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— POST —

July 2023

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Fran Drescher

Mission: Cancer Schmancer

By Jessica Mackin-Cipro



Photo by Rafael Ortega

Fran Drescher, the two-time Emmy and Golden Globe nominee who has been a beloved household name for decades due to her role as Fran Fine on “The Nanny,” will host her Master Class Health Summit for the first time on the East Coast at The Ross School on July 29. Proceeds from the summit benefit her nonprofit organization Cancer Schmancer.

The summit’s focus this year is on why chronic disease is a modern-day epidemic. The event brings together renowned doctors and medical experts from across the globe who work on the cutting-edge of wellness in areas as diverse as cancer, Lyme disease, and holistic medicine. Experts include Kristine Gedroic, Dr. Gerry Curatola, and Antonio Jimenez, among

other special guests.

“Let’s not get cancer in the first place. How’s that for a cure?” said Drescher. “I began thinking early detection was the most important thing. Catch it on arrival, 95 percent survival.”

Where medicine has traditionally treated symptoms after a person gets sick, Drescher and her guests explore the root causes of illness such as lifestyle and toxic exposure and provide strategies to eliminate and reduce them.

The Cancer Schmancer Movement is a three-pronged organization dedicated to prevention, early detection, and policy change. It all started when Drescher wrote the bestselling book, “Cancer Schmancer.”

“In it I shared my story to help others with things I learned the hard way,” she said. A uterine cancer survivor, Drescher started Cancer Schmancer to shift the nation’s focus from just searching for a cure to helping people reduce their risk of getting cancer in the first place. It was on the book tour that she realized the book was only the beginning of what would become her life’s mission.

By leveraging her fame, she was able to empower people to take control of their health. “How you live equals how you feel,” she said.

“Reducing your risk of disease depends entirely on how toxic and carcinogen free your life is,” she said. “As a survivor and a thriver for 23 years now, I have turned my pain into purpose, and lemons into

lemonade, with Cancer Schmancer and our commitment to educate, motivate, and activate people into taking control of their bodies.”

The summit will offer an uplifting day where guests leave with a game plan to improve their health and the health of their family. It started with her event in Los Angeles, which she is now bringing to the Hamptons for the first time after much urging by members and supporters, including Hamptons residents Evan Sachs and medical advisory board member Dr. Gerry Curatola.

Of her upcoming trip to the East End, Drescher said, “I’ve been visiting this beautiful part of New York since the Barefoot Contessa, Ina Garten, actually worked in the shop!”

“I am long overdue to return and very much looking forward to bringing my passion and life’s mission Cancer Schmancer and our health summit program to the beautiful Hamptons,” she continued.

Fran’s role on “The Nanny” was beloved by many, and the show will mark its 30th year anniversary this year. Since its premiere in 1993, “The Nanny” has never been off the air, the reruns in continuous rotation on different channels worldwide. “From day one we knew we caught lightning in a bottle. And for a kid from Queens to succeed in such a difficult industry is so rare that I have nothing but gratitude,” said Drescher.

“The best thing about ‘The Nanny’ is the doors it opens for me to be able to speak on the issues that matter most to me like Cancer Schmancer’s Detox Your Home program,” she said.

Visit CancerSchmancer.org.



Photo by Jocy Carman



Ethel Scull and Andy Warhol in front of "Ethel Scull 36 Times," his first commissioned portrait. Photo courtesy Jonathan Scull

The Sculls Were No Angels

The Patron Saints, And Sinners, Of Pop Art

By Bridget LeRoy

This story's got it all: sex and drugs, the biggest names and defining moments of the modern art world, and a house in the Hamptons.

Robert and Ethel Scull were paparazzi material at its most unhinged. Known as Bob and Spike, they were one of New York's most incendiary power couples of the 1960s. And now their son, Jonathan, along with author and childhood friend Amy Penn, are looking to bring the story to the big (or little) screen.

When the couple inherited Ethel's father's prosperous taxi cab company, they grew it to become the uber-successful Scull's Angels, a bespoke cab company used by the city's hoi polloi. They then had the means to begin buying up works by the most famous artists of the abstract expressionist and the budding minimalist and pop art movements — with names like de Kooning, Rothko, Rauschenberg, Warhol — and became, through a foundation, artist benefactors and acquaintances.

In fact, Andy Warhol created "Ethel Scull 36 Times," a work now on display at the Whitney, and George Segal immortalized the couple in plaster, including a pair of Ethel's Courrèges boots. An attractive blonde born into wealth, often the darling of *Women's Wear Daily*, she personified the fun of New York fashion, wearing Halston and other name designers, including a bullet belt looped through suede hotpants. Her hairdresser was the one and only Kenneth who coiffed Jackie Kennedy Onassis and other celebrities.

Of Bob Scull, Tom Wolfe wrote, in "The Pump House Gang," "He amassed a collection of pop art

and op art and primary art, in fact, everything since abstract expressionism, that is actually better than the Museum of Modern Art's in that area."

The 1973 Sotheby's auction of part of the Sculls' collection — the first single private seller auction of American art — solidified the couple's notorious standing. "Art collectors paid a total of \$2,242,900 — a record for contemporary American works for 50 paintings, sculptures, and constructions by artists of the New York School, owned by taxi-fleet owner Robert C. Scull, at an auction last night that possessed as much decorum as post-game activities at Shea Stadium," sniffed Fred Feretti of the *New York Times*.

Spike wore a custom-made Halston dress highlighted by the Scull's Angels emblem. Bob was in a coat and tie and a beard that he refused to surrender, even for an Alfred Leslie portrait that spanned years in the making. The gavel banged non-stop during the one-hour auction, which set records for still-living artists, some of whom were in the room. Rauschenberg sported an attitude of fury and got into a shoving match with Robert Scull, who had purchased a piece from the artist for \$900 and sold it that night for \$85,000.

But as their fame and fortune grew, so did their addictions, their infidelities, their battles. The Sculls hosted ostentatious parties, rubbed shoulders with celebrities and socialites, and flourished in the limelight. But when home alone, whether on Fifth Avenue or Georgica Road, the carefully cultivated façade faded into ugly skirmishes and drug-addled hysteria.

