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Volume 18
Issue 3

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Mother's Day



My Mom and Dad with their children at the annual 76th Street Block Party in 2000. From the Left: Clare, Bob, Jerry, Mary, Chris, David and Stephen

In 1914 Woodrow Wilson made Mother's Day an official national holiday. This was to a large degree accomplished by the incessant pestering of one Anna Jarvis. Ms. Jarvis celebrated mothers as *(continued on page 2)*

Passover: The Traditions of Five Millennia Relived in a Sacred Meal



Patriarch Hank Fliegler listens to a guest read from the haggadah during a Family Seder. "The Seder is a serious joy" says Hank.

The most celebrated religious event in Reform Judaism is the Seder dinner which is held to commemorate the Jewish Exodus from Egypt. This dinner is most often held in the home after significant preparations have been made to get the home in a properly "chametz" free condition. *(continued on page 3)*

Are you finished with that book?: Books Redux



If there is one type of business for which I have a personal weakness it is bookstores. Every time I find a new one I dive right in and explore the stock to see what types of treasure they have. Therefore, when a used bookstore is discovered I get really enthused, because their stock includes out of prints, single copies, obscure and of course general interest books. *(cont. on page 13)*

Todd White: The Future of Food is Art and Science by Jeff Stillion



Enthusiasm, insight and passion infuse Todd White's art

It was a Tuesday afternoon in a plush Café in Downtown Fullerton, sitting across from me with a relaxed smile, Todd White leaned forward and said, "Art's purpose, well, it's a visual language and it's purpose is constantly changing." Earlier that day, we had exchanged our first hellos in a phone call, establishing the location and time to meet, but what was more interesting was how our casual

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Mother's Day



My Mom and Dad in Ireland. My Mom was the very best and all I am I owe to her.



This my daughter-in-law Cathy who has given me the best gift ever, my granddaughter Marie!



My mother-in-law Donna, is very unusual, She is one of those "M-I-Ls" you love to have visit.



Hollis, my favorite mother in a rare moment of relaxation at the Simpson House Inn in Santa Barbara.

a class of care-giving and unbiased woman, with unparalleled humanity. The holiday quickly became commercialized and Anna Jarvis became its staunchest opponent. I wholly disagree with Ms. Jarvis and see the commercialization which made "mom" the center of attention as a very good thing.

The earliest of the celebrations of "Mother" focused on "mother earth" and local pagan deities, like Rhea, the mother goddess of the ancient Greek pantheon. These celebrations were spring and fertility feasts. It was the community beseeching the powers that be to grant them sons and daughters, calves and foals, tall wheat and heavy vines. Admirable though this was, it didn't do much for the lovely woman who had the baby, took care of calf and fold and who turned the wheat into bread, and the fruit and vegetables into all manner of food for the family.

These Earth and Pagan Goddesses at least in the Europe of the first millennia B.C.E. were replaced by the Roman Catholic Church and the worship of pagan mother goddesses was replaced with a celebration of "The Holy Mother Church." The early Catholics of Europe looked to their "Mother" the R.C. Church to provide what their temporal kings and feudal chieftains could not, and that was essentially protection from their neighbors' kings and chieftains, and salvation for their eternal souls. The Church as opposed to the Pope, Cardinals, Bishops, and Priests is believed to be eternal and so could be counted on to provide maternal love and protection for entirety of one's physical life and for the eternal life of one's soul.

I recall in my childhood, that the celebration of "Mother" had shifted from a rather intangible Mother Church to the celebration of the Blessed Virgin which occurred during the first week of May. On the First Sunday a statue of Mary, Jesus' Mother, which served to remind us of the Blessed Virgin, would be decorated with fresh flowers and ribbons and then turning our attention to heaven we would show our respect and love in choral song and public prayer. Because of the joyous nature of this particular celebration, with winter now well behind us and the scents and sights of spring all around us, it was one of my favorite Church Celebrations.

As a member of a large family, in which I am one of four sons and which includes three daughters, mother's day was always special and I will always remember it as a time of searching for just the right trinket to make a present to my real mom. All of my brothers and sisters would bring home flowers and of course my father always had a present for mom. However, she would still cook us our Sunday dinner and serve it in our dining room and usually my grand mother (my mother's mother), would also be there. At the end of the meal my sisters would usually clear the table and do the dishes, but mom never left the kitchen or dining room area until all was done. Those days I remember with fondness and some longing as both my grandma and my mom have left us.

