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Volume 18
Issue 5

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Rabbi Shelton Donnell Honored at Joe's Garage



Nothing is more joyous than when good friends get the home they have always wanted nor is anything sadder than when that home is far away. Shelton Donnell and Wendy Bocarsky have found **(continued on page 2)**

American Independence: 229 Years of Sharing Freedom



We the people, had our first "We Will be Free" celebration on the east coast of North America 229 years ago. Soon to be former colonists planted the seed of freedom and celebrated just like we do today. **(continued on page 3)**

Jason Bock: Intelligent Talk about Orthodontics



Tommy Lee Jones has always been one of my favorite actors, because while he is gifted in the arts theatrical he just isn't that good looking. I'd go see one of his movies, despite the fact that my teeth were at angles most geometers couldn't calculate with triangle, protractor and compass, without a care in the world. But all that **(continued on page 6)**

Todd White's "Future of Food" a Huge Success. Now about that Cow



Todd White paints with passion, dedication, and a vision some say may be too large for this talented nineteen-year-old, but I assure you that despite his age he may someday change the way you and I think about art. "The **Future of Food** art exhibit has the potential to be a foundation for a career in art that will be exemplary," said Jerry O'Brien of BBP. **(Continued on page 15)**

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The Road to Jerusalem is Lined with Friends and Good Wishes



Larry & Norma Leifer attended Rabbi Donnell's Soirée at Joe's Garage. These photos don't do justice to the Leifers or the room.



the home of their dreams. Unfortunately for all those who know and love them that home is very far away. Actually it is in the city of Jerusalem in the country Israel. But putting sadness aside 400 or so of their closest friends threw Shelly and Wendy a party which displayed the affection that is universally felt for these two very generous, wise and caring people.

Choosing a venue in Tustin, Joe's Garage and telling Hollis and her team to pull out all the stops the room and the evening were prepared in a manner suiting the purpose and intention of those gathered. The meal was Middle Eastern, like the food which we will eat when we visit Shelly and Wendy in their new home.

However, the evening started off with simple western elegance; champagne and hors d'oeuvre. Larry and Norma Leifer were elegant and early arrivals, and they took a moment out from their evening for a portrait.

Hollis decided that for this evening she would run the on-site kitchen herself. Preparation as usual was expertly handled by Chef Phillip Hoffman and his growing staff. Desserts also were prepared at our kitchen in Brea by baker Reina Rodriquez and her growing staff.

After the hors d'oeuvre and cocktails which were accompanied by a silent auction and the beautiful music of the Orange County Klezmors, chopped Greek salad was served.

Hollis with her finishing staff of eight cooks brought the meal of b'stilla, lamb tagine and chicken with olives and preserved lemon to the point of perfection and then it was plated and served.

The evening included a long series of brief farewells from an enormous group of friends and dignitaries who shared their joy in knowing and sadness at losing, our friends Rabbi Donnell and Wendy Bocarsky.

Klezmorim Heed the Commandment to Spread Joy

The Klezmorim and all musicians to the extent that their hearts are in the right spiritual place **(continued on page 5)**



(Above:) Salmon Canapés, Carrot Mint Salad, Grilled Vegetables (Below:) B'stilla, Carrot Mint salad and mini Moroccan desserts



Celebrating the Birthday of Freedom in the Land Where it Was Born

There were lots of fireworks, most of the world jealous of and angry at us; threatening to destroy us while the remainder was convinced we were impossibly insane. It turned out our planting of the flower of freedom is a success, however, many outside of America remain convinced that our bloom will fade. The leadership of the rest of the world has gone around for the last 229 years saying to each other, "That mongrel country will not succeed, freedom can not prevail." Yet the result of our lasting success has been that freedom loving people from all over the world have come to America to join in being free with us. Looking back, the arrival of the freedom seeking has appeared really scary to the people already here, but it has turned out very well.

Our experiment in freedom started out with a nice piece of land lightly inhabited by immigrants from Asia who arrived here ten to fifteen thousand years before the 18th century. When the soon to be Americans started showing up these first Americans said, "Watch them. These people are crazy." Well of everyone we have ever met they are probably the most justified in their assessment. I'm sure I read somewhere that they said, "Stop coming." We didn't, the little trickle of immigration that started in the 17th century turned into a flood by the 18th century. People came from all over Europe. If you wanted to be free, you wanted to be here. People came from Africa; they mostly didn't want to come. People came from India and Asia, they came from South America and the Middle East. And they all came, (with the exception of the Africans) to be free. Now the first Immigrants who came over from Asia weren't happy to see the new immigrants from Europe, but they couldn't stop them. They were the victims of change and change they found was deadly. The first immigrants from Europe didn't want more people coming from Europe and Asia and South America, but they couldn't stop them. They too were victims of change, which they found unsettling. The next wave of immigrants came just when the second wave was dividing for American Civil War [How happy this must have made all of the tyrants of the world.] So wave three got sucked into the fray and their first taste of freedom involved a lot of killing and dying. However, several good things came out of this war, the union was saved, the United States reunited keeping intact freedom's habitat. Slavery, the greatest affront to freedom was abolished and African Americans began their struggle to be truly free.

Wave followed wave and today we have a steady inflow of freedom seeking people. The new arrivals have always been a challenge for the past immigrants, but no more than the past immigrants have been a challenge for the new immigrants.

The result has been, what was once a sparsely inhabited land has become home to 300,000,000 freedom loving people. Efforts have been made at compensating some of the original inhabitants for their rough handling by the new immigrants, the African Americans have moved much closer to full membership and participation, men have had to recognize the equality of women, we have to tolerate each others beliefs, even vegetarianism. We have found that the flower of freedom is an indigenous bloom that will only grow in the proper soil. It may be found that it does not transplant well, but readily supports exotic blooms.

We are now free to live in cities and towns, on farms and on streets where the neighbors make up a nation united from all of the nations of the world. In order to pull off what America has you need exuberant freedom loving people, who are tolerant of newcomers, able to rectify their mistakes, and finally able to embrace anyone who wants to be an American. The most unpleasant words I have ever heard an American speak are, "Don't admit them. Their only claim is they want a better life and freedom." During our existence other nations have thought we were crazy because of the things that we have done. Many of those things are really good, like learning how to stop doing what is wrong, how to live with people who look and speak differently, allowing all people to contribute and to prosper. The result is that we have organically achieved but the rest of the planet may never have.

