

Affidavit of Patrick Henry Flynn, President of the Palm Beach Theater Guild, Inc.

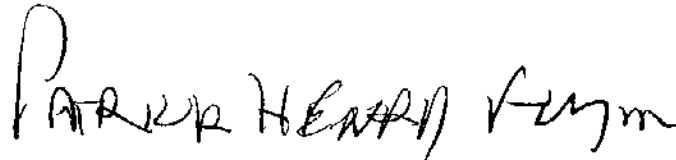
My name is Patrick Henry Flynn, I am President of the Palm Beach Theater Guild, Inc., a 501(c)(3) corporation has a mailing address of P.O. 667, Palm Beach, FL 33480, and physical address 2600 North Flagler Drive, #106, West Palm Beach, FL 33407. I state and depose of my own personal knowledge the following:

1. The Royal Poinciana Playhouse ceased operating as a theater of the performing arts in the spring of 2004. Clear Channel did not renew their lease because they were getting out of the theater owning and leasing and acquiring larger venues, such as amphitheatres, to suit their new business model.
2. The Palm Beach Theater Guild was incorporated in March 2005, with the mission to both restore and operate the Royal Poinciana Playhouse as a regional subscription based theater.
3. Since March 2005, I have repeatedly requested a lease or an agreement to lease from Sidney Spiegel as Trustee, and from people he leased the playhouse to; namely Peter Cohen (Dawsco PB) and Sterling Palm Beach (Brian Kosoy). Neither Spiegel nor these other entities and/or persons would agree to lease the playhouse.
4. On the contrary Spiegel has allowed and encouraged a demolition by neglect of the theater building. In fact, one of his former employees, Cynthia B. Lotz gave me a statement (attached), that she was director of commercial leasing for Sidney Spiegel, and that a major theatrical organization tried to lease the premises; and Spiegel upkeep of the premises was negligent.

5. Evans Hail, the artistic director Cape Cod Playhouse, told me that he had tried to lease the premises in 2006 but was told by Spiegel that he was going to develop the site with condominiums. Haile also confirmed that Clear Channel did not renew their lease because of their changed business model.

6. The Palm Beach Theater Guild, Inc. has six hundred members, who primarily reside in the town of Palm Beach. We have a board of directors, an advisory board, and a committee of stars. Our stationery is attached as well as the introduction, dedication, and cover of a new book, "Memories for the Future: A History of Palm Beach's Landmarked Royal Poinciana Playhouse."

7. In five years Sidney Spiegel—and his leasers—has never dealt with the Palm Beach Theater Guild in good faith. At present there is pending before the Landmarks Preservation Commission and application to demolish the Royal Poinciana Playhouse and other Landmarked structures at Royal Poinciana Plaza.



Patrick Henry Flynn
President, Palm Beach Theater Guild

State of Florida, County of Palm Beach

The above name Patrick Henry Flynn appeared before me and took oath that the foregoing affidavit was truthful to the best of his knowledge and/or information this 4th day of February, 2010.



