

Society of Artists a 7

Sydney Ure-Smith was the son of the manager of the Hotel Australia. He ran Smith & Julius, Advertising and Art Agents. Sid Smith kept the artists of Sydney well-supplied with entertainments, seizing any excuse that offered for organising a party or a dinner.

(I met Noel Coward at one of his parties, . I found Noel Coward very anxious to please. I was introduced to him as a sculptor -- he fished from his memory the a sculptor we both knew, and the conversation went on from there. Noel suffered from the brashness of Australian journalists. He was a celebrated 'queen', and ^{as} such ~~was~~ ^{was seen as} ~~he~~ have always been fair game ^{to} Australians. He was reported ^{as} being ^{as} flippant as his own flippancies, as if his work was himself, and not, as recent anecdotes reveal, the product of a serious and dedicated worker.)

A favourite story for Sid Smith to tell at dinners was of the opening of the 'Contemporary Group' show at Wal Taylor's studio. ^{in 1926} Sid would rise to his feet ~~an~~ with a half-smirk on his face, and ask the company's permission to tell this tale.

The show was to be opened by Leo Carrillo, star of "Lombardi Limited". George Lambert and Leo had been out together the evening before. Lambert arrived at the show just before the opening, hung his picture and sat down.

When Carrillo arrived, Lambert cried out in greeting, "My friend of the night before!" "Where is the lavatory?" Carrillo responded. ^{quaint} "A lavatory! The gentleman wants a lavatory!", Lambert told the company. ~~The door to the lavatory was indicated~~, and Lambert led Carrillo out

of the studio to the desired convenience. Some moments later, Lambert reappeared.

"The gentleman wants some paper!" he announced. His eye fell on the neat pile of catalogues printed for the show. He picked up the whole pile and took them out to Carrillo.

Sid Smith had the job of introducing Carrillo, but forgot the actor's name; he was a nervous man. He solved his problem rather neatly by introducing "a gentleman known to you all as the star of 'Lombardi Limited'".

Carrillo made a speech in reply. He began with the hackneyed phrase "I don't know much about art or artists", and went on to tell how once in "Li'l ol' Noo York" he was walking along the street when he became aware of a strange smell, and turned around to find an artist friend walking along beside him.

His audience of artists did not like this anecdote; but Sydney Ure-Smith used to retell the incident often.

to ask the permission

at Soc Artists gatherings.

At one of ^{Sid's} the dinners at the Australia Hotel restaurant, Julian Aston spoke in praise of the Dürer exhibition then on at the Macquarie Galleries. He said, "Dürer is a great ~~as~~ master to whom even Lambert would lift his hat." Lambert, who was ~~see~~ present, replied, ^{"Sir} "If you ~~would~~ will lift the lid of the tomb, be sure that the corpse is presentable."

I used to drive Lambert to these dinners in my bull-nosed Morris. Lambert would insist on being driven right up to the front steps of the Australia Hotel, & would alight from my car as if from a Rolls Royce.

Lambert inscribed ~~of~~ on the flyleaf of (a book) he gave to me

↳ that something that made the ancients great & made them laugh at you & me & even Mr. March. "
 Her letter of ^{to} intro son married

~~Lambert & Lindsay - - - the two leading lights of Sydney but never met socially. This was because Lindsay lived in the mountains - - -~~

Old Iron, grandson of blue speck, was stabled near the hospital
and Centennial Park((then?practicecon....?))
The park was where George, leaning low from the saddle to pluck
a flower from the grass, to impress two ladies walking near,
fell from the saddle. He remounted with dignity and repeated the
fall, then again, proving that the fall was intended in the
first incident.

- Chasing a pea along the floor at the Australia Hotel
- Beating Bruce Smith at his own game.
- George Pitt-Rivers