So while America is not perfect, while Americans can improve, we also need to raucously celebrate who we are, what we have made, what we have become. We need to celebrate freedom by making our freedom better than it has ever been. We need to welcome individuals whose only claim on us is that they believe in our variety of freedom. —Benjamin F. O'Brien

"The flower of freedom is an indigenous bloom that may in fact only grow in the proper soil. It may be found that it does not transplant well, but readily supports exotic blooms"—B. F. O'Brien

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George Russell Answers Some Questions About Making New York N.Y.

PBP: On the Album New York NY the liner notes list Big City Blues, Manhattan Rico, and A Helluva Town with George Russell. Am I correct then in my belief that you composed these three songs?

George Russell: Yes.

PBP: Was the composition of all songs complete at the start date of September 12, 1958?

George Russell: I believe I was writing as the sessions unfolded.

PBP: If it is possible can you describe what your process was for composing these pieces?

George Russell: Well, asking a man how he composes is like asking him how he makes love. My composition process is unique to me, as I hope it is to all composers. Suffice it to say that the basis for all my composition is the LCC. The point of the LCC is to allow the individual composer to sound like him or herself, not as if they've studied a particular method.

PBP: Were the compositions written with the particular musicians that actually recorded the pieces in mind?

George Russell: Essentially, yes, they were.

PBP: How did the solos come about for these pieces? I wrote the chords as a framework for the solos; the players then "melodized" each chord.

PBP: Could you tell me what in your opinion is the ultimate importance of Giant Steps?

George Russell: At the time, it was considered technically impossible for someone to play a solo that complex, that geometrically based; there was a feeling about that black musicians were not capable of that level of thinking, that everything we did was instinctual and did not come out of the intellect.

PBP: Could you tell me what in your opinion is the ultimate importance of Kind of Blue?

George Russell: It was the first jazz record to use modes as a basis for improvising.

PBP: Could you tell me what in your opinion is the ultimate importance of New York NY?

George Russell: I'll leave that to others. Once I finish with a composition, I'm ready to move on. I'm much more invested in what I'm doing now, than what I did 45+ years ago.

PBP: What was it like to work with John Coltrane, Art Farmer, and Bob Brookmeyer?

George Russell: John was quiet, serious, thoughtful. He was in a conflicted state. He was getting a great deal of attention from "My Favorite Things," which generated some serious income for him. He had a house and a car, and was concerned now that his "fans" would desert him if he stretched out in other directions. All of the musicians in that session were a pleasure to work with. In those days, we were all committed to excellence. Art was a gentleman. Bobby had one of the quickest wits around, always bright, always funny. He has evolved into a fine composer. We'll be having him and his wife over for dinner this week.

PBP: Jon Hendricks said he was introduced to the New York scene by Charlie Parker. How did you meet Jon and what was it like to work with Jon?

George Russell: New York was a small town in those days; there was a sort of musical grapevine. One might not have known a musician personally, but by reputation. I think Jon was with Lambert, Hendricks and Ross, the legendary trio, at the time. Jon was beautiful to work with; he immediately got the concept of the LP. We recreated some of it when we were on the same bill in Pori, Finland some years ago. I think it was a thrill for both of us.

PBP: Milt Gabler, any comments on why people like him are needed in the music industry today?

George Russell: Milt put the artist and the music first, always; budgets and all other concerns of marketing had no effect on the creative process. He was patient and supportive, and did not pressure the artist to do it his way-- a class act, the ideal A and R person.

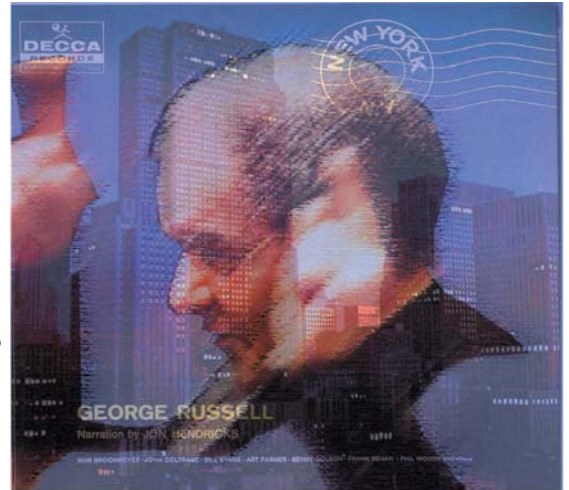
PBP: Could you tell me a little bit about the "Gil Evans composer conclave of 1949-1950."

George Russell: Gil lived in a small place on 55th Street set back and down from the street. It was one large room with a courtyard in back and a cat named Becky. It became a beacon for a group of us who were drawn there because of Gil. Myself, Gerry Mulligan, John Lewis, Miles, Max Roach, Johnny Carisi, J.J. Johnson, John Benson Brooks, sometimes Bird and others. The place was in essence friendly. It was a common meeting ground for people who were attempting to express their essence in a hostile world. Gil would take out scores and LP's from the New York Public Library--Stravinsky, Bach, and Beethoven. He opened our ears. We would often take the subway to Juilliard to hear open rehearsals. Gil's influence on me was spiritual. He lit my way and gave me the strength to follow a certain direction. His perception of life was wise. I was once complaining that I saw no way out of my financial plight, and would need to get a license to drive a taxi. His reply was "If you want to drive a taxi, drive a taxi." It was not the response I was looking for, but it was the one I needed. I did not end up driving a taxi.

We were all young and searching; it was a very exciting time to be alive, even though finances for most of us were terribly lean.

PBP: You mention that Bartok, Stravinsky, Berg and Wolpe, have helped to shape your thinking. Could you explain these particular influences?

George Russell: There's a saying: Good composers borrow; great composers steal. We are all a product of everything we hear; all these artists and many more employed musical ideas from which one draws--Bartok was a product **(continued on page 8)**



George Russell conducting today over the original cover art for the DECCA release of New York N.Y.

