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Julieanna Richardson
Founder and President
The HistoryMakers

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Webinar

Moderator: Paula DiPerna
Author and Special Advisor to CDP

Introduction

President Barbara Van Allen

Good afternoon and welcome to the 758th 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 stands as the leading platform for discussions of social, economic, and political issues. We've been doing this for more than a century, and we've been fortunate enough to host over 1,000 prominent guest speakers establishing a tradition of excellence that continues up through and including today.

I want to extend a warm welcome to students who are joining us virtually from Fordham University, Rutgers University, as well as members of our largest-ever diverse Class of 2024 Fellows – a select group of rising, next-gen business thought leaders. And we actually have about 87 that are from the New York Metro Area and then eight around the United States with one in Beijing.

We're honored to welcome Julieanna Richardson as part of our Equity and Inclusion programming. As you know, in 2020, the Club launched its E&I programming with support from our corporate partners – Mastercard, PayPal, S&P Global, Taconic Capital and others. And Julieanna is here today as the Founder and President of The

HistoryMakers. I personally was lucky enough to see the 60 Minute segment that you're going to get a glimpse of in a little bit and was so excited that immediately she went down on our list of folks we wanted to host.

Julieanna has a diverse background – both theater, television production, and the cable television industry. And that's created pretty much a unique path to founding the largest effort to record African American experiences since the WPA Slave Narratives of the 1930s. Founded in 2000, The HistoryMakers is a national 501(c)(3) nonprofit educational institution headquartered in Chicago, committed to preserving, developing, and providing easy access to internationally-recognized archival collection of thousands of African American video oral histories.

A graduate of Harvard Law School, Julieanna graduated from Brandeis University with a double major in Theater Arts and American Studies, where she did extensive oral history interviews on the Harlem Renaissance and Langston Hughes. She worked as a corporate lawyer at the Chicago law firm of Jenner & Block prior to serving in the early 1980s as a Cable Administrator for the City of Chicago's Office of Cable Communications.

Julieanna sits on the Honors Council of Lawyers for the Creative Arts, Simmons University Dean's Advisory Council of the Gwen Ifill College of Media, Arts, and

Humanities, and the James Madison University's Flowerings Advisory Council. She's been awarded Honorary Doctorates from Howard University, Dominican University, and Brandeis University.

In 2014, *Black Enterprise* magazine awarded Julieanna with a Legacy Award, which is its highest recognition of women's achievement. The same year, she was profiled in *American Masters: The Boomer List*, a PBS documentary and exhibition at the Newseum in Washington, D.C.

She's a 2021 recipient of the Chicago History Museum's John Hope Franklin Making History Award, which celebrates prominent Chicagoans who have made the city a better place. Published in July of 2022, her TedTalk "The Mission to Safeguard Black History in the United States" is viewable on YouTube.

The format today will begin with a two-minute video provided by Julieanna followed by a conversation with Paula DiPerna. Paula is an ECNY Member and author and Special Advisor to CDP, and we are certainly honored to have her today as our moderator. In addition, we're going to use the chat box for this conversation, and you can enter any questions you might have directly into the chat box for their consideration. And I'll jump in and use those, time permitting. Without further ado, please enjoy this video, after which we'll jump right into the conversation. So give us a second to get that video up.

Thank you.

Video Presentation – 60 Minute Segment with Julieanna Richardson

Interviewer: You had not been taught anything about Black American history in school?

Julieanna Richardson: Nothing. But I'm not the only one.

Interviewer: No, I wasn't either.

Julieanna Richardson: It's a common story.

Students: From maybe kindergarten to sixth grade, we heard just MLK, Rosa Parks, Malcolm X, the same people. Madam C.J. Walker. The same people.

Interviewer: At a time when we're having a national discussion about how Black history fits into the American mosaic, we discovered that many stories of Black achievement are slipping away, going unpreserved for future generations. A nonpartisan, nonprofit organization called The HistoryMakers is hoping to change that by creating an expansive digital archive of first-person accounts. Founder Julieanna Richardson told us she's determined to document the Black experience in America one story at a time.

Julieanna Richardson: They're Americans' missing stories, and American history won't be complete without them.