Notary Public



SPATM 5/17

Affidavit of Cynthia B. Lotz

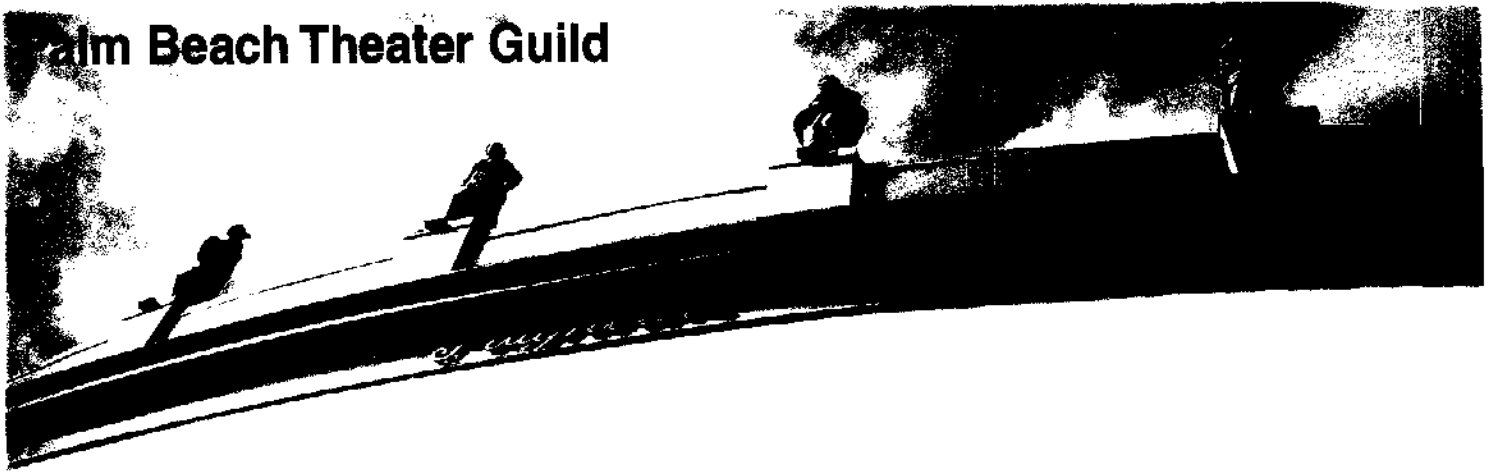
My name is Cynthia B. Lotz. I am a resident of 233 Lakeland Drive West Palm Beach with a mailing address of PO Box 2024 Palm Beach, FL. I am a professional real-estate manager (credentials attached). And I hereby depose and state the following:

- 1) In April of 2006, I became Director of Commercial Leasing for properties held and owned by Sidney Spiegel as Trustee.
- 2) One of the properties for which I was director of leasing was the Royal Poinciana Plaza.
- 3) While I was working as director of leasing for Mr. Spiegel, a major theatrical organization offered to rent the theater for the season.
- 4) I repeatedly tried to secure the theater because there was a leak in the roof and the rain was pouring through to the stage area. I was not allowed to secure the building.

Sworn and subscribed before me this 14th day of April 2009.


Cynthia B. Lotz

Palm Beach Theater Guild



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Honorary Trustees

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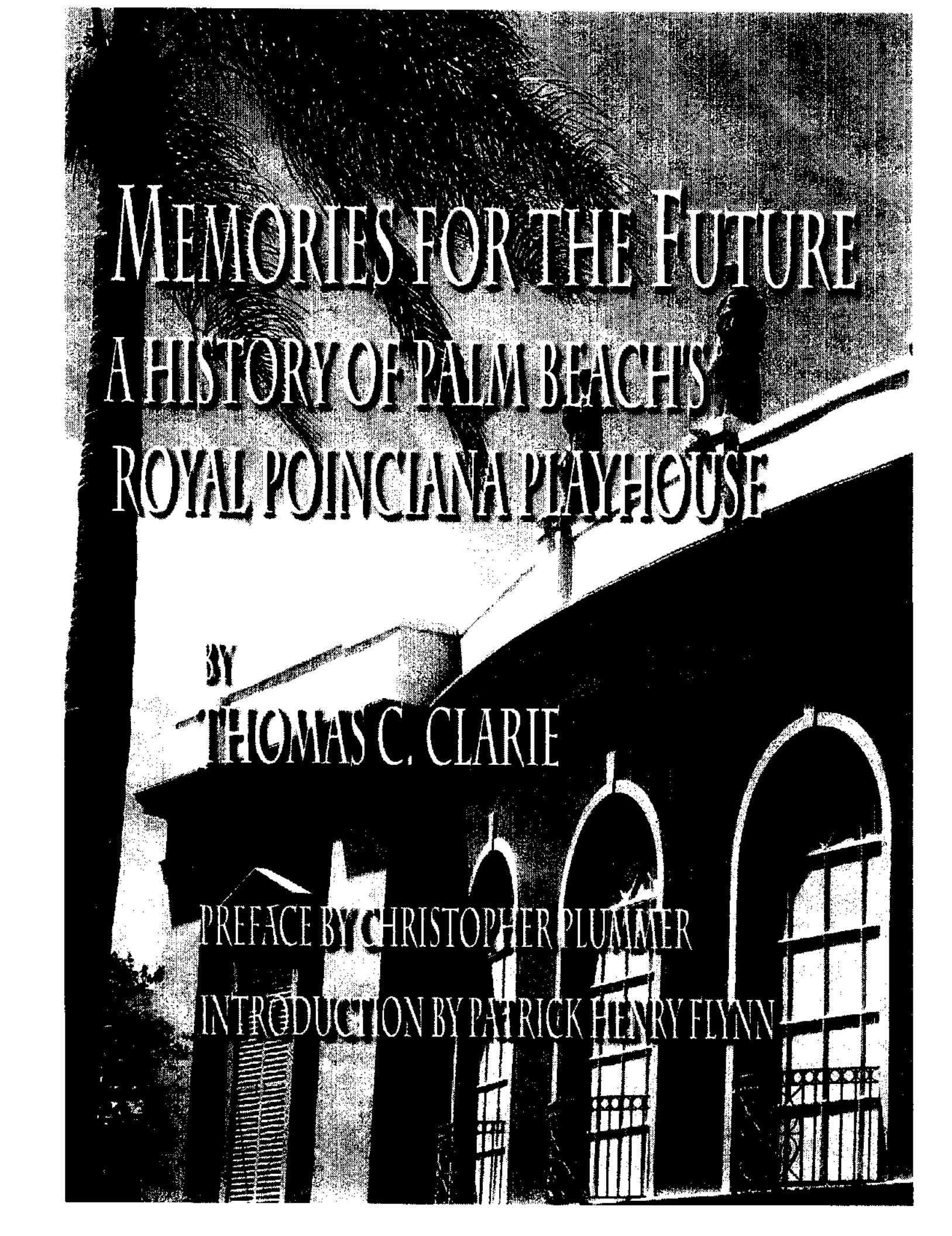
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Lory Volk
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Committee of Stars