Simcha Shel Mitzvah: The Joy of Performing a Commandment

perform very special good works when they perform at a simcha. A simcha for those who might not know is the celebration of joy and a joyous occasion. At a Jewish wedding, it is a post-ceremony party whose purpose is to heighten the jubilation of the bride and groom. A Mitzvah is a commandment. And Klezmerim perform a Mitzvah when they play at a simcha.

After attending Rabbi Donnell's simcha I asked some Klezmer players how they felt fulfilling this commandment. The Klezmerim that I spoke with were Barry Friedland of Orange County Klezmers, Margot Leveret of Margot Leveret and the Klezmer Mountain Boys, Lori Lippitz of the Maxwell Street Klezmer Band and Cantor Beth Cohen of Nahalat Shalom, who is also the leader of the Nahalat Shalom Community Klezmer Band.

Performing music at a Simcha, is a mitzvah, does this affect you as a musician in some way?

Beth Cohen said: I hope someone up there is listening!

Really, I love performing for joyous events. Not only is it a blast to get everyone dancing into a frenzy, but for me, there really is a feeling of completing a sacred obligation.

Also, as a Jewish musician, I take my job and tikkun olam - 'repairing the world' very seriously so I don't only play for gelt (paying) gigs (which simchas usually are.) I also perform gratis for nursing homes, fundraisers for charitable and ecological organizations, and any place where less fortunate people can appreciate, benefit from, and hopefully become uplifted by my music. The Nahalat Shalom Community Klezmer Band regularly plays gratis at the David Spector Shalom House for the elderly, the New Mexico Federation of the Blind's annual convention, and Project Share (which feeds homeless people in Albuquerque).

Margot Leveret said: Of course! Our role is to provide the joyous atmosphere for the event. Being able to contribute in such a meaningful way is one of the most rewarding ways of working as a musician.

Barry Friedland said: There is nothing like the feeling of having lots of people dancing with great joy to our music. I have had people tell us that they have never danced before but were compelled to do so when they heard us play. To bring such joy to people, especially the very young or old is a great deposit in one's karmic bank account.

Lori Lippitz said: It is the reason that I do it!

I was inspired in my youth by a wedding at which the music and dancing was a wonderful Jewish experience. When I discovered this music, which had been missing from my Jewish education, I sought to revive it, and with it, that spirit.

How does performing at a wedding, bar or bat mitzvah, or other simcha make you feel?

Beth Cohen replied: like I said before, its a blast and I really get into the joy being expressed by the families at the simchas-- and I play off of it - especially when I taxim (solo). I also need to pay my bills, so its a double reward - spiritual and material.

Margot Leveret said: It's a very emotional experience. Sometimes when I'm playing simn tov mazel tov and they're lifting the bride and groom up on chairs I get tears in my eyes.

Barry Friedland said: I really enjoy Bar/Bat Mitzvahs; they are always lots of fun. I also enjoy weddings but they are often more stressful, especially the ceremony.

This is because, besides wanting to play well, we have to be aware of the timing of the processional. For example, when we play at Orthodox weddings, the bride often does a ritual of circling the groom seven times. The challenge here is to end the song just as the 7th revolution completes. Since there are no dress rehearsals, to time it just right gives a great sense of satisfaction.

Lori Lippitz said: It's a very emotional experience. Sometimes when I'm playing simn tov mazel tov and they're lifting the bride and groom up on chairs I get tears in my eyes.

How is this different from other events at which you perform?

Beth Cohen said: At simchas, you make a special connection with the person's/ family's joy and share in their nakhes. Your job as the musician is to help bring that joy and ecstasy out. *(continued on Page 10)*



Orange County Klezmers performing their soulful music at Rabbi Donnell's simcha



Margot Leveret and the incredible musicians of the Klezmer Mountain Boys



Lori Lippitz and the Maxwell Street Klezmer Band ready to get you up and dancing with their fantastic music



The Nahalat Shalom Klezmer Youth Band in concert

Dr. Bock: Making the Road to a Straight Healthy Smile a Smooth One

changed when I entered my fifth decade. When I turned forty my teeth started moving like a home on a hill side. They would swivel, shift and do everything but switch from uppers to lowers. My dentist Dr. Ken Yebisu, said either get them straightened and stabilized or I would be putting them in a glass every night. The problem of course is that orthodontists aren't stupid, they would take one look at my law license and my wandering incisors and decide there wasn't anything that they could do.

Then I met Dr. Jason Bock. Actually I already knew Jason through his brother-in-law Bill Murray. Jason had in fact once used my teeth as an example of what you didn't want your teeth to look like at a Kiwanis breakfast where he was speaking on the latest orthodontic techniques.

When I met with him to discuss my braces he was very up front and said my teeth might all fall out, they might never look like a movie stars but he would attempt to straighten and stabilize them for me, provided I was aware that all of the above risks existed. I told him that I was well aware and so it began...

Doctor Bock's office is also an inviting place, with an excellent and very friendly staff. There is even a pot of coffee in the waiting room, arcade games for the patients and their families while they wait and it is one of the places in North Orange County where you can pick up the latest copy of the Panache Experience.

Jason Bock is a doctor with a fantastic sense of humor and an informed opinion on everything that is happening in the world. So he is fun to hang with even if someone is slipping rubber spacer's between your teeth which you know are going to make you question your vanity or in my case the desire to keep my real teeth. During my visits we would regularly have one of Dr. Bock's orthodontic technicians waiting while we discussed travel, or history or music.

But in addition to making an uncomfortable and long process much more tolerable for me, I noticed he managed to treat everyone in the office, and I mean everyone with the same attention and good cheer. Which is to say that while the time between visits was at times challenging, the actual visits to the office were something that I enjoyed. Plus every time I would go to see Dr. Yebisu, he would say what an exceptional job Dr. Bock was doing, and how pleased he was that the work we had begun together was being taken though the next and necessary process. He would stress that this was a smart move that would provide years of enjoying good food, wine and even kissing.

Speaking of which, I was having such good results that Hollis thought maybe a little touch up on her smile was called for. "Back when I had my teeth straightened as a child you were not told to wear your retainer every night for the rest of your life so a little straightening was needed again. This time I will wear my retainer," says Hollis.