Voice-Over: For over 20 years, The HistoryMakers has been collecting the first-person accounts of African Americans, both known and unknown who have made significant contributions to history in everything from science to art, education, business, sports, and beyond. Hear their stories in their own words.

Quote: "This is almost just like going into the Pro Football Hall of Fame. This is big for me."

Voice-Over: So far we've recorded over 12,000 hours of untold oral history and collected thousands of photographs, documents, and archival collections that would have been lost. Preserved now forever in the Library of Congress. But there is still so much left to capture and time is not on our side. Help us rescue and preserve a more complete picture of American history to enrich education for generations to come.

Quote: "It's a lot easier to actually see what we went through and how we persevered through it. And it just shows how strong we are."

Voice-Over: Join us in this important mission today.

To learn more, visit TheHistoryMakers.org.

Conversation with Julieanna Richardson

PAULA DI PERNA: Wow! What an achievement! Julieanna, it's so good to see you. And, Barbara, thank you for that wonderful introduction. And I'm just going to jump right in. I'm so honored to be moderator. Julieanna and I go back quite a ways and she'll explain how. But Julieanna, my question, you know, this is now the largest collection of these kinds of narratives, the record of African American achievement in the country. And I dare say, probably in the world.

And when you and I met some 20 years ago, it was just a little spark of an idea. And I remember you came to see me and I was President of the Joyce Foundation, I thought, wow, this woman is going to light up the world. Not only for African Americans but for me too. And just, I wonder if you can sort of speak to how did you go – you have such a diverse background in the fullest sense of the word – how did you go from that idea and your training to what we've just seen?

JULIEANNA RICHARDSON: Well, thank you, Paula, for making all this happen. I very much appreciate this opportunity. I would say that, you know, there are ideas and then there are manifestations of ideas. It's been a 24-year journey. And frankly, the audience

should know that you gave us some of our first funding. We really appreciate that because we're now, you know, \$36 million later, that it cost us to create the collection. But, you know, it started at my dining room table, but there have been people who've helped along the way. And I think that we wouldn't have had the collection that we have if people had not sat to tell their stories.

It was very important that we combine state-of-the-art technology with traditional oral history. That came as a result of the involvement of Carnegie Mellon. And we've had now a 22-year history with them where they've supported and created this digital archive that we'll be talking about. But that was important that people to be able to see what, you know, the twinkle in someone's eye. But we have actually, the first year in Chicago we did 70 interviews and now we've grown to almost 3,700 interviews recorded now in 451 cities and towns across the United States. It's a marvelous collection.

It was very important that we have a permanent repository. The Library of Congress stepped forward in that way. They're very excited to have it because now in one place are the stories of the formerly enslaved and the stories of the descendants of the formerly enslaved. So we always had 15 different categories that we record in – business, law, music, entertainment, sports. And in many instances we're the largest recording of Black people in those areas.

PAULA DI PERNA: So, can you, and I remember being in a very wonderful event in the Library of Congress connected to The HistoryMakers. It was so powerful because obviously that is such an important part of our infrastructure in the United States – cultural and historical.

Can you sort of speak to how does, well, I guess there are, I know there are criteria for what determines a history maker, how you go through the process of selecting people, and then literally how do you get the interviews done? They're very highly professional, and they're really lively. You know, you really bring the people to life – or rather they are alive but they're sort of vibrant and very, very honest in what they say. Can you speak a little bit to that process, where you start, how people are selected, and how do you finalize the product?

JULIEANNA RICHARDSON: Well, when we started we had gathered a group of scholars with some funding that we had from the National Endowment for the Humanities, a small grant in the year 2000. But now we have 16 different categories of both practitioners and scholars in different areas. And during Covid, it was really important to us because we were able to start re-vetting and vetting less so we can see where we had missing pieces of the history.

We're a very serious archive. I have to say that. We take our research very seriously.

When we're doing interviews, we have outlines that are anywhere from 30 to 40, 50 pages in length about someone's life. We do what are called life oral histories. You talked about people being animated. In many ways, we're taking people back to a point of memory. And so the collection is really very rich about the communities that raised these people up and also their careers.

