER: You have a venture portfolio model where you spread a bunch of bets across avant-garde theater and then every once in a while you have a work that "returns the fund and then some," whether it's Hair or A Chorus Line or Hamilton. And I'd have to say it was something to be there for opening night of Hamilton downtown. My brother and I were in the last row of the Newman Theater, just 300 people. And I'll always remember you jumping up on the kind of bar area, in the atrium of the Public, which is of course open to all.

And I want to put in a plug for The Library, which is the terrific restaurant upstairs in the Public. And, of course, Joe's Pub, which is a tremendous music venue. But you jumping up and talking about comparing Lin-Manuel to a 21st century Shakespeare. But this is really the model where you invest across avant-garde theater. Some are tremendous

successes. You're able to then realize those revenue streams and reinvest.

OSKAR EUSTIS: All true, Andrew. But a couple of caveats. As Charlie Ludlam, the great gay playwright said, theater is a humble material enterprise that seeks to produce riches of the spirit, not the other way around. So our intention isn't to try to make a ton of money off these shows. The riches that we're trying to produce are riches of the spirit, which is of social capital. That's the mission of this place. If we were trying to make money, I don't know what would happen. Theater is actually a really lousy business to go into if you're trying to make money. Ask commercial producers.

The fact that occasionally we can is fantastic, and we certainly take those commercial profits and feed them right back into the mission. But it would be very much a mistake for anybody to think that that's sufficient to fund everything we do. We are, without a doubt, the most successful nonprofit theater in American history at creating hits – A Chorus Line and Hamilton alone would be more successful than any other shows that anybody had moved. But they're not enough to fund the place down here. They're enough to expand what we're able to do, but we need philanthropic support from many, many other sources to have the range of work that we have down here.

ANDREW KLABER: Maybe we can go there, Oskar, because it's my understanding that pre-Covid The Public Theater's top line was around $60 million.

OSKAR EUSTIS: That's right.

ANDREW KLABER: And now post-Covid, we're somewhere between $45 and $49 million of top line, so down somewhere between 17 and 25%. What are some of the reasons and forces that are affecting ticket sales? And then also if you could touch on the amount of government support that the Public receives, which was surprisingly small when you think about $45 to $49 million budget or a $60 million budget. Maybe you could just talk a little bit about that.

OSKAR EUSTIS: Sure. And just to paint a picture that's even a little worse than that, expenses for almost everything the theater does have risen between 40 and 50%. So our budget has shrunk by that much, but also everything we do costs dramatically more. So our activity has shrunk even further than that implies. Our staff has shrunk even further than that implies. So it's really a crisis. And I should say, not just for the Public.

For the entire nonprofit field across the country, this last four years has been devastating. We've lost a whole lot of theaters. I think we're going to lose a whole lot more. I've been spending an enormous amount of my time working within the national field, lobbying Washington for more money. This is a field-wide crisis.

The reason that this has gotten so tough is partly the aforesaid rising expenses, which has to do somewhat with labor costs of course, also with labor rules, work rules, which

have gotten much tougher in the wake of the pandemic, and not necessarily wrongly. It also has to do with materials, cost of materials, everything is just dramatically more expensive. And also that there has been the, the audience has not fully come back. And there's a reluctance among older audiences who are still a little Covid-sensitive.

There's the experience that many people had during Covid of sitting on their couches and watching Netflix and not everybody has been broken of that habit. And there's the, as you all know, the emptying out of Midtown, the hundreds of thousands of people who used to spend their work days in Midtown Manhattan, grab a drink and go see a show. They're now in New Jersey or Westchester or Pennsylvania. And it's a whole different deal to go to a show after a work day there. So all of those things have depressed our bottom line.

But also there's been an erosion of philanthropy and some of it is the natural experience of having fewer people see our shows, being able to produce less. That's eroded philanthropy. A deeper worry, though, for me involves a little bit of history here, and forgive me.

That the American system of private philanthropy for supporting culture is unique in the world. It's because most of the other industrialized nations had a feudal past and there was always governmental support of the arts that sprang in the distant past from kings,

from monarchies, and then it sprang from oligarchies. And when those countries became republics, democracies, the government discontinued the supporting of the arts. Now they were supported by the people, by democracies. But that line of subsidy continued in England, all over the continent, both what used to be Eastern Europe and Western Europe.