Edward Albee
Elizabeth Ashley
Carol Channing
Arlene Dahl
Elizabeth Franz
Tammy Grimes
Julie Harris
Sally Anne Howes
Dina Merrill
Robert Osborne
Christopher Plummer

"Let me say at once, that demolishing a building that is dedicated to the Arts and the cultural enhancement of a community is tantamount to kicking a hole in a Rembrandt or a Leonardo da Vinci. It is simply a case of greed masquerading as progress. For many a pleasurable year, I have been a spectator and a performer at the Royal Poinciana Playhouse and I hold it very close to my heart. It has been a beacon in our midst—a light we must cherish. This beautiful little theatre, which has become part of our history—we must not let go."

— Christopher Plummer



MEMORIES FOR THE FUTURE
A HISTORY OF PALM BEACH'S
ROYAL POINCIANA PLAYHOUSE

BY

THOMAS C. CLARIE

PREFACE BY CHRISTOPHER PLUMMER

INTRODUCTION BY PATRICK HENRY FLYNN

Introduction to Memories for the Future-A History of Palm Beach's Royal Poinciana Playhouse

Over a period of five years, the Palm Beach Theater Guild (which I serve as President) has tried to obtain an agreement to lease the Royal Poinciana Playhouse. We and others—with Broadway producing experience and more substantial balance sheets—have been systematically thwarted. If the present owners succeed in their demolition-by-neglect of this theater, this book will serve a dual purpose. It will not only justly condemn the theater's neglectful owners to infamy, but also continually remind Palm Beach and Palm Beach County of a cultural, social, community, artistic and architectural treasure lost on account of a failure of public will, or gained by public resolve. Ultimately the historic Royal Poinciana Playhouse will be a significant marker of what we truly value, either affirming or denying the Palm Beach “brand”—as a fashionable and cultured, international, world-class resort.

Concentrating on the performance history this book, nonetheless brings us to threshold of how attending the theater as an event resonated with the social fabric of Palm Beach. It was essentially a café society. Bluebloods from other sections of the country were newly arrived in Palm Beach. New money enjoyed a level playing field with old wealth. That “field” was attached to the theater, and known as the Celebrity Room. The focal point was a mural—a 45 feet long by 30 feet wide trompe l'oeil fresco by Robert Bushnell called “Venetian Festival”. The ceiling mural depicts international stars of the stage and screen along with local Palm Beach celebrities such as John and Jane Volk, Frank Hale, and Lilly Pulitzer. The architect of the theater's wife, Jane Volk, is also holding Treasure McTreasure—her favorite Siamese cat. Diners held menus with reflective covers. They would look down at their menu and see the glittering luminaries in the mural peering down on them—an insightful glimpse into the folkways of Palm Beach.