I want to say another thing about this is that I often talk about the collection as being one of identity and identity formation. And it's a story that was, what was told in 60 Minutes, I did not know my history, and it seemed like everybody in my class knew theirs. And that feeling of not knowing sort of stayed with me. What I've learned recently, though, is that our nation's libraries and museums for the most part are lacking the Black experience, and that resonates out through society.

And I really feel that in some respects, both the White community and the Black community have an active and unintended complicity with each other. Namely, because of the taboo issue of slavery. Black people don't want to be ashamed. I was ashamed at that time of my enslaved ancestors. I am no longer. And then the White community doesn't want to feel, be made to feel guilty. And these are some of the things that we see resonating in society right now with legislation that we see being passed. And different states, really 18 states have passed anti-CRT laws.

But the thing is, the collection has nothing to do about guilt or shame. It's these wonderfully rich, human stories that we all stand to learn a great deal about. And I remember Professor Howard Wactlar at Carnegie Mellon, the reason that he adopted us was that he said that we could be a leader in other lost American stories. And so that's where I see the opportunity here. Women are not even well-recorded in our society. And so we have a lot of work to do. And what I've been speaking to, you can't have a melting pot unless you have all the parts to melt and all the ingredients in the pot.

PAULA DI PERNA: And, you know, going back to that animation that all the interviews contain, and they're also so really important for research. And, you know, illumination, closing the gaps, bringing new things forward. And just before we get into how people use and access the archive, I remember in my own case, you know, I have a lot of experience in climate change. And then I read about the Tyler Prize going to someone named Dr. Warren Washington. And I thought, oh, I wonder who he is.

And it turns out he's a history maker. He's advised six presidents on climate change. He was the first African American to work on climate modeling in the Navy. He was in the Navy, and he was asked to combine his training in physics and weather forecasting, meteorology, with climate because the Navy was concerned about climate, its effects on shipping and their naval operations.

So here he was, a pioneer of climate modeling, an advisor to six presidents, the winner of the Tyler Prize, which, by the way, he shared with Al Gore, the Science Prize by Barack Obama, and I, Miss Climate Change, had never heard of him. So, one, my gap, but also I could go back and look at the interview and fill in my gaps for something I wanted to write, but also my mental gaps.

And so I wonder if you could speak to how, well, one – one of the operating, part of the operating model and the financial model for the nonprofit is subscriptions, institutional use – and I wonder if you could speak to the scope and the reach of how the archive actually is activated in the minds of people, especially students, because we just heard from Barbara how many students are on this call?

JULIEANNA RICHARDSON: Yes, I'm so, Paula, this is exactly, you know, where we are as an organization, I'm so pleased with our progress. You sit on our board and you've seen the growth in the collection. But seven years ago, we had no subscribing institutions, and a lot of our revenue came in through event funding. But now we have over a million. But what's more important is the reach because we went from zero seven years ago to now 211 subscribing institutions. I think we have, that can be brought up, but we're totally excited about the reach and that people are coming to us and it's being used in the classroom.

For those on the East Coast, New York, we see that we have Cornell and Columbia and CUNY and Pratt and Skidmore and Vassar, and Wagner. And so we're excited about that. We also are, we're in the whole state of Virginia. We're really pleased about that. And then we also are in public libraries, Alaska, Allegheny, New York. Our teachers in New York are rocking it. They're going to set the stage for what we're going to be doing in the classroom, and if people could be on our sessions with our teachers. One day someone had gone in and found Shakespeare references, and just beautiful things for students to use and complement. So that was what it's all about is education, from K-12 to higher education to lifelong learners.

And then we have museums in there – the Getty Museum and the National Underground Freedom Center, and we hope some of the Smithsonian. I saw someone asking a question about the Smithsonian.

PAULA DI PERNA: Yes, it's a pillar of American history now, the collection, especially as there's more and more discussion about American history. And I mean even employees, you know, employees like to know about their forebears, and just diversity in the fullest sense of the word, it seems to me. I wonder if you could also, we'll slightly pivot now to the sort of technological sort of aspects of this, I mean, what does, in general for the field of archival creation, but particularly for what you're trying to do, which is catch up with time.

There's not only people who you want to make sure their stories are captured, but there's a whole new generation of leadership that's being developed every single day. And so staying ahead of that and catching up with that is a big job. So how do technologies, digitalization and so on, how does that kind of help? And are you drawing on that? And how does that work with your mission?