So there are debates still about cultural policy, about the amount of money, there's some slashing of some of that subsidy in England recently for example. But still it dramatically outstrips any kind of subsidy that American culture has every gotten from the government. From the federal government, our average level of support is about $60,000 a year. This is on a $60 million budget.

ANDREW KLABER: It's really important for folks to understand.

OSKAR EUSTIS: Our total of government support is about $2 million and a million of that is in kind because...and by the way, New York City is the best city in the country in terms of understanding the importance of theater. So we rely very, very heavily on foundations and individuals, and to some extent on corporations.

And that tradition of private philanthropy really began in the late 19th century with Andrew Carnegie and with John D. Rockefeller. And it began because their great

fortunes were accompanied by some very difficult public relations problems, specifically around the Homestead steel strike and the Ludlow massacre. And they realized that they needed to demonstrate that their private fortunes were being used for the public good. And if they didn't demonstrate that, that it could really destabilize the whole economic system. Hence, Andrew Carnegie's massive investment in the public library system, which transformed the country.

John Rockefeller's investments in many things, but not in the least, the historically Black colleges and universities really got their start with John D. Rockefeller. So they began a tradition of private philanthropy which has extended to this day and has been tremendously important to this country.

But what's changed in the last few decades, I think it's very difficult, is that really until about the 1980s, there was a sense of that private philanthropy working hand in hand with, not political policy, but sort of a sense of governmental cultural philosophy. So, for example, when Lincoln Center was built, a huge enterprise, that required huge cooperation between the private funders who were putting up most of the money and the city. The city had to declare eminent domain. The funders put up the money. And then who occupied Lincoln Center? The great companies, the Metropolitan Opera, the New York Philharmonic, the New York City Ballet. They had been built up for decades, great artistic companies. And they were the product of kind of cultural consensus about

what was great art in New York City.

So now contrast that with what we have now. We have the great building projects, which are wonderful and do some wonderful work. But The Shed, the Perelman Performing Arts Center, even Little Island don't tend to be the product of private and public partnerships. They tend to be much more private endowed. The work they do tends to be much more done by employees who are programmed. It's become much more siloed and privatized. And the idea of us being able to come together as a culture and say what do we want our culture to be, has become much more fragmented and difficult.

And I think we've got to fight that in a very big way. We've got to turn to an idea, not that we have siloed culture, and this is where one group of people go and this is where another group of people go, but that we somehow are able to talk about what kind of culture do we have in common, do we want to have in common, and how can we fund it in a way so that it's a gift to all the people that can serve as a common uniting force for us. Not as a force for division.

ANDREW KLABER: To this point, Oskar, my understanding is that you've been spending some time down in Washington, D.C. on Capitol Hill with Danai Gurira, one of the Public's trustees, and Jesse Tyler Ferguson, and of course Lin-Manuel Miranda.

OSKAR EUSTIS: Phylicia Rashad, yes, we've had some great advocates down there.

ANDREW KLABER: Can you talk a little bit about your work in advocacy down in Washington to try to enhance the bonds between the private sector and the public sector?

OSKAR EUSTIS: Well, when the pandemic first started there was a small group of friends, three of us, Nataki Garrett, Maria Goyanes, whose worked with the Public for 20 years and is now at Wooly Mammoth in D.C., and myself formed a coalition, the Professional Non-profit Theater Coalition. It's now well over 150 members. We have theaters in every state of the union. We've been meeting for four years.

We were instrumental in getting the government bailout plan known as the Shuttered Venues Operators Grant passed in early 2021 that literally saved thousands of performing arts institutions across the country – the largest infusion of money ever from the federal government to performing arts institutions. But now that money has all been spent and the crisis isn't over.

So we've been lobbying for continued support. We've introduced a bill, we haven't introduced a bill...a bill has been introduced sponsored by a number of senators, including Peter Welch of Vermont, and John Fetterman of Pennsylvania, and Jack Reed

of Rhode Island, a bill in the House, Bonamici of Portland, called the Stage Act, which will provide a huge amount of support for the nonprofit theaters over the next five years.