Well the ordeal, which wasn't that unpleasant went by pretty quickly, (actually for the thirty months that it did go on I thought in would never end.) And when the braces finally came off I found that it was truly worth it to have gone through the process. I could chew without a problem, I could smile and my teeth looked good and in addition to the above benefits, my teeth never felt better.

The current news that good dental health may prevent heart disease also makes me very happy. Not only do I have a much nicer smile than I did before the orthodontics but chances are improved that I will be around to enjoy it longer.

Dr. Jason Bock, Orthodontist 420 Central Ave Ste F Brea 92821 (714) 990 4114



Denzel Demonstrates How to Do the Right Thing

I had this story forwarded to me by our ever observant office manager, Patsy Davila.

"Don't know whether you heard about this but Denzel Washington and his family visited the troops at Brook Army Medical Center, in San Antonio, Texas (BAMC) the other day. This is where soldiers that have been evacuated from Germany come to be hospitalized in the States, especially burn victims. They have buildings there called Fisher Houses. The Fisher House is a hotel where soldiers' families can stay, for little or no charge, while their soldier is staying in the hospital. BAMC has quite a few of these houses on base but as you can imagine, they are almost completely filled most of the time.

While Denzel Washington was visiting BAMC, they gave him a tour of one of the Fisher Houses. He asked how much one of them would cost to build. He took his check book out and wrote a check for the full amount right there on the spot. The soldiers overseas were amazed to hear this story and want to get the word out to the American public, because it warmed their hearts to hear it."

In my opinion, since Mr. Washington acted on the spur of the moment he demonstrated innate generosity and concern for others. In addition to being a great actor, by instinctively doing the right thing, he confirms his status as a great man.

Charlotte: The Original Riot Grrrl Brought Vividly to Life

During the 1980's the punk movement spawned the "riot grrrl." These were empowered and oft times angry women; who said what they thought and lived in opposition to gender oppression and social convention.

If Charlotte Charke were alive today she would be the typical riot grrrl, she would live in Soho or Tribeca or the Castro, perform in avant garde regional theater and host a web blog of her life featuring attacks on entertainment industry executives, the Corporation for Public Broadcasting and her family. She would date Ellen DeGeneres, enjoy media notoriety, and be a lightning rod for reactionary wrath, but she could still be a respected and accepted member of society.

However, Charlotte Charke nee Cibber was born in 1713 in London England and respectable people didn't behave that way. And if they did they didn't write autobiographies about their exploits. But Charlotte did and the story of this archetype of the riot grrrl and self described "Nonpareil of the Age" is brought vividly to life in Kathryn Shevelow's: "Charlotte: Being A True Account Of An Actress's Flamboyant Adventures In Eighteenth-Century London's Wild And Wicked Theatrical World." (Henry Holt 2005)

Kathryn Shevelow is a professor at U C San Diego where she is a specialist in eighteenth-century British culture and literature. The theater has played an essential part in British culture since before Shakespeare, but Charlotte Charke wasn't a star with a long and distinguished career, so why her?

Professor Shevelow said, "I often teach courses on biography and autobiography in the eighteenth century. Charlotte was one of the first woman autobiographers and the first English actress to write her autobiography. I discovered her by reading her autobiography and teaching it in my classes. The students just loved her. Obviously she is quite a character, and they responded very warmly, as did I." Professor Shevelow told me that she began reading the writings of Charlotte Charke about twenty years ago.

Charlotte's London

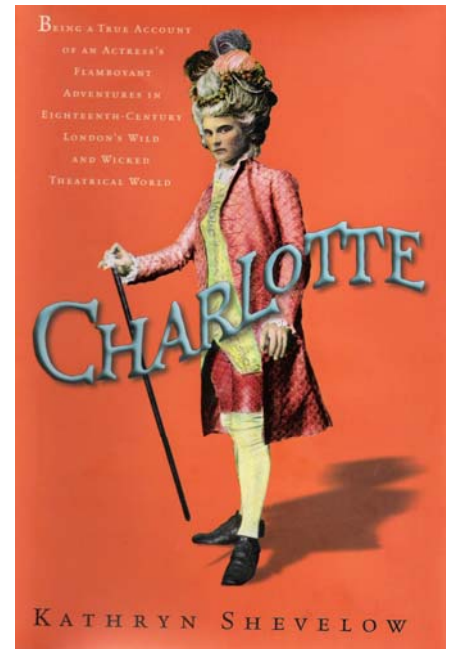
"Charlotte" takes us into London and the surrounding countryside from 1713 to 1760 and shows us the theatrical worlds that Charlotte Charke occupied. We are introduced to actors and actresses, to politicians and prostitutes, to literary lights and to operatic castrati. We get to view of the frenetic streets, the Royal theaters, the upstart theaters, barns that served as theaters, and debtor's prisons. We see the class differences, and the differences between the genders. All of this is held up to the light by the protagonist who goes out her way to bend all the rules. However, for all rule breaking Charlotte differs from her family members only by a matter of degree.

Real Controversy Still Surrounds the Cibber Family

Questions abound about the Cibber family and their extraordinary behavior. The patriarch, Colley Cibber, was a Whig, a masterful comic actor and a good playwright; but he was a hack poet. So when he was appointed "Poet Laureate of England" he rankled many of the Tory party's loudest voices. The combination of the political nature of the Laureate and Colley's vain and narcissistic personality helped him to make many and very influential enemies, including satirist Henry Fielding and poet Alexander Pope. Fielding scandalized Colley by using Charlotte to parody all of his most famous roles and Alexander Pope rewrote his scathing poem "The Dunciad" to make Colley the "king of dunces." Since both Fielding and Pope are literary stars and Colley Cibber's own works faded, we know of him mostly through them and they had nothing good to say about him.

Theophilus Cibber, Charlotte's brother and life long supporter shared many of his father's abrasive personality traits, but was also a gifted actor and visionary stage manager; in fact Professor Shevelow believes that if Theo had been allowed to manage Drury Lane and did not have that position denied him, he would have changed the British theater in positive ways. However, his off stage behavior was so bizarre that he was considered depraved. He sold his wife to one of her theatrical admirers allowing this wealthier man to support the three of them and was then completely shocked and outraged when she fell in love with the buyer. Susannah, his wife, would shortly become one of London's great tragedians, and Theo Cibber brought about one of the eighteenth century's most spectacular and personally devastating divorces in trying to get her back, or at least get control of her income.