JULIEANNA RICHARDSON: Okay, so a couple of things. First of all, Howard Wactlar, who I referenced as our godfather, was part of the team that did a lot of the work with voice recognition and what we know as the tenants of AI. And I recently spoke about Black AI. So technology was always a part of the underpinnings of our organization. We have underneath a lot of databases, a lot of meta data that can be ported to technology, whether it's virtual reality or anything, as a way of giving access to the collection.

The thing that I want to reference about digitization, so the whole collection has been digitized. It was given to the Library of Congress fully digitized, in the world of high definition. And so I see this chart here, we have a video oral history that shows an example of our databases. And now in a lot of instances we have funding both from the Ford Foundation, the Mellon Foundation, the Robert David Lion Gardiner Foundation, which is a unique digitization-focused foundation out of New York, out of Long Island. They have funded. And so we're taking certain of our history makers and digitizing their collections. We're serving as their digital repository.

So Eartha Kitt was referenced, and so we're serving as her digital repository, Ursula Burns's digital repository...I'm forgetting right now, but we're serving as digital repositories for other people that have large collections that would have been lost had we not gotten to them. I started to be very concerned about, not just the interviews themselves but the documentary evidence that people take through their lives, that those were being thrown into the garbage, were being actually lost. So that's what we're focused on right now.

And so we've processed 18 collections so far, but this year is going to be a big year and there'll be another 58 collections of our history makers that we will be taking care of. Ed Lewis is another one, Susan Taylor, both of *Essence* magazine, we're serving as their digital repository. And I could make an announcement, actually we're going to be serving as the digital repository for Frank Thomas, who was the first Black head of the Ford Foundation. So we're really excited.

So I think that there are a lot of things that are possible in this world, but we feel actually that we're in a race against time because, Paula, if we don't do the work that we're doing, we're going to lose the 20th century. And with the Black experience, if you lose the 20th century, that is really catastrophic. And I want to also emphasize, because we have a business audience, that we're very focused, we have the largest recording of Blacks in business.

And it's interesting, you know, I was thinking back, because we used to produce this program, *An Evening With*, our focus was business. And I think of our Board Chair, Toni Bush, would focus me on that. But we have, you know, we started with Ursula Burns, then we did Vernon Jordan, and then Ken Chenault, were the people that we did in business. But if you look at Dick Parsons or Earl Graves who started *Black Enterprise*, we've done a whole variety, Debra Lee, you know, on the female side of things. But we have the largest recording.

And I say that that's really critical because if you go to the, the major exhibit on industry is at the Smithsonian Museum of American History, and they only had two references on Black people. One was an enslaved person bent over and the other was a 1950s advertising, on a car, on a vehicle. So there will be a lot of things more that we'll do. We actually produced a program called *Boss* that traced the history that was a major, first PBS special on the history of Blacks in business going back to the Freedman's Bank and going forward.

So I think that there's a lot of exciting things that we can do. And it's really important because, you know, we keep talking about business as the next rising for Black people, but Black people have been involved in business since the very beginning.

PAULA DI PERNA: Well, to that point, and I just was going to come back to this. You

know, I just came from Atlanta and was around the Martin Luther King Center, and I take very much to heart what the kid said in the clip. There are so many Black people who have achieved things in this country against every single odd that could have been put in front of a human being. And I was walking up and down Auburn Avenue, and of course, the Tulsa Riots. We understand Black wealth and Black business more because it was broken apart, than how it was put together. So before we leave the topic of business makers, I wonder if you could speak, I mean I think I understand you recently interviewed the new chair, head of the New York Stock Exchange.

JULIEANNA RICHARDSON: Sharon Bowen.

PAULA DI PERNA: It's important for the audience to understand that what The HistoryMakers does is not just the bios of people, which you could just read. It goes back and talks to them – what made them, what were they up against, with this elegant integration, so to speak, of the struggle with achievement. And I wonder if you could speak a little bit about that with regard to some of the business personalities, but in general, as a theme. Because I like very much what you've said. It's not about guilt and it's not about shame. And yet, there's this constant story of struggle, and so can you highlight a few interviews or people that you think, particularly in business...