According to Jonathan, Bob nonchalantly introduced his sons to

his many lovers, as if this was the norm. Meantime, a furious Ethel would load up on prescription drugs, and weep to her sons about her marriage. Not to be left out, Bob's paranoia and mood swings grew, thanks to massive quantities of cocaine.

The drugs spelled the end of Bob and Spike's spectacular rise and highlighted their crash into an unforgiving fall. Bob kept his mouth closed, but Spike made everything public, blackening his name everywhere. She couldn't handle the breakup, and raging dementia soon overcame her. She insisted that the people below her apartment were flashing photos of Bob onto the opposite building and sending her electric shocks through the floor. She sprayed all the windows with oven cleaner and covered the vent grills. Her increasing paranoid, delusional madness was fed by her addictions to Percocet and Valium.

"Art both made and destroyed them," said Jonathan Scull. The couple feuded publicly and spectacularly over their collection before, during, and after their 1975 divorce. Bob died in 1986; Ethel in 2001.

Jonathan Scull and Amy Penn (who worked as an usher at the infamous auction) took time to tell us more.

Jonathan, how long has this been brewing for you as a story that needs telling and why?

Always? Is always good for you? This is a deep, dark 50-year-old brew formed by finding some distance and humor regarding the events about which I write. The story itself, on the face of it, is nearly unbelievable.

Give me some examples.

My father turned me and my youngest brother Adam on to LSD. Insisted, actually. My middle brother was already taking it. Bob couldn't roll joints, so my brother and I rolled up 25 or 30 at a time for us all.

While I worked with him at the taxi garage, he tried to convince me that it was better for me to know his mistresses "rather than some stranger." He'd drive into the taxi garage on Monday mornings with the woman who would eventually become his second wife, and tell me to gas up the Jaguar. Earlier, he'd asked one of his East Village photographer girlfriends to shoot my brother Stephen's bar mitzvah at the 21 Club. She did,

using a fisheye lens, so that everyone looked like they were extras from a Fellini film, especially Aunt Lillian next to Rosenquist, Warhol, and Aunt Sophie. You may be sure my mother was apoplectic at the results.

Another time, in East Hampton, my father sat with an open door in his big Rolls Royce. I ran between Ethel and Bob delivering messages; he wanted to confess, she didn't want to hear it. I took drugs to kill the pain of being between them again. Valium and Percocet were my favorites, my mother's preferred drugs as well. I wanted to help, but had no way of affecting the storms that inevitably rolled over all of us. It reminds me of a line from "Blazing Saddles": "Mongo only pawn in game of life."

Bob had this suit, brown with yellow dots. He was in his admiring-sharply dressed pimps on Broadway phase and talking about it. Each pocket contained a different drug like grass, hash, LSD, and speed. Did Ethel object? No, I suppose she was too busy being a fashion doyenne at the height of their social status.

The art world kissed his ring and prominent socialites asked my mother where she'd had her hair done.

Art made and destroyed them. It took over 10 years and destroyed every living thing in its path to decide who got how much of the collection.

People were, of course, jealous as hell. Everyone wanted to be Bob and Spike. Ethel couldn't stop going to the press after he left her, everyone was kept up to date and our life was an embarrassing open book. I took more drugs.

One night the phone rang while I was entertaining a girlfriend. It was my father breathing like a bull. "Jonathan, you'd better come over, we had a big fight, your mother is on the floor." Ethel lay on the floor of the foyer sobbing miserably. Bob stood over her in his bathrobe breathing heavily as before. I escorted her to her bedroom; they had separate rooms by then. I looked at Bob, he said nothing, just gave me this penetrating look. I left thinking what a fool I was to be involved in their mad, wild behavior. What can I say, I was a nice Jewish boy in the family business and tried to do the right thing.

Bridget, this is an epic tale; the rise, the fall, and the utter destruction of an infamous family. Never believe the way something looks,

no matter how shiny, it's what's behind the curtain that counts.

Tell me some of your memories of the house at Georgica Road in East Hampton.

It began smoothly — we went to East Hampton, no matter the season. The home was a beautiful design by architect Paul Lester Wiener, very modern. It was open, airy, had lots of light, perfect for displaying art. I had my own room, there was a cook, I had friends and played tennis. Everyone wanted to visit, they had parties, but Bob preferred to get stoned, drive to the nursery and look at succulents of which he had a first-class collection. Spike hated "gazers" as she put it, and would chase strangers back down the driveway with a broom.

There were several parties nonetheless, with artists like Larry Poons driving his Porsche 908 racer, Andy Warhol and his gang, the Oldenburg brothers, Leo Castelli, other gallery owners and collectors, and yet more artists tumbling about. Another notorious get-together was for Women's Lib. Writer and political activist Gloria Steinem attended a party in 1970. Betty Friedan gave a speech and lesbian activist Jill Johnston of the *Village Voice* pulled off her clothes and dove into the pool. "I always say if you have a pool, you have a pool," Ethel told the *Times*. My brothers and I were vastly amused.

Nothing lasts forever. As Bob and Spike's relationship turned toxic, we all suffered.

Amy, how did you get involved with this project and what are your memories of the East End?

I met the Scull family sometime in the '60s. We both lived on Georgica Road in East Hampton.

This was a time for new role models, bicycles with foot brakes, and the explosively seductive art, writing, civil and women's liberties. Then there was the smell of cut grass on the way to the beach.

At heart, I always wanted to be an abstract expressionist. Imagine smushing all that paint around, throwing in a cigarette stub, and getting recognized for it.

My parents gave me my first grown-up present for my tenth birthday, and a very East Hampton one at that: a James Brooks oil on paper, wishing me well in adult hues of reds and blues.

I loved East Hampton at that artistic and unpretentious time. I still dream of playing in the Artists and Writers softball game. I can hit a mean softball, but then there's the catching.

Our East Hampton rituals were simple: go to Main Beach on our bikes, which we never locked, Sam's Pizza or Lyon's for Chinese food and Marley's for newspapers and magazines. Main Beach had its own snack bar, "Roney's," with perfect lobster rolls at doable prices. When my father had a massive heart attack playing tennis, one of his first visitors at Southampton Hospital was Roney.

The Sculls were friends of my parents, their sons were buddies of mine and my brother's. In the summer of 1970, I was a father's helper to a wonderful two-year-old boy in Sagaponack. Betty Friedan was in our group home. She was looking for a fabulous house for a party in honor of Gloria Steinem. I suggested the Sculls' house with all the wowza of Pop and Op of their art collection, and the driveway that scrolled to the back. That driveway. I introduced Betty Friedan et al to the Sculls and the party began.