Charlotte herself was an able hand at controversy. At seventeen she married a very handsome and talented actor who was an incredible cad and deadbeat. She immediately had a daughter whom she had to raise without the help of her husband or her family. In her acting career, Charlotte became a specialist in playing women who pretend to be men, called "breeches" roles, and then she took this to the controversial level of playing male roles as a male. Finally, Charlotte began to dress like a man in public, which scandalized London and alienated her now rich father. She furthered the alienation by acting in her father's arch rival Henry Fielding's theater company, which had disastrous consequences not only for her but for the whole London theater world. She managed to do all this before she was thirty. Charlotte spent the rest of her life pursuing traditionally male occupations, hatching plans for businesses, writing and trying to avoid her ever growing pack of creditors. Although her adventures are harrowing, Charlotte kept on striving for success and rapprochement with her father until the time of her death. **(continued on page 14)**



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George Russell: Talks about New York N.Y.

of his country's rich folk music heritage. Stravinsky did new and startling things with rhythm and sonorities, profoundly changing 20th century music. I studied with Wolpe privately, but must say his influence was more as a learned and courageous friend who had barely escaped the Nazis.

PBP: You mention George Endrey, as a friend and teacher could you elaborate on this?

George Russell: George was on the scene in the early days; I probably met him at Gil's. We were all fascinated with George and his venturesome mind; he had inner knowledge which drew people to him. I believe he emigrated from Hungary. He was the one who first got all of us up to Juilliard; George was into the Schillinger System of music. The great gift he imparted to me was to respect an alternative way of thinking about things, in going for the "outer view."



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Exotic Elegance: Creating the Dream Venue for Your Celebration



Getting the location for your event right is of critical importance, but sometimes you can't fly all of your family and friends to the south of France or to Morocco for your anniversary, bar mitzvah or baby's first birthday. That's okay, Parties By Panache will help you bring the look and the feel of your location to Southern California

If you are envisioning a sophisticated Ian Fleming inspired night in Monaco or the Islands, that edgy elegance can be created including the famous casinos with slightly wicked games. (All in good fun of course.)



However, if your preference is for a comedy and magic club complete with magicians and comedians we will happy to create the setting, obtain the entertainment and transport you to a world of illusion and laughter.

We have quite a bit of experience creating sultry North African nights, perfuming the air with sensuous spice and filling the sky with twinkling lights. When the band strikes up "Nights in Tunisia" you will be transported to an oasis of delight.

And while the look is important, the food, beverages, table settings, and flowers that tie the scene together are our passion.



Hollis, Elizabeth, Shaunna or Katie will be delighted to help you create the perfect menu for you and your guests. Elizabeth can even find excellent entertainment like Tracy Bunn and Jazz pictured on the bottom right.

Sherry is our rental specialist and she will be happy to work with you to get the right tables, chairs, chair covers, linens, china silverware and glasses. Also if there is anything else that you need to rent Sherry will help you find it before the party.



Leslee is our décor director and she will work with you to create your setting from the table centerpieces to balloon arches to temporary wall murals which convert a plain vanilla room into an exotic location.



Klezmorim: Observing the Commandment to Spread Joy

Margot Leveret said: Each one is unique.

Barry Friedland said: For a bris, you got to play quietly and delicately.

Are there other Simcha at which you have performed?

Lori Lippitz said: We perform at weddings, bar and bat mitzvah parties, anniversary parties, and anything else one wishes to celebrate. We have also played at deathbeds, and our violinist and pianist played at my father's funeral last year. All the cycles of life.

Margot Leveret said: Oh yes, weddings, bar and bat mitzvahs, weddings, funerals, simchas Torah services, Yom Hashoah events, all kinds of events.

Barry Friedland said:

Besides playing numerous shows, we have performed for weddings, anniversaries, Bar/Bat Mitzvahs, 80th, 90th and 100th birthday parties and even a few Bris Milas. We have also added a more serious side to our music with the release of our new CD "Echoes of Vilna". We have been asked to play this music for events of remembrance. The calls and letters have been unexpected and very beautiful. I feel this CD has made an impact in areas I am just beginning to discover.

Beth Cohen said: Baby namings, dedications, anniversaries, birthdays, parties...

Do you have a memorable event regarding a Simcha performance that you could share?

Beth Cohen said: They are all memorable and special-- as if I knew the people myself and was a member of their family. There are also events that should have been simchas, but the people who hired us just wanted background music and didn't really want to party and dance. Those gigs aren't as much fun or as rewarding, but they are pretty common too. I've performed at a few concerts that have felt like simchas - where I really connected with the audience, but I guess that doesn't really count as a simcha - just a fun gig.

Margot Leveret said: People love the big horas. We go back and forth from klezmer to bluegrass without skipping a beat. Sometimes they lift up the bride and groom just when we're in the middle of a bluegrass hoedown! It's wild. It just adds to the general joyousness of the occasion.

How does your playing at your temple with members of the congregation, as well as others, make you feel?

My synagogue is like my family - we're very close. I love to play for them.

Are there any particular experiences at the Friday night session that stand out as an example of the best that can happen at one of these events?

I lead an open klezmer jam session at my synagogue one Wednesday night a month. It's very informal, like a family gathering in the living room to enjoy music together. Musicians come and many people come just to enjoy the music. It's very hamish.

Barry Friedland said: One of the most memorable events was for a Hassidic temple where I think everyone was a little tipsy, singing loudly and dancing with great abandon to all our tunes. I think we had as much if not more fun than the people.

Lori Lippitz said: An evening of contrast:

We started out performing at an early wedding, around 6-9 PM. (It was the evening that Princess Diana died, so that dates it). The wedding was informal as could be--a picnic-potluck-style wedding. It was laid back and fun, and we had a blast. Then, we jumped in our cars and ran downtown to play an interlude at a very high-end wedding. (There was a society band for the night--we played a hora set at 11 PM, to give the evening a Jewish note.) In this lovely, gilded ballroom, so much went so wrong. I remember the videographer accidentally backing into the wedding cake before the room was open; a six-tiered four-foot-high affair that came down in an avalanche of whipped cream....During the horas, the bride slipped off the chair and fell to the floor (escaping injury, thank goodness). The contrast between these two affairs demonstrated that money cannot always buy the best experience (although you can't hire a band without a *little* of it!).