JULIEANNA RICHARDSON: I'd like to start a little bit earlier than that, just a little bit

earlier. And I would like, we did, of course this is going back before we ever existed, there's James Horton, who is one of the first people we know about business. And he's a wealthy sales merchant in the 1700s. He actually financed William Lloyd Garrison, who was a famous abolitionist, his newspaper called *The Emancipator*.

There are all these stories that go on. I mean I've been fascinated with Harvard Business School because their first graduates are coming from Atlanta but they're in 1914, and I think they have one box of one of their graduates there. But the people, you know, where we start picking up are in the 1970s with the beginning of *Black Enterprise* magazine. That's what we know as the modern business community.

Though, there's now stories coming out of the 1930s that Pepsi Cola was the first company to have an integrated sales force, and I think someone is working on a documentary about that.

But the things that, you know, I look at, we have all kinds – both from the entrepreneurial side and the corporate side. You take someone, like Earl Graves used to say – and I want to tout this – here in Chicago, that there were no Black business people like the Black business people out of Chicago. Because you have Johnson Publishing, you have Johnson Products. And I want to give a shout-out to Johnson Products because they, George Johnson, he founded the company in his basement. By

the 1970s, they were the first company to open, a Black company, to open on the American Stock Exchange. They're making \$40 million in revenue. Chicago is such a racially stratified place and this large concentration of Black dollars, that a lot of things come out of Chicago.

And then you talk about, you know, I think about John Rogers, who is a leader right now, not only in Chicago but nationally, in the business community. He'll tell you that George Johnson and others that he grew up around, as mentors, but his father teaches him when he's a young boy about how to select stocks. That's their weekend activity. And then John Rogers creates Mellody Hobson, I mean we could go on and on through that.

There's also, you know, I look at Earl Graves, who actually was working on Bobby Kennedy's staff, just fresh out of the military. And he dies, and that sort of spins him out and he goes back to the Caribbean and comes back and starts this newsletter that becomes *Black Enterprise*, and so to see that. And then all the people, you know, when you look at modern-day Black business and a lot of the wealth that was created, succession is still being an issue in our community. Because you look at the hair care companies and now they're not, virtually almost, there are a few left, but we actually interviewed almost all the founders of the hair care companies that created wealth.

I think about, you know, I think about Dick Parsons. And he's really almost, he's young when his career takes off. He starts as a lawyer, head of Dime Savings Bank, and then is head of Time-Warner. And then I think also of Ken Frasier and Ken Chenault. I mean Ken Chenault is the, almost the largest serving CEO, and he does a marvelous job. I mean when you look at what he did at American Express, bar none, Black or White. And then Ken Frasier, and I have to, they both are Harvard Law School lawyers. They're not even coming out of the business school, but you look and see how did they rise to that part of corporate America.

PAULA DI PERNA: You mentioned Ursula Burns, you are now the repository of another first, another pioneer.

JULIEANNA RICHARDSON: That's right. And I have to give a shout-out to Ursula because Ursula was born very poor, very, very poor. But she gets and rises up through the ranks and becomes CEO of Xerox. And then she has gifted us money to actually increase the representation of women. So I can't thank you, you know, I think when you look at the Black business story, which is comparable to the White business story, but there's always a very strong civic component to it. But there's just a huge amount, and I think a lot that people will be able to learn out of the collection. The collection will be used in many, many ways.

We had the Kunhardts out of New York who do a lot of work for HBO use the collection for their documentary on Barack Obama. We have a long interview of him when he was a state senator. So there's not a lot of material out of the collection in that time period. And so there's a lot of use coming out of the collection. Anacostia Museum just took a recording of ours of Peggy Cooper Cafritz, who was very strong collector. And they were begging us because they needed it and were very thankful that we had her interview that they could make part of the exhibit.

PAULA DI PERNA: So, you know, one of the things that, back to who is a history maker, I think it's very important for the audience to understand the part I also love too, what is the intricacies of the stories as they are told by people? And these are people who are not, you know, theatrical people. Many of them are not famous. I mean what's very, very interesting about the collection to me is that many of the leaders are not famous. You know, we live in a world where fame seems to equate with leadership. If you're not famous, you're not important.