Years later, I would approach Jonathan, asking him to write his family's memoirs. Their tale needed to be told.

I've lived in many beautiful places, but have never experienced the scent and lure of newly cut East Hampton grass elsewhere, twirling from a lawnmower, and flowing with the innocence and joy of the '60s. I still miss it.

The Sculls home in East Hampton is now Onna House, a sanctuary with a mission to create visibility and appreciation for the work of women artists and designers. Jonathan, how do you think your parents would feel about this new use of their home?

I'm not sure how my mother would take it, she was extremely possessive and territorial. I'm certain my father would appreciate that it was being used to emphasize women in art and might even agree there's still not enough women's art on the planet. That's been an issue since my parents' time and evidently it still is.

Interested investors can contact Jonathan Scull at jscull@scullcommunications.com.

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Katia Pryce

DanceBody CEO Talks Pregnancy

By Nicole Teitler

Movement empowers us in different ways at different ages and stages of life. No one understands that better than the founder and CEO of DanceBody Katia Pryce.

DanceBody LIVE Pre and Postnatal workouts online were freshly launched on Mother's Day of this year. We got down to baby business — she's due on August 19th! — with Katia.

You've had pregnancy workouts before.

We had to run 70 videos that live in our DanceBody LIVE Pre and Postnatal category. Our trainers Dani and Maeve would organize how they'd work out when they were pregnant. It's organized by trimester, which is pretty unique as I found out with prenatal workouts. No one really organizes them that way.

But this launch is different. Now you've got a baby bump yourself!

I've been doing this for 10 years. Going through this, I have a better sense of what people need during that time. I filmed 30 videos myself and I've noticed that things really do change from trimester to trimester. Unless you've gone through it yourself, personally in your body, it really does feel different. So I've taken the time to refresh it. It's helpful for people to have some guidance.

What are the changes you've noticed from trimester to trimester?

In the first trimester, you're probably super nauseous or fatigued. Even if you're in really great shape you're likely not working out to your full capabilities. Then in your second trimester, it's like you are back. At least that's my experience. Then, by the third, you might have energy but your body feels

so much more limited. And no matter what workout you've been doing you need to modify it.

How about postnatal?

The fourth trimester is very under-represented in the fitness world. No one talks about postnatal, or postpartum. One of my trainers, Maeve, has been through that and is going through that journey. It's not just trainers who guess what it's like. It's real trainers going through and understanding how it feels during the process.

What's the biggest lesson you've learned about your body during pregnancy?

It has been a very humbling experience, overall. You have theories about how you might feel during pregnancy, then there's what actually happens. I'm very grateful to feel very good about my pregnancy. To continue moving and continue my lifestyle, for the most part. I'm experiencing it the way I experience my life: an object in motion stays in motion. I've had to amend my workouts. I definitely have not been able to keep the same workout schedule, at all.

Has it changed the way you view your body?

Very specifically, it brought up body image. I thought I dealt with that in the past and didn't need to deal with that anymore. But my body image didn't change in the past 10 years because I've been very consistent. But, all of a sudden, when you're pregnant, you're no longer in control of what's going on in your body. You have to roll with it.

What's your advice for pregnant women on the move?

A woman's gut instinct is strong. When you are pregnant it's even stronger. I hope that women honor



their feelings and gut intuition. At the end of the day, you will know when something's wrong. You will feel it. As long as you're connected to your body, you're paying attention, and you're listening you'll be okay.

Can anyone work out during pregnancy?

No one's going to tell you to start exercising when you're pregnant but I think most people should exercise while they're pregnant. You will combat most of the negatives

that come along with pregnancy if you can continue to keep your body in movement. Energy begets energy. If you aren't doing anything that produces energy you'll probably lose energy. A good rule of thumb is whatever you were doing three months before pregnancy, consistently, you can do it during pregnancy. Typically, unless you are high-risk or unless your doctor says otherwise. Always consult your healthcare provider. Don't try and be in your best shape during pregnancy. You want to

keep some modicum of structure and movement in your life. You'll sleep better. You'll have reduced aches and pains. You definitely won't feel as anxious or depressed.

DanceBody evolves with you (DanceBody Bride, DanceBody Pregnancy). What's next?

Lifting a heavier weight and doing low-impact cardio. We already have classes that cater to that. The new 8-pound hex weight is huge.

Our Sculpt+ classes are the most popular classes on the schedule. People want a heavier weight. They want to move a little slower. It's a great building block class. Dance cardio is fun but it alone does not a healthy body make. You have to make sure that you're still doing functional training and strength-building on top of it.

Keep moving this summer and check out all DanceBody is up to in the Hamptons, New York City, and beyond at dancebody.com.

James Lane

POST

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Editor's Note

Welcome to our July issue. Summer is officially here and we wish all of our readers beautiful summer days and nights on this magical slice of Earth where we find ourselves.

Sit back, relax, and enjoy this copy of James Lane Post and the stories we bring you.

Within our five sections you'll find a variety of subjects to enjoy — real estate, arts, dining, design and style, and a special section dedicated to the upcoming Hamptons Fine Art Fair.

Jessica Mackin-Cipro
Editor-in-Chief,
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Photo by Michael Lawrence

Marya Martin

Talks Bridgehampton Chamber Music Festival's 40th Summer

By Jessica Mackin-Cipro

Bridgehampton Chamber Music Festival, Long Island's longest-running classical music festival, celebrates its 40th summer season. The group will mark the milestone with 11 concerts, taking place from July 16 to August 13, that showcase a theme of "Beethoven as Innovator" alongside six of the festival's favorite works from four decades of commissioning new music, with pieces by Elizabeth Brown, Kenji Bunch, Eric Ewazen, Bruce MacCombie, Kevin Puts, and Ned Rorem.

We spoke with festival founder and artistic director Marya Martin to learn more.

Tell us about your background as a musician.