As an adult I do reflect at this time of year, how much my mother and grand mothers and aunts and even my neighbors' and friends' mothers have contributed to my life. In addition to being blessed with an incomparable mother I have even done extremely well in the mother-in-law division, having during my life had three, two of whom are alive and well, one who has passed but who will never be forgotten.

My mother, Clare Theresa O'Brien nee Clare Landy, raised us all in a comfortable little house on 76th Street in Brooklyn, NY. On a street where seven kids were considered a small family she made our brick house into a warm welcoming home. My Mom and Dad are a perfect illustration of how parents united can successfully turn seven children into seven successful adults even during times of social upheaval and incredible technological change.

My Mother-In-Law, June Fliegler nee June Post, raised her four children in Erie, Pennsylvania in a big house which was full of music, dance, high jinks and mother stressing antics. Hollis's grandpa Harry used to say "Y'aint gotta go to no movies" when the kids (but not Hollis) gave June a reason to chase one of them around the porch which encircled the family home. Like my parents Hollis's successfully raised four very fine people. June had a very soft spot in her heart for me and my children, she knew of and fed my appetite for old movies and good books. And of course she was a wonderful grandmother to my three sons, even though only one of them was her daughter's child by birth.

It did not surprise me one bit that when my mother met Hollis's mother they became fast friends, and though they lived on opposite ends of the country they wrote each other, spoke on the phone and during my parents' annual visit to the West Coast, they spent time together.

I am now in the position of having a mother for a wife and of course that has been an education. She has taught me patience which is a most valuable skill. It is impossible to succeed in family life or in the outside world without. She has taught me perseverance, by which mountains are moved if not rooms cleaned. She has taught me how to conduct win-win negotiations as well as where and when to draw the line.

I have some problems with Mother's Day. It should come around much more often and should be moved to a work day so that mom actually could have a day off, but I guess if the holiday isn't perfect it is alright. So to all the children out there, make this a really special Mother's Day, one that would make mom proud of the way she raised you.

Celebrating Passover with Your Family at Home

Most Reform Congregations host a community Seder but this rarely is done on the first night of Passover, rather it is traditionally held on the second night. This dinner can be celebrated as a large family gathering through every gradation up to a formal liturgical ceremony.

My experience having celebrated 17 Seders with the Fliegler family has been one of annual anticipation in a structured yet hugely enjoyable celebration which is serious, spiritual and with many elements of humor.

Before preparation for the Seder meal can begin all leavening must be removed from the house as must all foods made with leavening. This process is subject to varying degrees of stringency, but at least a nominal search and removal is conducted. The more stringent preparers search for all flour, grains, legumes, and leaveners in the house. Once these are properly isolated and removed, a prayer is said which nullifies any leavened product which has escaped detection.

Having purified the house, the person preparing the meal may bring in the food. The most universal of Passover foods is Matzo. We have from time to time made our own matzo which is an enjoyable, spiritual and fast paced culinary experience. Tradition allows only seventeen minutes from starting the dough until the matzo emerge from the oven golden brown and delicious. Most Jews today satisfy themselves with buying boxes of Matzo made especially for Passover.

This reminds me that when I was in college back in Brooklyn many of my Jewish friends looked upon the arrival of holiday foods with a fair amount of dread. The thought of gefilte fish, indigestible matzo balls, and tough brisket did not charm them. This was clearly a case of eating foods that were prepared by people who cooked American foods on everyday but one, and found the traditional products foreign and hard to work with.

Matzo, the bread of affliction, is associated with Passover because the Israelites in their flight to freedom did not have the time to let their dough rise and were forced to make and eat flat bread. Strangely or perhaps not, Passover baking employs every method of raising batter other than leavening known to modern cookery. So there are plenty of tasty bakery products available for the Passover table, such as a variety of macarons, flourless chocolate cakes, Mandelbrot, Passover popovers, chocolate matzo crunch, etc.

I however, have always relished Hollis's light, flavorful and fluffy matzo balls in clear chicken broth with dill; gefilte fish with fiery hot horseradish; and many different types of Charoses. After these three traditional early meal courses we have had over the years dishes from a variety of Jewish cuisines including the Ashkenazic, Moroccan, Sephardic and Israeli culinary traditions. Each year Hollis creates a menu which is both appropriate to the Seder table and to the gustatory edification of the diners (the food is delicious). Hollis's Sephardic Charoses, marinated asparagus, apricot chicken, glazed brisket and more make my mouth water just thinking about them.