Everyone from an otherwise balkanized, clubby and clique-ish society was welcome at the theater. Opening night audiences came in black ties, as much to show off their jewels, couture and glamour, as to

see the current production. Whether you were a busboy or a billionaire, for the price of a ticket you could participate in the Palm Beach dream of having finally arrived. Despite the shutting of the Poinciana Playhouse for the last six years by its owners, the contribution of the theater to Palm Beach's liveliness and sense of "equality"—or "equal opportunity" social advancement—endures to this day. To get together, show off, raise funds for capital projects, and restoration and operating deficits of the theater, we simply need our place—our Playhouse—back.

There has been a hardy, resourceful band of people, who have tenaciously clung to a new vision of the Poinciana Playhouse, to return to its past glory. The key to the Palm Beach Theater Guild's business plan is two-fold: Growing a base of subscribers with successful shows that allow us to have longer (2 ½-3 week) runs, a reliable schedule of programming (producing rather than booking in what is available) and projectable revenue and expenses. The new business model is to change the mid-size Playhouse from a touring facility (which books in shows like the nearby 2300 seat Kravis Center) to a producing regional theater that also houses dance, concerts, light opera, the occasional Broadway tryout, and co-productions of musicals and plays with other regional theaters. Stars will come again Palm Beach. The economics of the 850 seat Playhouse will allow unique programming which will serve a general audience with a much different fare than is produced in a large music hall (Kravis) or in smaller (250-300 seat) theaters.

The Palm Beach Theater Guild is struggling against the third developer to attempt to demolish the theater and build condominiums. The Guild has been in forefront of getting the Royal Poinciana Playhouse designated, and voted upon as a town historical landmark. This took three years. The theater is also subject to a 1979 use covenant which specifies the Playhouse shall be used as a theater and that there can be no new buildings on Royal Poinciana Plaza. The Guild has been diligent in trying to make the developer—as well as the Town Council—keep the covenant. We have overcome our biggest liability—apathy, in the face of an army of well-financed shiny suits; who delusionally proclaim that the trade-off—of daily enjoyment for 800 persons in a landmarked, restored, historical theater for 30 condos—is a "win-win" situation.

Credit that Poinciana Playhouse may still be standing goes to the Trustees who have served the Palm Beach Theater Guild, and certain Members of the Guild Advisory Board, who have also contributed their treasure and their talent. We especially salute our former Trustee Dina Merrill. She headlined our first benefit and could have packed the venue reading the telephone book rather than scenes from "The Importance of Being Earnest." Her accomplishments as an actor, and social elegance and beauty combined in the pursuit of dramatic arts, make Dina a person to emulate in Palm Beach. Close behind—the Theater Guild's leading man—is actor (and trustee) Christopher Plummer. His career very active, Chris is nevertheless committed to our cause; and he finds time to "be there" for Palm Beach Theater Guild, selflessly lending his presence, compassion, caring, and wisdom to the group. Lastly but hardly least, actor and Guild Committee of Stars chair Sally Ann Howes has been an inspiration to the Palm Beach Theater Guild. From bringing the cast of Cameron McIntosh's production of "My Fair Lady" (in which she was appearing) to the Flagler Museum, for an enchanting and exuberant "Save The Playhouse Cabaret," to her loving encouragement during many trials and tribulations of trying to save the jewel box, Volk-designed theater, she has been a bright shining anchor to windward for us all.

Please peruse the list of your friends, neighbors and acquaintances, and fellow citizens, who have served the Palm Beach Theater Guild, in the hope that the town will find the political will to definitely say no to developers who would demolish our history, culture, and viable landmarked theater to benefit a small, self-serving idea (condominiums). Need I say more except to thank the Trustees and Advisory Board members of the Palm Beach Theater for good and faithful service. To these stalwart people—with a special thanks to Tom Clarie and the National Trust for Historic Preservation, this book is dedicated.

Patrick Henry Flynn
December, 2009

Dedication

Dina Merrill, Christopher Plummer, Sally Ann Howes

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Ethel Steindl♦Ellis J. Parker♦Christopher Plummer♦Amanda Schumacher♦
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Carol Channing♦Arlenc Dahl♦Julie Harris♦George Grizzard*♦Robert Osborne♦
Elizabeth Franz♦Dina Merrill

*No longer with us