I had a fairly normal childhood in New Zealand, and started piano lessons at age six. When at age 10 I began studying the flute, I simply fell in love with it, and practiced very hard throughout my teen years — I wanted to be a flutist. I went to college in New Zealand, then

the Yale School of Music, and then the Paris Conservatoire, where I studied with Jean-Pierre Rampal, the artist responsible for the widespread popularity of the flute in our time. In fact, there was a period when I would work with Rampal during the week and fly to Switzerland on the weekend for lessons with James Galway — the other flute superstar!

After winning a number of competitions in Europe and the U.S., I was able to get management, performed debut concerts in New York, Los Angeles, Washington — and then started playing everywhere I could. Such is the life of a solo musician, if you're lucky.

What inspired you to start the Bridgehampton Chamber Music Festival?

I used to travel every summer to perform at music festivals all over the world. One summer, I met a lovely man who I ended up marrying — my husband, Ken Davidson. He was renting a house in

Bridgehampton, and, faced with my being away for 12 weeks, he said, "what would you think if we started a music festival out here?" While I loved the idea, putting together a festival myself wasn't something I had the bandwidth for at the time, so Ken really started it — he took great joy in jumpstarting the project, and ran it himself for the first couple of years. And he is still by my side, sure as the rising sun.

That first year, we just did two concerts. At the time, the Bridgehampton Presbyterian Church — it's been our home since the beginning — wouldn't allow us to charge admission, so we just accepted donations. We had no idea who, if anyone, would come. I'll never forget — we were warming up backstage, and Ken came in and said, "You have to see this." There was a line out the door and down the street of people waiting to get in.

We knew then that we had something. Many of the people we talked to about our plans told us that people in the Hamptons just wanted to go to cocktail parties, but Ken and I believed — and we were right.

Tell us about this season's BCMF and what guests can expect.

First and foremost, I want to offer our audiences a relaxed, convivial experience. I hope that no one will think a classical concert will be overwhelming or mystifying — I always talk to the audience, and all the artists and I are committed to communicating our enjoyment of the music we play. This is our 40th festival, and we decided to spend time with the great Beethoven, a name everyone thinks of as synonymous with the whole art form — but we want to highlight what an in-

novator he was, and we have programmed works that are not played all the time but are real gems that audiences will love.

We are also celebrating the festival's history of new music by bringing back six works that we have commissioned, alongside the Beethoven, Mozart, and Brahms, so our audiences will experience a wonderful mixture. There are those who approach contemporary music with trepidation, but I think our audiences have come to trust that the music we bring to them is not dense or difficult, and they have responded with real enthusiasm. For instance, Eric Ewazen's "Bridgehampton Suite" is a piece that we asked him to write to honor the Mozart 250th anniversary, and it takes its inspiration from Mozart's gorgeous D Major Flute Quartet. And we will be playing one of the three pieces we commissioned from the great Ned Rorem, who passed away last year — we wanted to honor him.

What are a few memorable BCMF experiences over the years?

Among the highlights of my festival experiences have been the wonderful collaborations with Alan Alda. We have done several "composer portrait" concerts, focusing on the lives of Mozart, Schumann, and others. Alan writes the script, based on the composer's own letters and using his words, and this brings the music to life in a completely different way. It can be incredibly poignant and moving! Unfortunately, we couldn't work it out to have one of these this year, but we are hoping to include one in next year's festival.

Another major highlight every year is our Wm. Brian Litle concert (named after a beloved late BCMF board member). The

Channing Sculpture Garden is a simply unique space, with the beautiful sculptures by Walter Channing, and we have wonderful wine from Channing Daughters, and music under a big tent — it's very relaxed and festive at the same time. This year's program has woven into it some songs that people will know — "Hallelujah" by Leonard Cohen, and songs by Aaron Copland; we call it an "American Adventure."

Talk a little about the expansion of Bridgehampton Chamber Music to a year round program.

We are so fortunate that we had been going from strength to strength with each festival, with near-capacity audiences — and they told us, "We need you in the rest of the year." So, we launched a spring series in 2015 with two concerts, which expanded to three, and even with the pandemic pause, we created a fall series in 2021. And they've almost all sold out. The concerts have very much a community feeling — the audiences love that they don't have to wait for summer for what we offer.

What's next for Bridgehampton Chamber Music?

Right now, I'm focused on making this summer the best one we've had! But I can say that the coming fall and spring series are already set, and we are working on next summer's programs. I don't want to say too much about that yet. Having reached this four-decade mark, we feel we have really come of age as an institution — in the best possible way, meaning that our roots are solid. Our focus is on making sure we will have the ability to continue to deliver wonderful music in the best ways — actually, that has always been our goal; I can't think of a better one.

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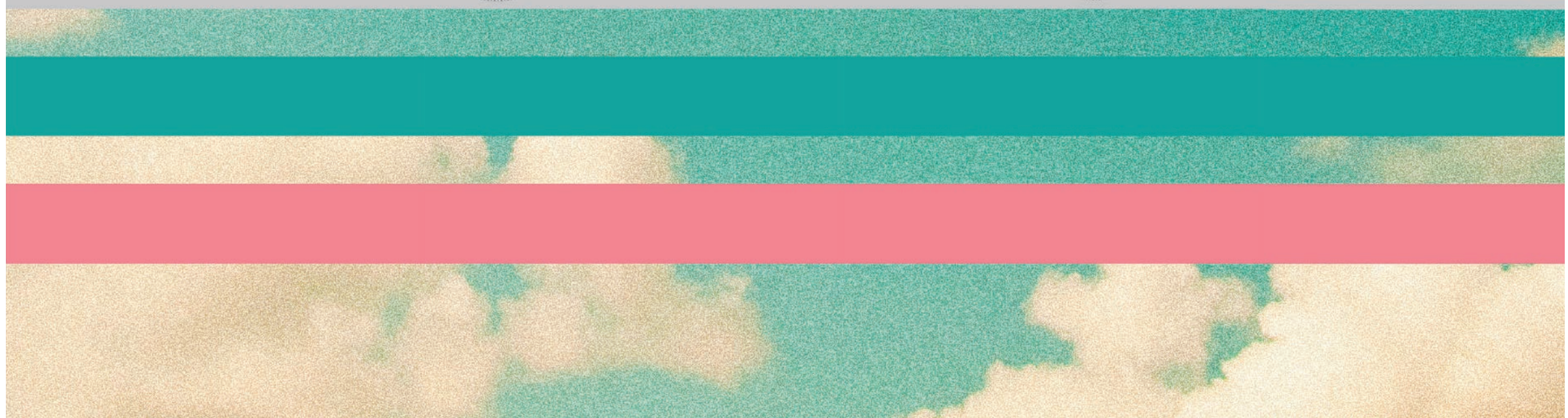