Whereas, what I think one of the beautiful aspects of the collection is that there were so many important achievements led by Black Americans, contributed by African Americans that we don't know about because the people were not famous. They were kind of left out, not kind of, were left out of the path to telling their story. And so you've not only rescued the stories for them because people want to see themselves, but

you've rescued the stories for everybody else.

And I think the intricacies of those stories for the whole world, you know, Black people, White people, all people, all identities, is so important because we like to see ourselves, but we also need to see others. We need to be sensitive to the intricacies of other people's stories. And diversity in the fullest sense of the word, diversity of innovation, of experimentation, of thought. You know, diversity of thought, which comes from diversity of experience, that's the key for innovation and progress I would say.

So I'll get off my soap box, but return to you – not that you're on a soap box – but having coming through this journey now and having built it from scratch, with friends, with support, but still it's been your passion and you've kept it alive for all these years, and I know that technology has helped and funders have helped, and you can always use more of them. But we're heading now, I think, you say, we're heading into the 25th anniversary almost, of the creation of The HistoryMakers. Time is running out in a certain way. The country is in a bit of reflection certainly on identity and what diversity and inclusion actually means. So in the context of today, what's your dream? Where do you want to go with HistoryMakers? What's your overriding ambition for this collection and its application, its use?

JULIEANNA RICHARDSON: My dream is that we will be the digital repository for the

Black experience and that our content will be relevant for the child who is not yet born. That's my dream. And the other dream and, you know, I tend to be very reflective these days because I don't think that, you know, myself included, and a lot of the people that we've interviewed, who in many ways are all Type A personalities and have had these prodigious careers even if they are not well known and celebrities, but they've been very strong contributors to society.

I don't think we thought that we would see the days that we see right now. And there's, you know, great concern about how we move forward, and what even their lives stood for in many ways. And so I pray that the repository will act almost like a Golden Bible that can be resorted to. And it's interesting too, because I always envision it to be inter-generational. And it's really marvelous when you see young people in there and the grandkids are actually coming. But the kids are taking, you know, like they didn't know this about this part of town or where they lived or this part of their city. They're finding people that they may even know in there or being influenced by people that they don't even know or careers that they didn't know.

And I was thinking about why does this need to have the support of the business community and why is this important, at a time when not only Black history is under attack but the humanities are under attack.

And I'm a bit, I have to be a believer in the humanities. I'm a former recovering lawyer, you know, and that's who mainly goes to law school, if you have background, whether it's history of anthropology or sociology. But I worry about, you know, in the absence of the humanities and not having a civil and learned community, an educated community, what we will have as a society if we don't have that aspect. And so I think it's really, really...and a literate society too because you have to have a literate society to have a voting, educated voting population.

And so I worry about those things. And when I look at the business community, I really think, like why should this be of interest to anyone who is part of The Economic Club of New York? I think it's important because we have to, there's a very important part of, you recognize people who have made a difference in society and are contributors, and there's still a lot of learning that has to be done about the Black experience to know that our contributors are not just in the few numbers, but they're actually in the hundreds and the thousands.

And that value, and this is what, you know, I talked about in 60 Minutes, that it's really important in our United States that we show that we have documentary evidence of our contributions. And in that, then the pot will start to melt because there is the acknowledgment of those contributions and the things that we learn about ourselves and society. And the American experiment, which I would never, I mean this is my

home, and I will never think about leaving. And I just want our community acknowledged for what they've contributed, and in that way, we'll be a better society.

And so that's what I think is important.

And I think business, without civic engagement, you know, when you look at the size of society, they always were civically engaged. And that, I think, is really important as we move forward as a society and all the things that are being presented to us at this rapid pace that we're experiencing everything right now.

PAULA DI PERNA: Well, it's been such a tremendous contribution, and history is the cornerstone of literacy. So, Barbara, I think we've come to the point of possibly there's some audience questions. I'd love to take them. I'm sure Julieanna...

PRESIDENT BARBARA VAN ALLEN: Yes, one of our members, Jeff Schoenfeld, asked a very good question. And that is, how, if at all, is the collection integrated with the Museum of African American History?

JULIEANNA RICHARDSON: Well, right now, we've talked about partnerships. That hasn't happened in that way, but we have been working with the museum, with content being used out of the collection for some of their exhibits. And what I want to tell Jeff is that, or anyone listening, that we want to explore that more, but we also, I want people

to understand that archives preserve the content that museums can display in their collection, so they go hand in hand.