Once the house has been made ready and the meal has been prepared. The hosts are ready to greet the guests as they arrive. One of the guests is a perennial late comer, the prophet Elijah, however every Seder host makes certain to set a place and cup for the prophet. Also it is a mitzvah to feed anyone who is not eating at another's Seder. There is always more room at the table and last minute guests additions is the norm, not the exception.

After everyone has arrived and adequate schmoozing has occurred Hank calls everyone to the table where each place is set with a Haggadah and every six guests or so the "Seder Plate" is set out. Just a note, in the seventeen years of Seders I have attended there hasn't been enough room at Hank and Donna's massive twelve foot dining table for all the guests, so in reality Hank calls the guests to the Seder tables.

Hank, as the patriarch of the family, conducts the Seder and puts the serious but by no means stern face on proceedings. Hank presides over, begins and guides the reading of the Haggadah. The Haggadah is a prayer book that guides Jews through the reliving of the flight from Egypt. Originally completely in Hebrew, reform Haggadahs are normally written in both English and Hebrew, often with Hebrew transliteration for those who do not read Hebrew but who wish to recite prayers. At our Seder the reading is done aloud with each guest reading a portion and the whole of the assembly reading back all responses. Hank leads the readings around the table indicating when one reader should take over and then when he or she should pass on the privilege of reading to the group.

However, a comedic thread runs through the celebration and is most often initiated by Mark Fliegler. It must be mentioned that humor is not disrespectful, there is supposed to be a measure of levity in the celebration of freedom after some many years of slavery.

This brings us to the practical purpose of the Seder. We must as Jews always be grateful for the freedom which we have achieved with the help of G-d. That is why Passover and the Seder are a reenactment and not merely a remembrance of slavery and being freed. We must therefore always be willing to help the enslaved achieve freedom, and welcome the newly free with a place at our table. We must be vigilant that we do not become complacent. Because failure to remember and to relive our gaining freedom has the potential to lead to re-enslavement. - Gershon Ephraim Ben Abraham and

"It is a Fliegler tradition to celebrate with ensemble singing at the Seder. It is sort of a mixing of the bitter with the sweet.

The hands down favorite is our version of the "Four Sons" sung to the tune of "My Darling Clementine." It must be heard to be appreciated, because, the result is a righteous noise."- Henry "Che" O'Brien

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GEORGE RUSSELL'S New York N.Y. by J. "Hepcat" O'Brien

Jon Hendricks perfectly summed up the action that should be taken by any person with the opportunity to hear George Russell's New York N.Y., in the shortest jazz poem ever written.

"Listen."

That poem, dictates the simple action that will permit the actor to experience George Russell's contribution to the sacred trinity of modern jazz recordings, two places are indisputably held by Giant Steps [Coltrane (195?)] and Kind of Blue [Miles Davis (195?)].

I offer an equally short poem in the parabolic form as I was taught in a brief lesson by Jon Hendricks.

"Feel"

As in, "feel this music in your body and soul." For this is surely the second step on the journey to appreciating this music. New York, N. Y., lends itself to being felt in the same way that Billy Strayhorn's "Take the A train," does. The ear is the first port of entry; then this music flows through you and becomes part of your psyche just like the City it celebrates. When you listen to the Duke Ellington Orchestra play "Take the A train" you can not help but to be transported to Manhattan for the ride to Harlem. George Russell would say that both A Train and his music are flowing in accord with immutable laws of tonal gravity. The laws that make those inspired vibrations which we feel sound so right.

You will notice that although I am speaking of the music of a man often regarded as a modern or avant garde jazz composer and musician, that I did not say that this album should only be listened to and felt by the cool cat, the musical scholar, the initiated. New York, N.Y. like the city itself is open and available to anyone, tourist, immigrant, or that rarest of all people, the cat who was born there.

New York, N.Y. is enjoyable on several different levels; for the lover of poetry there are words and rhythms that show the city's personality; for the person who delights in the sounds, there is pure clean music; for the lover of a show, you can not beat this program music. It is also delightful for dynamic reasons, the album isn't always the same and depending on what I bring to it listening can be a variable experience. It also is informative to all who appreciate music whether your leaning is toward classical, jazz, rock, folk, funk, opera, vocal music or rap.