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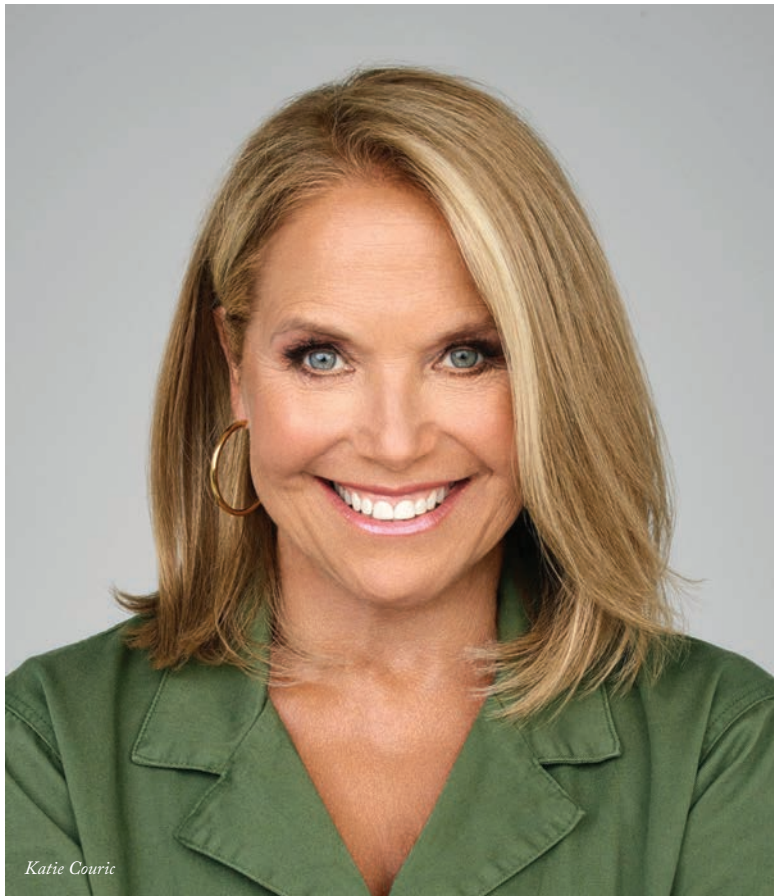
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SUMMER
EVENTS





Bobbi Brown. Photo by Ben Ritter



Katie Couric



Renee Cox

Coming Up On The East End

The Quogue Wildlife Refuge presents its 15th annual Wild Night For Wildlife Summer Gala on Saturday, July 15, on the grounds of the wildlife sanctuary. The gala will feature hors d'oeuvres, local wine and beer, cocktails, and live music by Noiz.

There will be live and silent auctions, and a chance to visit with the resident animals up close.

Guild Hall in East Hampton will open its newly renovated galleries on Sunday, July 2, featuring a solo exhibition by artist Renee Cox, organized by independent curator

Monique Long. "Renee Cox: A Proof of Being" is a selection of the artist's most well-known and celebrated photographs from 1993 to the present.

On July 15, The Church in Sag Harbor presents a live podcast recording of "She Pivots" featuring entrepreneur and cosmetics mogul Bobbi Brown interviewed by Emily Tisch Sussman. Bobbi is a sought-after makeup artist whose signature natural beauty aesthetic revolutionized the beauty industry. Host Emily Tisch Sussman is a women's empowerment and family policy advocate, and contributing editor to Marie Claire Magazine.

It's become a summer tradition not to be missed — the annual lecture and luncheon benefitting the East Hampton Emergency Department. On Thursday, July 13, Jill Davis, Kate Davis, Hollis Forbes, Liz Lange and Mary Margaret Trousdale will co-chair

the annual Lecture & Luncheon Fundraiser at Maidstone Club to support the new Stony Brook Medicine East Hampton Emergency Department. This year's guest speaker will be media maven Katie Couric, who will take part in a Q&A moderated by writer and editor Martha McCully.

The South Fork Natural History Museum and Nature Center will host its 34th annual summer gala on Saturday, July 29. The event will honor acclaimed conservationists Yvon Chouinard and family, Dan and Rae Emmett and family, Patagonia, Annette Sabin, and Basil Seggos.

The Southampton Fresh Air Home will celebrate Independence Day with its 36th Annual American Picnic with Fireworks by Grucci on Friday, June 30, in Southampton. Highlights include a delicious picnic buffet, live music, a silent disco, carts filled with

popcorn, cotton candy, ice cream and other all-American treats, arts and crafts, and carnival booths with games and prizes on the grounds of an ocean-front estate.

The annual Hetrick-Martin Institute's School's Out benefit supporting LGBTQIA+ youth will take place on Saturday, July 15, in Water Mill. The annual cocktail party raises money to ensure that Hetrick-Martin Institute's young people have the resources they need through the summer months when schools are closed, and resources are scarce.

On Friday, July 14, and Saturday, July 15, the Parrish Art Museum celebrates its 125th Anniversary year with Midsummer Magic. The annual celebration comprises two highly anticipated events. The weekend features the Midsummer Dance with beats by br0nz3_g0dd3ss and special performance by Narcissister on Friday; and the

Midsummer Dinner on Saturday with cocktails, seated dinner, live auction, and dancing with DJ M.O.S.

"the BODY: The Watermill Center Annual Summer Benefit" will take place on Saturday, July 29. The benefit will include the opening of "The Body," an exhibition of video works by Guatemalan artist and poet, Regina José Galindo, as well as offer guests the chance to explore "Ghostwriting Paul Thek: Time Capsules and Reliquaries," a new exhibition of works by Italian artist Alessandro Di Pietro.

The Southampton African American Museum will host its annual fundraiser at Main Prospect in Southampton on Thursday, July 27.

Bay Street Theater will host its annual summer gala on July 8. This year's event will honor Julie Andrews, Sarah Jessica Parker, and Matthew Broderick.