The most original wedding we played for was a few years ago. Also outdoors, also informal and unpretentious in the extreme. The groom's family had lived for some time in Hawaii, so the bridal party was dressed in Hawaiian shirts with leis. The bride was happy and pregnant. There was a communal yoga stretch in the middle of the ceremony, and the groom made a brick for the bride (also as a part of the ceremony) to symbolize the way in which he would provide the foundation of their home. California comes to Chicago!



Coming in Issue 6: More menus. More recipes. More interviews. More book & CD reviews. More art. More Geraldo. **More you have to read!**
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A Station for Every Taste: A Great Way to Keep Everybody Happy



Finding food that pleases everyone when you have a few hundred people coming over can be a tough task. Some people want Asian stir fry; others want surf and turf and then there are always those few who want nothing but veggies. You as the host want to do all you can to please everyone and still avoid breaking your budget.

We suggest a selection of stations which feature different meals prepared to order for your guests.

Each station can be set up so that it provides a complete meal or a single dish. Also because the stations are independent of each other your guests are more likely to sit and eat their meal before going to the next station, this means fewer people take food that they are not going to eat and that helps to contain cost while allowing meals that will please everyone.

The pictures on this page show a variety of very popular stations.

The top left shows an hors d'oeuvre station which can feature both hot and cold foods. This year Spanish tapas have been very popular.

The two middle photos on the left show an Asian stir fry station with chicken and beef, fresh vegetables and a selection of noodles. Because the guests add in their garnish this station can serve vegetarians as well as those who enjoy meat.

The two top right photos show our seafood station and iced rock crab claws with cocktail sauce and lemon. This station which also featured cooked to order scampi was one of our most sensational and popular.

Third photo from the top: our chocolate fountain setup and ready to go. Our advice is don't fill the fountain with chocolate until dinner is served or it will ruin many people's appetite.

Bottom right; our ever popular cocktail and wine station.

Stations are more than just a way to serve food. They bring your guests together, even the non-dancers who like to plant themselves at the beginning of the party and not move all night. Your guests will also be entertained watching the meal they have created with our chef being prepared especially for them.

Call Hollis, E.T., Shaunna or Katie to discuss the option of stations for your next event.



Finding food that pleases everyone when you have a few hundred guests coming over can be a tough task. Our stations will ease that burden deliciously.

La Dolce Vita Celebration: Enjoy The Good Life



The California Central Coast doing what the what it does best. There is no better place to live "La Dolce Vita."



"Enjoying the summer with friends is possibly the sweetest reward of all "

Grilled Vegetable Antipasto Platter
with eggplant, zucchini,
yellow squash, asparagus,
tomatoes, portobello mushrooms,
fennel, red peppers and olives

•

Prosciutto and Melon

•

Bruschetta Assortment
Tomato-Basil,
Black Olive Tapenade,
Wild Mushroom

•

Pear Gorgonzola Salad
With Sugared Walnuts, Fresh
Raspberries and
Balsamic Vinaigrette

•

Summer Vegetable Risotto

•

Sliced Filet of Beef
with Caramelized Onions

•

Julienne Vegetables
Zucchini, Yellow Squash, Jicama
and Carrots

•

Baguettes and Focaccia Bread

•

Tiramisu
Biscotti

••

\$35.00 per adult

\$17.50 per child aged 12 and under

Minimum party size 10 adults

**"Parties by Panache is Proud to
be your full service caterer"**

Brad Dutz: Avant Garde Composer and Jazz Percussionist

Before reviewing Brad Dutz' (pronounced Dö·tz) CD "Nine Gardeners Named Ned" released 2005 on *pMENTUM*, for Jazzreview.com, I wanted to know if he wrote the lyrics that are spoken by tuba player/spoken word artist William Roper. I knew that Brad had composed all of the music. So I tracked down Brad's email address and sent him an inquiry. He invited me to give him a call, which I did. He told me that he has a long history of giving songs "silly names," and in this case he gave the silly names to William Roper who improvised the spoken word during recording, based on those names. We further discussed the album and its very listenable, off-beat music. Then Mr. Dutz invited me to talk with him before his quintet concert at the Daniel Recital Hall at CSLB on May 16, 2005. Which we did.

Brad Dutz, a soft-spoken native of Decatur, Illinois, talked with me about his education and career as a musician and composer over the last twenty-five years. Brad studied jazz percussion at the University of North Texas in Denton. He said "I attended from '78 to '81. It was the biggest jazz school, it still is. There were 1,500 music majors, 120 percussionists. I met many great musicians there who I still play with today."

I asked Brad how a jazz percussionist and avant garde composer makes a living in a music world dominated by pop divas and less than memorable three minute songs. Brad said, "I just free lance. I make a living by playing on TV and film. I work on *Family Guy*. I work on *American Dad*. I did three seasons of *Star Trek*. I did motion pictures like *The Hulk*, *Oceans Eleven*, *Ocean's Twelve*, *Goofy Movie*, *Mickey Mouse*, all kinds of stuff, you know Warner Brothers Cartoons. Most professional musicians in this town, freelance people, do a good deal of studio work to pay their bills. Unless they're in one band that's working all the time, which is really rare. I have a couple of friends who played with Barry Manilow for many years, so that's their job, I have a couple of other friends who have just gone in and out of road gigs all the time."

"Most of the people I work with, all the people in my quintet tonight, are freelance studio players, so we make a living working on TV, film jingles and live shows. Occasionally we'll get called for the Grammy Awards, or the VHI show. We just freelance we get to know people in town, hopefully we get called for the type of stuff that pays our bills."

However, it was composition that caused me to call Brad in the first place. I was captivated not only by his use of rhythm, and the tonal color in his work but also by the uncommon instrumentation. I thought of Frank Zappa and the interesting, slightly weird musical spaces he created. So I asked Mr. Dutz, "Why do you compose?"