I've been asked, "What is the one album, you could not do without?" I have answered that question in different ways throughout my life, but today based on all of my life's musical experiences if I were asked, "What is that album?" the answer would most definitely be "George Russell New York, NY."

The most subjective reason is I grew up in New York, working Manhattan by day and living Manhattan or Brooklyn by night, so there is nostalgia for my home town. When Jon Hendricks vocalizes his tone poems to George Russell's arrangement of classic and popular tunes, I visualize specific things, places, smells, and even the weather. The same goes for George's original and spellbinding compositions "Manhattan Rico", "Big City Blues," and "East Side Medley."

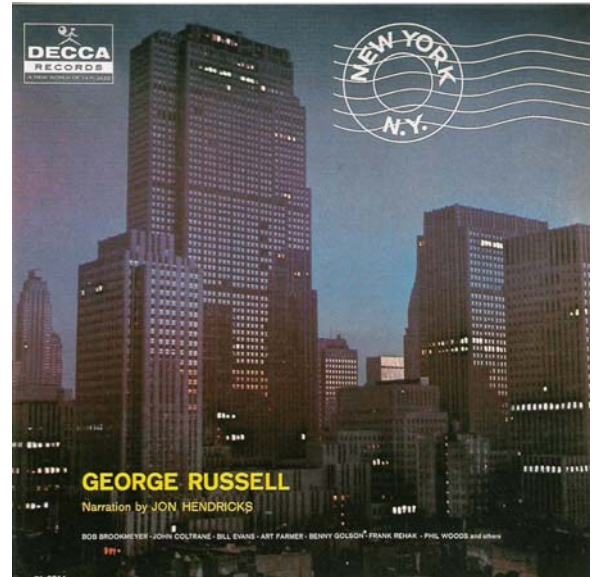
George's parents Bessie Sledge Russell and Joseph Orville Russell, kept a musical household. Joseph Russell was an excellent piano player, of whom George says, "My father Joseph Russell played chords on the piano with his right hand that had no relation to what he was doing with his left hand. It sounded oddly correct to me." George took up the drums while in the scouts and played with a band while in high school that would play dances around Cincinnati.

George Russell went to New York, N.Y. another aspiring young musician from the Midwest. When he arrived in New York George was hired as the drummer for Benny Carter's band. Then he heard Max Roach. In the liner notes for New York, N.Y. George is quoted as saying, "I got to hear Max Roach. He was too much; Max had it all on drums. I decided that writing was my field." George's ethic of applying his talent, skill and efforts to what he could best rather than to just what he could do benefited music as a whole, because, while the world already had Max Roach it didn't yet have the composer, arranger, musical theoretician, George Russell.

So George turned his full attention to the study and practice of writing music in 1923 and after ten years of musical and intellectual experimentation George wrote and published his "Lydian Chromatic Concept of Tonal Organization." The LCC is now in its 4 edition and still the subject of George's scrutiny, continuing investigation and scholarship. In George's opinion his ten years of concentrated study, thought and hard work had given him the knowledge and tools to finally say musically what he had to say.

So after years of struggle George began composing and arranging the music for the album. Again George is quoted in the liner notes as saying, "I found myself in the towering office of one of the truly great recording executives of all Time, the Legendary Milt Gabler, and president of Decca Records." George went on to say, "I told Milt that my love for New York had coalesced into the idea of a tone poem celebrating the city. I wanted it to be a musical show with various acts or events threaded together by the sharp witted, downright rap prose of Jon Hendricks. I convinced Milt that I needed a dream band; he replied, "Go out and hire the best. We're behind you." George hired the dream twelve piece orchestra.

I've spoken with some of the people who have played with George on this album and over the years, as well with George himself



The Original Decca Record Cover of New York N.Y.
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George Russell New York NY reissue
Cover Art and Logo © Impulse Records

and I realize that the songs that make up New York NY come from the very personal experience of the lyricist, composer, arranger, and musicians who recorded this music.

Composition and arrangement are two parts of the same tree. Composition rises straight from the trunk, arrangement is the primary side branch, but a side branch none the less. George is an inspired and inspiring composer. Yet even in the American musical form known as jazz, where the majority of musicians and writers are African Americans, getting the title composer for your composition isn't easy and on this album despite having three original compositions George is listed as arranger/director. When I naively asked George why this was the case, he said, "Because they didn't think we were smart enough to compose music." The enormity of this injustice, the failure to acknowledge the only American to have contributed a fully realized musical theory to the world's cosmos of musical theory, is staggering. However, George Russell rose above this slight and with his characteristic integrity; he has worked producing innovative music and on refining his theory for the last 59 years.