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Empowered Movement



Nikki on the Daily and James Lane Post presented an Empowered Movement event at The Clubhouse in East Hampton on Saturday, June 17. The

morning featured speakers Isaac Boots of TORCH'D, Courtney Mariani of DanceBody, Mila Tina of RitmoFit, Vanessa Acero of RitmoFit and Alumbra Sport, and

Aryan Rashed of TREMBLE, moderated by Nicole Teitler of Nikki on the Daily. Following the panel, there was a DanceBody class taught by Courtney Mari-

ani. Guests enjoyed bites from Scott's Protein Balls, juices from platedate, gift bags that included beauty items from Yolaine, and more.



Photos by Austin Morales / LOT 21

Scream: The Musical, The Movie

A Mockumentary About A Documentary About Making A Musical About A Movie

By Jessica Mackin-Cipro



Photo by Daniel Reddy

“Scream: The Musical, The Movie,” a parody mockumentary that has been shooting in the Hamptons since last year, is close to being completed. We caught up with local director, producer, and film lead Sam Pezzullo to get the scoop.

Can you tell us a little about the film’s concept?

I think the concept of the film is best summed up by the logline: It’s a mockumentary about a documentary about making a musical about a movie. Essentially, it’s a very meta, satirical comedy that follows me as I play a highly exaggerated version of myself attempting to produce a musical version of my favorite movie “SCREAM” at Bay Street Theater in Sag Harbor. Along the way I experience a bunch of wild and outrageous setbacks, scenarios, and interactions with townspeople, all of whom are local performers and many non-actors playing themselves in the narrative. Throughout the film we reference the presence of the cameras and our efforts to make a documentary about making the musical, which becomes more of the focus as the plot progresses. There are many twists and turns along the way, and while it’s somewhat based in reality, it’s entirely staged and scripted and most of the dialogue is improvised in scenes by the actors to give it an authentic conversational feel. A true hybrid between a narrative film and a documentary that will leave people guessing “did this re-

ally happen” or not?

What is your background in film? Can you tell us about the first time you watched “SCREAM” and how it made you want to make movies?

My background in film spans 30 years. My earliest aspirations were to be a performer and I grew up doing lots of musical theater. When I was 10 in 1996 “SCREAM” was released. I remember seeing it in theaters and being absolutely mesmerized by it. It was funny, it was scary, it was campy. It excited me in ways that no other film had ever done. What was so special about it was that I cared so much about these characters and was so invested in the plot, and that has guided me in the stories I’ve tried to tell in my career since then. I found myself watching it over and over again, memorizing all the lines and reciting scenes, and then attempting to write and make similar movies with my friends on my camcorder. I later went to school for film and have worked for various independent film productions and major film festivals like Tribeca and Hamptons, and was a producer at a creative agency called Thinkmodo for many years creating viral video promotions for movies and brands. When I moved to the Hamptons in 2020 I met my friend and producing partner and we started our own company called Made Out East. This is our

first attempt to make an original feature film.

Since your trailer for the film went viral, tell us about the decision to create a feature length film.

We knew as soon as we saw the responses to the trailer, which was really just a proof of concept, that we had something special on our hands. People loved it and the unique style of cringe comedy and dry humor really seemed to resonate. We also felt that we were uniquely positioned in a small town with very talented people in a quiet time of year to attempt to turn this into something bigger. So that’s what we did. It also helped that the style of the film allowed for us to shoot it with minimal equipment, which made it feasible from a cost standpoint but did not compromise the quality of the film whatsoever. We had the entire narrative scripted out and we felt that with our combined experience, resources, and the support and generosity from so many amazing performers and establishments in the Hamptons, that we could make a full-length film on a shoestring budget.

Talk a little about the crowdfunding initiatives and where you are now in the process.

We raised an initial round of funding through a platform called Seed & Spark last year, which

carried us through to recently when we completed the principal photography. Once we wrapped we realized we would need more money to edit this properly. We need to bring in specialists to help with cosmetic things like color correction and sound mixing, and we hope to compose some original music for the film, submit to various festivals, and create a marketing campaign to promote it. So, we launched a second crowdfund a few months ago on IndieGoGo, which successfully ended with over 100 percent of our goal. So... we are now putting those funds to good use and hope to have a finished film to share in the next few months!

You cast all local East End actors and film at local establishments. Can you talk a little about the process of filming and the final scenes filmed at Bay Street?

Producing the entire film out East, primarily in the town of Sag Harbor, has been a dream. I was fortunate enough to meet many incredible performers at an improv class that I took at Bay Street Theater in 2021 and all of my “classmates” were ultimately cast in the film. The film also includes dozens of other locals who come in and out of the story in unique and comical ways. From local business owners, musicians, film festival staff, tailors, and talk show hosts. It’s a who’s who of Sag

Harbor and we are so proud to feature an incredibly diverse group of people to represent this town. We are also so grateful to all of the establishments who welcomed our film crew with open arms, which makes the production value of the film so much greater. We could have never paid to art direct some of the amazing spaces we filmed in, from SagTown Coffee to The Church, to 1818 Collective, Tutto il Giorno, Dragon Hemp, Ryland, the Launderette, and of course Bay Street Theater and LTV Studios.

The result is basically a love letter to Sag Harbor and possibly the funniest and most creative tourism campaign ever created! The final scene shot at Bay Street was a spectacle to say the least. It was by far the most complex scene we filmed as we had limited time and had to shoot several different scenes and scenarios with a large camera crew, many other principal actors, props, and installations and over 100 extras.

Without spoiling too much, it also included some very dramatic acting and lots of physical comedy, which was a challenge but everyone involved rose to the occasion and the end result is something incredible. We can’t wait for people to see it and are so grateful to Bay Street for allowing us to see our vision for this pivotal scene come to life.

Can you tell us a little about your collaboration with Hamptons

Hobby Club?

When I learned that my buddy and fellow local, Marco, was starting a clothing line with shared values around community building and positivity, called Hamptons Hobby Club, we jumped at the chance to create a limited edition item inspired by the film as a way to raise funds. So that’s what we did! We released 28 individually numbered hoodies in his popular style, in a custom black and white colorway (as a reference to Ghostface) and they sold out in one week. All of the funds raised have been put towards the completion of the film.

What are the final stages of the project and when can we expect to see the film?