It has very little chance of passing in this Congress, some chance, but little. But we're trying to shift the Overton window, in a phrase usually used by the Right Wing, but trying to change the discussion. This amount of money, we're asking for a billion dollars a year for the next five years, would amount to approximately 20% of the expenses of every nonprofit theater in the nation.

So you can see it's a massive change in the level of support we're requesting from the federal government. Do we think we'll get that much money? Almost certainly not. We're certainly not going to get it in the short run. But it's really trying to open a conversation and create a discussion about changing the level of support that the nonprofit culture gets. And we hope it works. We need it.

ANDREW KLABER: At the micro level, Oskar, the Public, a nonprofit, has been working hand in hand with the city government and with private philanthropy to undertake a massive renovation of the Delacorte Theater – I think the first time this has really happened in around 60 years. Tell us a little bit about that project, the upgrades you're making, how much it's going to cost, how you're taking an actual changing climate into consideration with this project, and then when the Delacorte will be opening up post-

renovation.

OSKAR EUSTIS: Well, listen, first of all I have to say that the unbelievably difficult task of shepherding a project on what must be the most regulated acres of land in the world in Central Park, has been really led by my partner, Patrick Willingham, who is the Executive Director here, and who has done just a masterful job. It's going to cost us about $80 million for this renovation. We're staying within the same footprint, so technically it's a renovation rather than a new building. We've worked closely with the conservancy, the Central Park Conservancy, a great organization, with the New York City Parks Department. We've had wonderful support from, certainly from the city, from foundations, other philanthropists, but also individuals.

And next summer when we reopen the Delacorte – I am discouraged by my partners from using this language sometimes – but I think of it as a palace for the people. That the people deserve a building this gorgeous that they can go into for free. It's not going to cost them anything. It will be physically gorgeous. It will be the most accessible theater in New York City, 27 wheelchair locations in the best seats in the house.

People with disabilities will be able to work almost any job in the entire theater, from acting to up in the light booth, running the light board. It will be environmentally sound. It will age beautifully. It will be water-tight underneath the stage. Those of you who never

saw underneath the stage at the Delacorte, thank you, because it will seem really scary under there. So it's going to be just beautiful ecologically and in terms of accessibility. Just a beautiful refresh of the Delacorte and it'll stand for another 50 years.

I wish we could affect climate change just by making the Delacorte but I'm afraid we're going to have to work on that on a bunch of different fronts. And the most sophisticated plan that we have right now is looking at what happens if we change to spring and fall seasons at some point in the future. And we can do that. Human beings are adaptable. But it's another plea, this is a great reason to do everything we can to reduce our dependence on fossil fuels so that we can continue to enjoy free Shakespeare in the summer.

ANDREW KLABER: Now, Oskar, my understanding is the Delacorte will be opening up, as you said, summer of 2025, $80 million project. Is all the money raised and you're good to go or what are you still looking to fill in?

OSKAR EUSTIS: Well, I haven't checked but I was assuming that by the end of this phone call, we'd have...(Laughter) The entire campaign is $160 million because we're also raising money for our rehearsal halls across the street, for a very exciting venture which is an endowment called The Fund for Free Shakespeare, a billion endowment fund so that nobody will ever think of charging for free Shakespeare in the Park

because we'll endow the cost of that program forever. And part of the campaign is getting that launched in a very vigorous and robust way. So the whole campaign is about $160 million. We've raised about 130, we have $30 million left to go.

We have a high degree of confidence, but we're not cocky about it, and I don't want you guys to think we're resting on our laurels. So anybody who would like to be part of this venture, which is absolutely about making New York City a better place and putting all of our citizens on a par, making the greatest culture that New York has to offer available for everybody, please don't hesitate to join us. We would love to welcome you.

ANDREW KLABER: Terrific, Oskar. We have a few more questions. I do want to point out to all of those on the call today, if you would like to ask a question, please enter it into the chat. We'd love to bring you into the conversation. I can read your question and post it to Oskar.

Oskar, as you have mentioned, and as I mentioned at the beginning, The Public Theater is kind of the best of the best when it comes to nonprofit regional theater, non-Broadway theater. And you have these two incredible works that you incubated downtown up for a collective 19 Tonys. The Tonys are this coming Sunday, the 16th, on CBS. Tell us a little bit about these two works – Hell's Kitchen and Suffs – and what you find so exciting and relevant about them.