There are arrangements on this album; George has left us with beautiful takes on classic and popular music. The first of these is "Manhattan" by Richard Rodgers and Lorenz Hart. This song was written in 1925 as part of "Garrick Gaieties," a two performance fund raiser that turned into 241 performance hit run for the Theater Guild. The song is familiar to many

through Lorenz Hart's lyrics. "We'll have Manhattan, the Bronx and Staten, Island too..." and the music also stirs recognition in listeners, even 79 years after its debut.

George Russell's arrangement built on the original Richard Roger's theme and created a new piece of music that opens with an original tone poem by Jon Hendricks. Jon recalled, "I had just got to New York, I came because Charlie Parker said I should and he had told everyone about me. I was hanging out with Quincy Jones hustling songs around Broadway in the West Fifties. I think we were at Lindy's, when George introduced himself to me and told me he was doing something that I might like. I asked him what that was and he told me he was doing a tone poem with the City as the central character." He told me, "Write your impressions of New York. That's how it came about, one artist to another, it didn't take me long to write." In an interesting parallel to the New York Music Scene thirty three years earlier it was reported that, Lorenz Hart claimed that he penned the lyric to Manhattan in five minutes before the grand opening of "Garrick Gaieties." Two memorable poems that have endured for years and the writers say that combined it took them about twenty minutes. Only in New York, N.Y.

George's arrangement of "Manhattan" opens with Charlie Persip's quick attention grabbing drum intro, then Jon's lyrics blast off like a bottle rocket in the park. Jon's minute and twenty plus seconds of vocalise is crammed with iconic illusions and memorable lines such as "Think you can lick it, Go to the wicket, buy you a ticket, Go" and one set of phrases that I particularly like "A while ago there were cats reading while other cats played jazz behind them, there wasn't nothin' happening, so the musicians went right on playing like they didn't even mind, I wrote the shortest jazz poem ever heard, nothin' bout huggin', kissin', one word, "Listen."

In addition to the lyric there is the arrangement, direction and playing, the orchestra is as tight as any you will see at Carnegie Hall or Lincoln Center and with only twelve pieces as rich as a symphony orchestra. George's arrangement overlays the orchestra's performance with a succession of improvised solos that show off, dance and grab center stage. First, Bob Brookmeyer, fresh from a four year stint with baritone saxophone master Gerry Mulligan solos on trombone with authority and wit, and then takes turns soloing with Frank Rehak, this gives way Bill Evans, still early in his career, still full of so much exquisite music, with a solo that is elegant and jazzy and goes through three mood changes, this solo is decorated with trills and runs which dazzle, yet Bill keeps his eye on the theme. This you realize is really good. Next John Coltrane solos on tenor sax, at first there is only his rich, mellow horn, then he is joined by the bass, played by Milt "the Judge" Hinton and finally with the pace rising Charlie Persip joins in and the orchestra lays down a sound that is so naturally New York it seems organic, it seems part of the city's air, and the city's pulse.

George has put together a band of musicians at their peak, he has arranged material that manages to highlight each of the soloists and he has turned the familiar into the exotic, while expertly shaping his material into an iconic tone poem.

David Baker, NEA Jazz Master, Emeritus Professor of Jazz Studies at Indiana University School of Music, and student of George explains how George accomplishes his band direction, "George taught me and other musicians how to find our way, he has the ability to communicate. George showed us how to establish our own voice. When he directs his player's voices don't get lost they come through"

And since he was communicating how music is organically arranged, the sounds came out right. Jon Hendricks says of Manhattan, "There are no possible complaints, the album is perfect, his arrangements are unique, so a song that everybody knows becomes a whole new experience." **To Be continued in Issue 5**

**Steve Solomon, renowned saxophonist and keyboard player passed away at Long Beach in 2/2005.
Steve is missed and well remembered by his family, friends, students and acquaintances.**

A little Belgian Cooking at Chez O'Brien



Hollis in her favorite room sautéing baby Zucchini for a new and elegant take on the Provencal favorite Ratatouille

When all of the weekend's parties are out the door and the kitchen at Parties By Panache is cleaned up and shut down Hollis likes to go home and.... Cook. "I don't always get to cook what I want at work. We cook what the clients want for their events and that means for specialties I have to cook at home. But I love to cook and since I have a fantastic range and an enthusiastic audience I cook at home often." says Hollis.