We are currently knee deep in the post-production process. We are editing the film together and once we have a solid assembly of the scenes we are doing one final round of production interviews with certain characters to tie some loose ends together and give the film a true “documentary” treatment. We are also working with some musicians on some original music for the film.

Once we have a rough cut we are going to submit it to several major film festivals with the hopes of having a world premiere in early 2024 and then having a theatrical release and streaming distribution. Stay tuned!



Kiss & Tell

By Heather Buchanan

Candy Kitchen Promises

On the final episode of “Succession” when each of the Roy children is talking about which one of them their father intended to run his empire after his death, Kendall Roy says, “When I was seven, he sat me down at the Candy Kitchen in Bridgehampton and he promised it to me.” When I posted this with a picture of my beloved lifelong luncheonette as it was called, a sweet follower com-

mented, “Candy Kitchen promises shouldn’t be broken.”

This hit me in the solar plexus. I thought of all the times people sat in the blue leather booths or on a seat at the soda counter or just stopped in to get a home-made ice cream cone (fresh peach is the best) and someone promised them something. We will always be friends. I’ll call you. Your secret

is safe with me. It won’t happen again. I will make you a star. I’ll take care of it.

The Candy Kitchen was started in 1925 by George Stavropoulos in Bridgehampton. There was an original East Hampton version, which did not last. Gus Laggis bought it in 1981 to continue the tradition. There was one time they almost sold to an Italian restau-

rant but reconsidered at the last minute.

While it appears to be a casual diner and ice cream parlor, do not let its scuffed tile floors and faded leather seats fool you. The Candy Kitchen has hosted many a celebrity from Howard Hughes to Truman Capote to Bette Davis to Roy Scheider. Booth one (as the locals call the booth closest to the door) has seen media moguls doing deals including famed financiers or “60 Minutes” producer Don Hewitt. The New York Observer said, “Someone on the C list could sit next to an A-lister at the Candy Kitchen and maybe advance to the B list.” It was a virtual who’s who of those who came in to pick up a Sunday New York Times from the stack by the ice cream counter (cash only). At the same time, it was a place — when the land was dominated by potato fields instead of McMansions — that would open its doors to the farmers at 5 AM for self-serve coffee.

My family, which has had a presence in Sagaponack since the 1950s, has held the Candy Kitchen in high esteem. When I was young, I thought a BLT and a black-and-white milk shake was about the best meal in the Hamptons. When I am sad, I sometimes say to hell with dairy intolerance and stop in for the shake, hoping to return to a time when it was all okay. The long-loyal waitresses in their blue aprons have witnessed it all. I have had break ups and make ups and at times had to duck out the back exit. “I will love you forever,” was one promise to me broken, however “I will take you to the Candy Kitchen for breakfast before your Jitney,” was a promise kept.

My own father made promises to me at the Candy Kitchen. I believed him when he said, “I will always be here for you,” as I would stand on his feet and he would give me a ride to bed, or get up at 5 AM to drive me to a horse show,

or pay for my college education, or welcome me home after my divorce with no judgement. He even offered to buy me a new man, albeit reluctantly, when I was going to a charity bachelor auction. But when the shake was actually the shake of his hands, and I knew there would be no rides in his wheelchair and he would use the tube from a roll of toilet paper to try to amplify his voice, I knew it wasn’t true.

Maybe it is the Candy Kitchen itself that has kept the promise, “I will always be here for you.” For the farmers and the movie stars and local families. For the sad and the lonely and those madly in love. For kids and cancer survivors and politicians. For those with dirt under their nails and French manicures. As it moves towards its second century it seems that is the best Candy Kitchen promise of all.

kissandtellbb@gmail.com



Chef Ralph Scamardella



Anna Zuckerman



Denise Albert

A Hamptons Happening

A Chat With The Honorees Of This Year's Waxman Cancer Benefit

By Jessica Mackin-Cipro

We spoke with the honorees of this year's Hamptons Happening to benefit the Samuel Waxman Cancer Research Foundation, which will be held on July 8 in Bridgehampton at the estate of Kenneth and Maria Fishel.

Chef Ralph Scamardella is the executive vice president and chief culinary officer of Tao Group Hospitality. He has been with the company for 17 years.

Lori and Scott Levine are the founders of Scott's Protein Balls. "Our protein balls were created by my husband, Scott, during my breast cancer treatment in 2017 to show his love for me and to create a healthy snack that would satisfy my sweet tooth," said Lori. "Our balls are clean, soy-free, and low sugar. I take them with me wherever I go."

Jeweler Anna Zuckerman will be the fashion honoree for the event. "Growing up, I carefully observed and assisted my father, who had his own gold smithing business, where he created bespoke jewelry out of the finest diamonds and gems for a select clientele. I was infatuated with the craft," she said. She earned a certification with the Gemological Institute of America and opened a small fine jewelry boutique focusing on diamonds. She now repurposes salvaged lab-grown diamonds and gem materials that would otherwise go to

waste, creating the Anna Zuckerman collection.

Denise Albert is a journalist, entrepreneur, producer, and cancer advocate. She spent the past 20 years working at ABC's "Good Morning America" as deputy editorial producer and she was the co-founder of TheMOMS.com. My Cancer Family is her latest venture with the primary mission to support all cancer patients and their families in every way that's non-medical. At the core of the platform is a user-friendly app that brings people together for support and information. "I learned firsthand about how important this was during my own cancer journey," she said. "I love doctors and nurses, but they can't do everything, especially to address the emotional and support component of the journey."

Congratulations on being honored. How did you become involved with the Samuel Waxman Cancer Research Foundation's Hamptons Happening Event?

Chef Ralph Scamardella: I have known [Event Chair] Mark Frieden for a few years now after meeting him at different events. Cancer has affected my family, so I feel a strong bond to the cause and I wanted to help.

Lori Levine: An integral part of

our company's mission is to give back, especially to organizations that support cancer research. [Committee member] Karen Amster-Young has been supporting the organization for years and knows our company well. She recommended us to be the first recipient of the Outstanding Product Award. We are honored and excited.

Denise Albert: I'm so honored to be a part of the Samuel Waxman Cancer Research Foundation. I was contacted by committee member Karen Amster-Young. Our paths have crossed for years and it's truly so meaningful that she thought to reach out to me. I'm also looking to learn about more organizations dedicated to cancer.