OSKAR EUSTIS: Well, listen, they are classic Public Theater musicals. I'm so proud of them. And, first of all, what might be surprising to people is it takes a long time to develop a major musical. Suffs, it's been about ten years since Shaina Taub started writing it.

ANDREW KLABER: How old was Shaina when she started this project?

OSKAR EUSTIS: She had just turned 25.

ANDREW KLABER: Okay, so for all the fellows and current students, now is the time to get started.

OSKAR EUSTIS: And it's also why stamina is a huge part of the ability to succeed in this field. You just can't ever give up. But actually Hell's Kitchen, we've been working on Hell's Kitchen, rather Alicia's been working on Hell's Kitchen for 13 years. We only joined on for the last six or seven so we're newcomers.

But these projects take an enormous amount of time because musicals are incredibly difficult to get right. They're huge machines. Not like plays, which can spring from one writer's vision. Because you have to integrate the music, the lyrics, the book writing, the choreography, the acting, the staging. Everything has to work together. And not only

work together to tell one story and come to one climax, but then it has to bring an audience of strangers on the same journey at the same time. People can't watch a musical at their own pace. Everybody has to go at the pace of the musical. That's an incredibly demanding thing for an art form. It takes a long time to get that right. Fortunately, I think these are two musicals that really got it right.

And like all of the musicals that come from the Public, they're not little stories. We don't do little domestic stories. This is, on the one hand, Hell's Kitchen is the story of a teenage girl growing up in the west side of Hell's Kitchen in the 1990s with her mother, a single mother in a one-bedroom apartment. But on the other hand, it's about what it means for a young person who doesn't come from means to grow up in New York City and discover herself as an artist, as a woman, and using New York and taking advantage of everything New York has to offer as a way of doing that.

And it's so beautiful to see something that is extremely autobiographical for Alicia, that has music that's both from her catalog and that she wrote, from a global superstar, this is only concerned with the summer when he was 17 years old. We don't have to listen to one of these awful bio-musicals with all the difficulties of being so famous. Oh, my God, I got famous and then look how hard it was. None of that. Just a 17-year-old girl. Everybody can relate to it.

And Suffs, on the other hand, is about this huge dramatic moment in American history when women gained the right to vote. And it follows Alice Paul – Shaina Taub, by the way, wrote the music, the book, the lyrics, and she stars in it. She's amazing. She's nominated in all these categories. She stars in it. And it's about the passage of the 19th Amendment. And we all know that it happened. We all know when we got the vote. But this musical brings us right back to when we didn't know it was going to happen and how hard it was, and what an incredible political fight that was that involved beatings and jailings and hunger strikes and wild internal opposition within the women's movement.

And part of what's so invigorating about it is realizing, oh, this has never been easy. And the struggles that now we take for granted. Yes, we saw some idea of, we saw suffragettes in Mary Poppins, didn't we? They were kind of cute, you know, waving banners, and then they got the vote. It wasn't like that at all. It was thrilling. And Shaina's combination of incredible passion with terrific optimism was just, I mean I think these are two great musicals. And I'm only sorry that only one of them is going to win Best Musical. Both of them deserve it.

ANDREW KLABER: We've seen both shows. They're both incredible. I do have to say about Suffs, it is an emotional show. It is uplifting, but it is tough in that the struggle to pursue a more equitable world, it takes time, and it takes so many people across

generations to reach that kind of achievement. And I only wished, upon seeing Suffs, that my three-year old daughter was a little bit older so I could take her to see the show and we could talk about it. So for any of you who have daughters, or sons, I really encourage you to see Suffs on Broadway. It is terrific.

We are almost at the top of the time. I want to take a question from our audience. Mark asks: Looking at theatrical history, do you see a change in what public audiences want to see?

OSKAR EUSTIS: It's really interesting. The real answer to that is the change that happens both for us and I'd say really throughout history is who gets to be in the audience. And, for example, in Elizabethan England Shakespeare started writing for the theater at a specific moment when suddenly it was the most democratic audience that had existed in the western theater for 2000 years. The last time it was that democratic it was the Greeks in Athens.