Brad responded, "Because I want to compose and write interesting music. I'm motivated by looking for new sounds. That's why I take any extra money I have and pay my players or put out another CD. While I was in college I didn't do much composition, I did that later. I realized that if I wanted to explore music I would have to become a composer. I could always be a side man, but I want to try to create my own music. There is that curiosity. I started composing in 1990. I was playing in the 1980s, 85 through 90 with a fusion guitarist named Scott Henderson, in a band called "Tribal Tech," I did 4 CDs with him, I liked his progressive edgy style and I think it influenced my composition to be a little bit more avant garde Zappa-esque. 1990 was when I hooked up with Vinny Golia's "Nine Winds" label. Vinny helped me put out my first two CDs in 90 and 92. Before that I had just loosely composed percussion pieces. Later on I got more into instrumental composition, I studied private composition, I worked with teachers analyzing scores and working on them, learning about symphonies, quartets, quintets, all kinds of music."

Brad continued, "I had a quartet for a long time with Kim Richmond and Trey Henry and John Fumo. Then in 1996 I started a percussion quartet, with just found objects so I was back into percussion. Then in 2003 and 04 there was the nonet which is on "Nine Neds." I wanted to see how it would be working with a larger ensemble. Now I'm down to a quintet because I wanted to explore viola, cello, bassoon and oboe, which is what you will hear tonight. These are four instruments I don't know that much about. By sitting down and writing and playing, every time I write a piece I think I get closer to how to make the music fit that quintet. I compose at the piano or behind my marimba or vibes. I know the range of the instruments, then I ask my players what their instruments can do. I truly am learning as I am writing the music from these players. It's like going back to school again only I get immediate result in the rehearsal. I know, next time I shouldn't write that, bassoon doesn't blend well in that range with English horn. So I will make the English horn in this range with the viola. I could go back to school and learn that, but I learn a lot more by doing it."

So now it was time for Brad, Henry and myself to go over to the recital hall for the concert. On the way we met and Brad introduced me to Elaine Bakunin who would be playing viola at the concert. I will describe the concert in issue 6, but just to dispel any anxiety that the wait might cause, I will say it was certainly worth hearing and watching. Brad tells me the concert was recorded and that means it will one day be available on CD. I will be certain to add it to my collection.

You can find out more about Brad Dutz and his music by going to <http://www.partiesbypanache.com/FreerJazz.htm>



Brad Dutz makes music on a 5 octave marimba at the Daniel Recital Hall, at Cal State Long Beach.

Elizabeth Taylor Gets Grilled in Geraldo's Kitchen

Geraldo: Okay Lizzy, Jerry O told me to talk to you about client relations at Parties By Panache. I'm going to tape this.

E.T.: Could you please call me Elizabeth or E.T.?

Geraldo: Who's going to conduct the interview, me or you?

E.T.: You are... I guess.

Geraldo: Good. Now that that issue is settled, how come you go by three names, Lizzy, Elizabeth and E.T.? Is someone after you?

E.T.: I really only go by two names Elizabeth and E.T.

Geraldo: So you've already been burned as Lizzy? And your full name, Elizabeth Taylor, that can't be real, nobody who lives in California would dare to name their kid Elizabeth Taylor. Unless she wasn't famous yet? How old are?

E.T.: Elizabeth Taylor was a star when I was born, and I'm not telling you my age.

Geraldo: Okay, I understand that you work with PBP clients planning parties. When did you first do this, plan parties?



E.T.: I was on the planning committee for the Jr. Prom at La Habra High school,...

Geraldo: Hold on Liz, That had to be a long, long time ago, I'm talking modern history...

E.T.: Could you please call me Elizabeth or E.T.?

Geraldo: Sure et, no problem. Who has the extra brain cells to remember four names anyway?

E.T.: It's E.T. not et.

Geraldo: Okay then. When was the first party, not in your high school that you

planned?

E.T.: That would be my fortieth Birthday.

Geraldo: No! more recent.

E.T.: It wasn't the only part of my job but I planned parties at Deutsche Bank.

Geraldo: Okay, Beth, you win we will talk about something else.

E.T.: That's fine with me, Geraldo

Geraldo: Hey my name is Geraldo, remember it, get it right.

E.T.: No problemo Baldo.

Geraldo: Look this is an official interview for the Panache Experience and I don't appreciate your making fun of me.

E.T.: If it's supposed to be an interview, Gerald, why don't you ask a question?

Geraldo: You know I'm also a lawyer and I think that your name calling may be slanderous or libelous, especially if it gets written in the Panache Experience.

E.T.: That didn't sound like a question to me Gerry—boy.

Geraldo: I'm not going to waste my time. They can just have a blank space and my picture.

E.T.: It's not supposed to be a scary magazine, is it little Geraldo?

Geraldo: That's it. I'm out of here you explain to Jerry why there's no Geraldo's Kitchen this issue.

E.T.: Bye bye Geraldo. I'll explain to Jerry. What? Look at that little light blinking. The tape recorder was on. Hey Geraldo, come back, the interview is on tape. Geraldo. He's gone. I guess I'll just bring the tape over to the guy who formats the articles for Geraldo.



Charlotte: A Tour of Eighteenth Century Theatrical London

Charlotte wrote "A Narrative of the Life of Mrs. Charlotte Charke" on which much of this book is based. Charlotte's autobiography is available but not readily or inexpensively. Kathryn Shevelow says this may soon change.

Researching a Life Preserved

I asked Professor Shevelow how she was able to find and verify so much of the specific detail, as to roles played, dates of performances, etc. Professor Shevelow told me, "In eighteenth century newspapers principally and in various archives. In the eighteenth century it was not unusual for a woman who was not an aristocrat to pass through life without leaving much of a paper trail behind her. Charlotte's autobiography gives many details of her life that don't exist anywhere else. Because she was an actress who performed with both the Theater Royal, Drury Lane and Henry Fielding's very popular theater group for a period of time, there is a paper trail in the newspapers. Not just announcements of performances, but also a number of the publicity puffs that Charlotte might have inserted in the paper herself to publicize one of her own theater troupes or just comments on performances by people who wrote letters to the newspapers, or the critics of the time." Collections of these newspapers exist in the British Library and the Library of Congress. Now they are mostly on microfilm but because of the very high rag content of the paper used the actual papers have survived quite well.