Anna Zuckerman: I was introduced to the organization by our CEO, Leena Gurevich-Nuñez. I am thrilled to not only sponsor the event, but be bestowed with the honor of receiving the Fashion Cares Award.

Why is cancer research important to you?

LL: Without research and continued advancements, we will never find better treatments or even a cure one day. I was always supportive of the cause but of course after my own breast cancer journey, my commitment became an integral part of the company's mission.



Scott & Lori Levine.
Photos courtesy Waxman
Cancer

AZ: I was 33 when my husband passed away from Leukemia, leaving me as a single mother with two toddlers. I know firsthand how impactful the loss is, and I am committed to helping spread awareness and raise money to help find a cure.

DA: Without research and science, I wouldn't be alive. A few different medicines and treatments saved my life, but most specifically Herceptin, an immunotherapy medicine that was first used in 1992. Just 30 years ago, I might not have survived. My boys may have had to grow up without a mother. Every single day matters with cancer and cancer research.

Even in the few years since my treatment ended, there are advancements in the exact treatment I had, which helps others in their journey and lifestyle during treatment. It's truly unbelievable to see such growth and better treatments for people behind me.

RS: Cancer research is important to me because it's a never-ending process. Cancer is a disease that affects millions of people in millions of ways, and we need to constantly help.

What are you most looking forward to at this year's event?

AZ: I am looking forward to the overall event as this will be my first Hamptons Happening event and certainly won't be my last.

LL: I can't wait to sample all the food from top chefs! I am also excited to have an opportunity

to introduce more people to our snacks so they know they can fill their sweet cravings with our balls. We are going to be in the sweet section with all of the desserts so that says a lot about our flavors! I hope I get to dance to the great music too!

RS: I look forward to meeting the people who made this event happen and our guests who share the same bond to the cause.

DA: I'm looking forward to meeting the other honorees, all doing so much to help in the fight against cancer. The more we can share our stories, and raise awareness, the more that can and hopefully will be done in the medical space. I'm so inspired by Scott's Protein Balls, another startup founded by a survivor. It's so hard to get a company off the ground and the fact that they were able to do it, and in a way that is healthy and helps others is so meaningful. I'm excited to meet Ralph Scamardella and his TAO team and to learn more about their philanthropy. I know they have done a lot in the breast cancer space and it's truly amazing when large companies support organizations such as the Waxman Foundation and make a larger difference.

What do you like to enjoy when you're in the Hamptons?

RS: I enjoy the being on the beach and in a calm relaxing environment.

LL: There are so many things to love about the Hamptons it's hard to pick a favorite. One of my

favorite things to do is visit the Wölfer Wine Stand on Friday night to watch the sun set over the vines and listen to live music. I love the variety of fitness classes from SoulCycle to Mivana Move to all of the amazing yoga classes. I especially love walking around Sag Harbor. As for restaurants, Tutto il Giorno in Sag Harbor, Elaia Estiatorio in Bridgehampton, and Si Si's in East Hampton are among my favorites.

DA: Last summer I stayed at Baron's Cove with my two boys. We loved being able to walk right into town and their rooms were so perfect. I'd love to do that again, and also the Southampton Inn and try some of the new boutique hotels. Anytime I'm out there I try to get to SoulCycle. Spinning helped to get me through my cancer journey and it's my favorite way to stay active, besides hiking, walking, and Pilates, which I hope to try this summer. I like to walk with Joyce Shulman of 99 Walks and JetiFit. I love to shop with LexOutEast, she has a Sprinter van that comes to you. I love to support and meet all female entrepreneurs like them and some of my long-time favorites are Ramy Brook and Bobbi Brown (Jones Road) and I look forward to checking out their new stores.

AZ: After moving to Boca Raton, Florida, over five years ago, I have not had the opportunity to enjoy the Hamptons as often as I would like, therefore, this year, I will explore local businesses and indulge in some of the many stellar restaurants such as The Palm, Nick & Toni's, and more.

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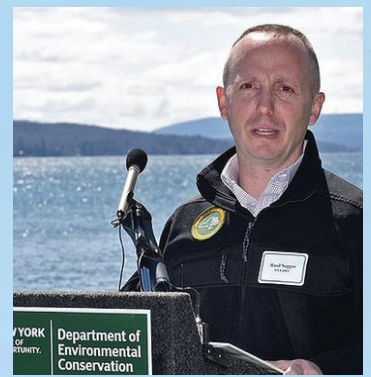
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Photos (clockwise): Renee Cox, *Miss Thang*, 2009, Digital ink jet print on smooth water color paper, 30 inches x 40 inches; New York Times food & drink writer Robert Simonson, photo: ©Daniel Krieger; Jacob Jonas *The Company*, photo: Jacob Jonas. Clothesline Art Sale, photo: Jessica Dalene Photography

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July 16 – August 13, 2023

Sunday, July 16, 6pm

Beethoven: Innovator

Bridgehampton Presbyterian Church

Thursday, July 20, 6pm

Mozart / Ewazen / Shostakovich

Bridgehampton Presbyterian Church

Sunday, July 23, 6pm

Connections: Haydn / Rorem / Brahms

Bridgehampton Presbyterian Church

Thursday, July 27, 6pm

Festival of Color: Debussy / Martinů / Fauré

Bridgehampton Presbyterian Church

Saturday, July 29, 6:30pm

Annual Benefit: Turning a New Leaf

Atlantic Golf Club

Sunday, July 30, 6pm

Something Borrowed, Something Gained: Beethoven / MacCombie / Dvořák

Bridgehampton Presbyterian Church

Thursday, August 3, 6pm

Beethoven Septet

Bridgehampton Presbyterian Church

Sunday, August 6, 6pm

Inspirations: Dvořák / Brown / Schumann

Bridgehampton Presbyterian Church

Monday, August 7, 6pm

BCMF@The Parrish: Landscapes and Pastorales

Parrish Art Museum

Friday, August 11, 6pm

Wm. Brian Little Concert: American Adventure

Channing Sculpture Garden

Sunday, August 13, 6pm

Bon Voyage: A Seaworthy Finale

Bridgehampton Presbyterian Church



For Tickets

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Bridgehampton Chamber Music gratefully acknowledges the following government support: Suffolk County, Office of Cultural Affairs, Steven Bellone, County Executive. Bridgehampton Chamber Music programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