PRESIDENT BARBARA VAN ALLEN: And then I had a question. This happens to me all the time. The Economic Club of New York has also had thousands of interviews, nothing like the in-depth work that you've done, and people will say what's your favorite? So I'm going to put you on the spot and ask you, what's your favorite of all the 3,700 interviews? And maybe there are two or three.

JULIEANNA RICHARDSON: I'm going to give a couple of those. I always sort of point to one of my first favorites as Katherine Dunham, who created Black dance in this country, and I had come to New York to interview her. The Belafontes had put her up in their assisted care living area. And there were her dancers there. But this is a woman who took a troop of 40 dancers around the world with no foundation funding or anything. And I just found her to be completely intriguing as a person who had done that. Lloyds of London had insured her legs for \$25,000 when she would star in Cabin in the Sky.

I also, you know, I haven't spoken of Frank Thomas's interview, but I found him to be, first of all, he did not come willingly. He came because Vernon had come before him. And their partnership was, here are these two dark-skinned men, powerful friendship, both on the board of the Whitney Foundation. I just found them to be, you know, both of

them, different backgrounds. Vernon, Southern. Frank, Brooklyn. And Frank had to navigate his way through people throwing, through gang territory in Brooklyn, to make his way through. And so you find, like when you get into these people's stories the amazing things that they sort of tell you about themselves.

And I often also tell the story about, this was one of my first interviews and it was when we were trying to balance both well-known and unsung. And I was going to interview a man called Colonel Thompson, who was one of the original Tuskegee Airmen. And he had prepared for us for four days, and I felt sort of guilty because I was thinking why are we going to interview Colonel Thompson? Well, I sat down and he told me, he said, had we heard of the Golden Thirteen? I said I never heard of the Golden Thirteen. He said, well, they were the Navy's version of Tuskegee Airmen. There are four left living in the country, and one lives upstairs and he wants to talk to you also. It was at that point I knew it was a case of discovery.

And that story caught the attention of General Powell, because he also then educated me about the Montford Point Marines, who were the Marines version of the Tuskegee Airmen. So we need to get around to understanding that there were forces and they were not all the Tuskegee Airmen, but there were also the Montford Point Marines and the Golden Thirteen that integrated the U.S. forces. So there are lots and lots of stories. Thank you for the opportunity.

PRESIDENT BARBARA VAN ALLEN: Oh, my gosh, Julieanna, that was wonderful, and Paula, a wonderful job walking us through that. I recommend, for those that haven't, to watch the entire segment, 60 Minute segment. So again, thank you both.

This is the time where I always talk about the upcoming agenda. And we do have something new and big on the agenda for the Club. First, we do, on Monday, have Garry Kasparov joining us for a luncheon, Monday, the 6th. And then Ed Yardeni is going to join us on the 21st, the economist, and that will be a webinar. And then Glenn Hubbard, we're very fortunate, Glenn and Larry Summers, we usually have a couple of times a year. So you can see we have them coming up. Oops, I don't want to skip over John Williams, our Chairman of the Club, and obviously he was quite busy yesterday as Chair of the New York Fed with the FOMC meetings.

And then this is the new addition, June 13th, the Secretary of the Treasury, Janet Yellen, will be joining us. And she will be awarded the Peter G. Peterson Leadership Excellence Award. So that will be a big event for us. On June 17th, we have the CEO of Take-Two Interactive, the gaming company, Strauss Zelnick, joining us. And then Lisa Cook, who has spoken here at the Club before actually as part of our Equity and Inclusion series. And she, of course, now is a Member of the Federal Reserve Board of Governors down in Washington. And that's June 25th. So there's plenty there. And I hope everyone will take advantage of these upcoming events. And as always, we will be inviting the nominees coming out of the conventions this summer, and hopefully we'll get them

both. So stay tuned on that. And again, our website keeps all these things up to date.

And then finally, as we always do, we want to thank our members of the Centennial Society for joining us today as their financial contributions help to make our programming possible. So thank you everyone for attending, and we look forward to seeing you again. And again, Julieanna and Paula, just wonderful. Thank you so much.