Very Readable Historical Writing

The problem with much historical writing is that it reads like a text book and shares with the denizens of the "Dunciad" the unforgivable sin of dullness. "Charlotte" while painstakingly researched reads like a novel. In fact the novel that it most reminded me of is "Jonathan Strange and Mr. Norell" by Susanna Clark (Bloomsbury 2004). "Charlotte" is well paced and filled with colorful characters whose actions are captivating and are all the more interesting for being real. I truly felt while reading as if I could see, hear and smell Drury Lane or Bartholomew Fair. Therefore, I believe that anyone looking for an educational and entertaining read will find a good deal to enjoy in "Charlotte."

Todd White: His Art and Passion for the Living World are Displayed at CSUF

Upon arriving to Todd's first art exhibit held at Cal State Fullerton I was strategically late hoping to come at a time when I could see a decent amount of people huddled around his most peculiar pieces. To my surprise the turnout was bigger than I expected. The gallery was simply four walls no bigger than your downstairs dining room and the people were practically shoulder-to-shoulder, eating off finger food plates and sipping plastic cups of free wine.

Before indulging in the complimentary expenses I, like everyone else who first walked into the room, gravitated to the 9 by 7ft portrait of the cow piece. I sat back a little behind the horseshoe of observers and gazed upon the magnificence of the cow. I found this an opportune time to ask a stranger, Robby Roda, who had looked like he had been standing there awhile what he thought:



Robby: "At first I couldn't really grasp it, but after looking at it much closer and then back again, I see that it's like a machine that's been put together.

Jeff: How so?

Robby: "Well the more I look at it I just see an outline of a cow that's missing it's skin.

Jeff: So that fact that it's a cow comes second to what the cow is actually made of?

Robby: I think so, but let me stare at it a little longer.

I'll get back to the cow, but lets keep in mind that Todd also had four different sets of paintings covering each wall. One set included his NRA drawings, which were stylized well with a 1980's feel to them. One piece called "It's in my kiss" included a two-faced woman, half of her face a skeleton, with sniper-bullets for legs, wearing a trench-coat while holding a newspaper with "NRA" written on it. "They're erotic & violent," quotes PBP. He's also done an expressive political series, which involves the use of red color and flags. The drawings portray a straightforward, but artistic feel exposing Todd's inarguable personal views. Another wall included three framed pieces that belonged to the Future of Food collection. One frame was a fish under water, another was a rooster, and another was actually the head of the infamous cow. I must include that the pieces in the frames were drawn with pen and ink on cardboard. The cow is drawn on Masonite, allowing the art to be more durable.

I proceeded to wander around the gallery with my wine, simply gazing at these breathtaking works of art. Other pieces included some photo-sized sketches of landscape, while similar ones were sketch-like drawn with charcoal. But something was still haunting: I couldn't seem to get the cow out of my peripheral. It hung alone on the center wall calling me to its complexity. I gave in and observed even closer.

Clearly, the cow commands a presence of obscure magnificence. "You could spend ten to fifteen hours looking at it and not see the whole thing (PBP)." The detail and the depth of the drawing are simply astounding plus the use of Masonite brings the character out. The bottom half of the drawing is cracked with colonies of triangles that sink into the background giving the appearance that the cow is standing in the middle of a desert. There are hills in the background that give the picture tremendous depth. Behind the hills is a red sky that complements a strategic contrast to exemplify the position of the cow on a desolate landscape. The observations are endless and a common action between most people there was to keep looking and looking, even if you walked away you came back to the cow with a sundry look.

"Why?" I asked myself. Here is this enormous cow with an enormous concept, but what was the motivation? I recalled Todd mentioning some things from our last interview, "I started thinking of the foods I wasn't eating (Todd is a vegetarian) which were these particular animals. These animals, which are beings like you and I, are treated in sense like pieces of machinery." I had to clarify, so I went to the source itself, Todd. He was about the room wandering to each crowd, never letting his ear-to-ear smile off. I managed to pull him aside.

Jeff: "Have you undergone any personal changes having put 500 hours into the cow alone?"

Todd: "Absolutely. I've learned as an artist what it takes to reach new heights. I've learned how to push myself, and with this project alone I believe I've taken myself to a new level of what it means to create."

Jeff: "How were you different before this?"

Todd: "Before this I was very much oriented to the accomplishment of small pieces and towards class and personal things."

Jeff: I see you have taken a very different, if not larger approach with the cow."

Todd: "With the cow as a main piece I'm able to reach a larger audience. I'm able to bring the viewer in the room with the cow and then have them respect everything else that I do. If the cow is successful then it shows that I'm serious."

Jeff: "What is the success to you?"

Todd: "If people give your work the time of day and it brings them in then that's a successful piece."

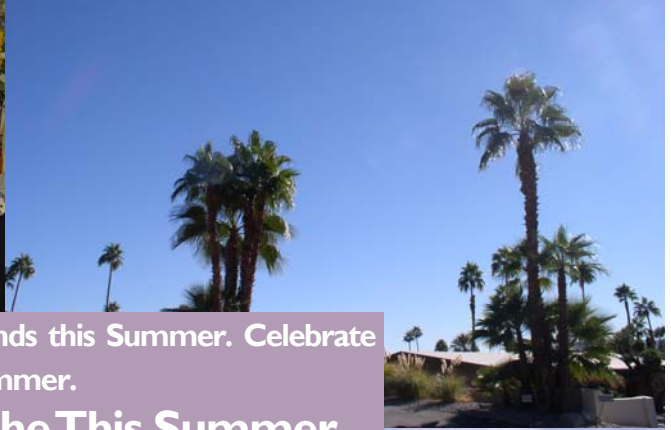
Jeff: "Is all this to inspire or to make a statement?"

Todd: "I think it makes a strong personal statement about what my art is, but it has a larger outreaching statement as well. But, you know, people will make what they want of out of the art and I think I push them in the right direction."

Jeff: "So what's the future of Todd White?"

Todd: I've been accepted to SMFA (School of Museum and Fine Arts) in the center of Boston, which is the best city in the world. I finished my wine and shook Todd's hand wishing him the best of luck. Todd intends on landing a commercial gallery show sometime here on the west coast, and I encourage the reader to keep an eye out for this young and talented contributor to the art world. By Jeff Stillion

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