And so a really simple reason, which is that in order to solve the immense civil war and difficulties between Catholics and Protestants, Queen Elizabeth put forth the ___ Compromise, which not only said you didn't have to talk about religion on stage, it forbid any person from talking about religion on stage. So it's not like...you weren't allowed to talk about the Bible, you weren't allowed to talk about religion. And you had to talk about

other subjects.

And at the same moment, the Renaissance and the Industrial Revolution was just starting, the Mercantile Revolution, just starting so cities are taking off. So suddenly, Shakespeare's company is a commercial enterprise. They're trying to make money off the theater. And they've got this theater and they're performing for illiterate groundlings, Oxford and Cambridge graduates, business owners, and the Queen all at the same time.

And so this guy who is a great poet, we've read the sonnets, he's a poet, has to write shows that will appeal to all those people at once. And so what he has to do in order to do that, is he has to show all those people what they have in common with each other. Because I don't know about you, but I was taught in high school that, okay, the funny parts of Shakespeare were for the common people, and the poetic parts were for the educated people. And if you ever go to a play, that's crazy. You can't have an audience turn off for ten minutes so the other part of the audience can enjoy themselves. You have to take the audience through that experience together so they become an audience.

So Shakespeare was literally giving England a unified identity. They would walk into the theater feeling like Englishmen, and that is what creates the greatest theater. And so for

me, when we manage to make something like Hamilton, which seems to cut through class lines, cut through racial lines, cut through geographic lines, cut through age lines, you know, five-year olds were memorizing within weeks of it coming out. It was crazy. We know we've got something that actually is changing the way America looks at itself. And there's no greater thrill than that.

ANDREW KLABER: My last question, which is really a two-parter, Oskar, firstly if people are interested in supporting this kind of art, how can they do that? And secondly, with the Delacorte dark for the renovation this summer, and I partially know the answer to this because I was at Hudson Yards last week watching Comedy of Errors, but if people want to see Shakespeare in the Park this summer, where's it happening?

OSKAR EUSTIS: We have a beautiful, brilliant bilingual production of Comedy of Errors, which our mobile unit is touring around the city in all five boroughs for the month of June. You can find all of its locations in the Public's website with the greatest of ease, as Andrew said. It's wonderful. We played for a week at Bryant Park, at the public library. We're in Hudson Yards. We're going to be going again to all five boroughs. It is a delight and a wonder.

We're also showing movies at ten different locations of our previous Shakespeare in the Park. We're trying to see if people want to watch the big Shakespeare movies outside

this summer too. If they like that, we'll keep doing that once we get the Delacorte open. And you can support us by coming to see our shows and contributions are fully tax-deductible. And not only that, we have evidence that it makes people happier to give money away. And we'd be delighted to make you happier.

ANDREW KLABER: Well, with that Barbara, let's turn it back to you.

PRESIDENT BARBARA VAN ALLEN: Well, thank you both, Oskar and Andrew. What a fun conversation, and real eye-opener to the arts post-Covid and the challenges, and nonprofits generally, which we of course can relate to. So thank you for that great conversation.

We have a few more events this month before we pause for the summer. Next up, on Thursday, June 13th, we have a Signature Luncheon. We'll be honoring Secretary Janet Yellen with the Peter G. Peterson Leadership Excellence Award. That's a very special event for us. And we hope any members or guests that would like to, get tickets soon. We're going to end the month hosting Strauss Zelnick. He's the Chair and CEO of Take-Two Interactive. That will be Monday, June 17th. And that will be followed by, also actually at the end of the month, Lisa Cook, who is a Governor at the Federal Reserve down in Washington, D.C., and she'll join us also for a luncheon June, the 25th.

As a reminder for members that might not be aware, when the presidential election begins to heat up even further, I guess in the sense of the conventions this summer, upon their completion, we'll be inviting both of the major party nominees to speak. So keep your eye on our calendar for those types of events, which we hope to host in the fall.

And, of course, we always like to take a moment to recognize those of our 376 members of the Centennial Society joining us today as their contributions continue to be the financial backbone of support for the Club and all that we do. So thank you for attending today. We look forward to seeing you again soon. And again, thanks so much, Oskar and Andrew.