Two weeks ago Jerry went down to Santa Monica seafood to pick up fifteen pounds of crayfish and came back with a dozen Hog Island Oysters, four beautiful Monk Fish filets and five pounds of black mussels. So naturally it was time to make Mussels Mariniere with white wine, garlic and herbs; and Frites. I rounded out the dinner with Jerry's new favorite veggie, tomatoes baked with olive oil, garlic and parmesan cheese and steamed asparagus.

"I planned the meal so that the entire setup and cooking are done in about an hour. If you follow the photos that accompany this you will see approximately how the meal progressed to the table, with the exception of my photo which Jerry took the day after I cooked the mussels. At that time I was making some ratatouille to accompany roast leg of lamb with rosemary.

I started our Belgian meal by putting five pounds of mussels in a colander and ran cold water over them. Next I peeled and sliced two pounds of Yukon Gold potatoes into sticks for my frites. These were peeled and put into cold water. Then sliced and put back into cold water for half an



5:05 pm 5 pounds of black mussels rinsed and ready for the pot. They had a clean ocean aroma and were very fresh. They came from Santa Monica Seafood.



5:10 pm Hand sliced Yukon gold batons cook in 300° canola oil for approximately 8 minutes during stage one of their preparation



5:34 pm The potatoes after the first stage of cooking are limp and not browned, but cooked all the way through.



5:35 pm Chopped herbs and wine are set to a boil, which will be reduced to simmer.

5:40 Tomatoes are placed into a hot 325° oven.



5:50pm the Mussels are placed in the Dutch oven where the aromas of sea, field and vineyard are mingled



5:50: Hollis is still holding the colander and will soon be placing the lid on for the approximately 5 to 7 minutes of cooking.



5:52 The asparagus are placed into a sauté pan with seasoned boiling water



5:50 pm The oil is reheated to 325° for phase two of the frite fry. The frites go back into the oil for about 2 minutes starting at 5:55 pm



5:53 pm The tomatoes are done and the sour-dough bread is placed into the oven to warm up.



5:54 pm Hollis uncovers and shakes mussels as they near readiness.



5:57 The frites are coming out of the oil at the end of phase two and they are ready to eat, gold crisp and very delicious. Just add salt.



5:59: The mussels are done and have been carried to the table for the hungry diners.



6:00 pm Mussels are being served



6:00: Mussels, and tomatoes are ready for the broth and for the eating. This meal served five.



hour, which leeches out some of the potatoes' natural starch, and also keeps the potatoes from oxidizing. I began heating my canola oil.

I then chopped my parsley, minced my garlic and sliced my scallions for the mussels. When this was done I put the herbs with bay leaf into a Dutch oven with a bottle of Chardonnay. I then set this aside until 5:35 pm when it was brought to a boil when it was reduced it to a simmer and let it cook for 20 minutes.

I began the first cooking of the potatoes sticks at 5:10 pm which was done in three batches, taking 24 minutes. I then let the frites cool for

While the potatoes are frying I cut the tops off of my tomatoes, placed them in a casserole and sprinkled them with olive oil, minced garlic and parmesan cheese. I set them aside to be placed in the oven at 5:40PM. I trimmed my asparagus and set them aside.

At 5:50 pm the mussels go into the simmering reduced wine, I turn up the heat and put on cover. I put the oil back on the heat for the frites and the asparagus go into simmering seasoned water to steam.

The mussels get shaken and stirred to allow the ones on the top and bottom to cook (and open.)

The frites went back into the hot oil for a minute or two till golden brown and then drained on paper towels.

At 6:00 everything was ready for the table. Mussels were open and steaming, frites golden brown and salted, asparagus fork tender, but crisp, tomatoes perfectly browned and bubbling, bread warm and crusty, stomachs growling.

What a Wonderful Meal!

10 Easy Steps to Making the Perfect Latte By Jeff Stillion.

Call it inspiration from Mr. Coffee or your neighborhood Starbucks, but it seems that more and more Americans, homeowners and apartment dwellers alike, are running out and purchasing espresso machines. As spectators they watch as their favorite Barista makes their custom latte perfect, just enough shots or syrup to do the job. After weeks, and maybe months of sitting on the sidelines the espresso consumer decides that it's time to take latte matters into their own hands. But how does one go about doing this? How does one embrace this art of Barista? I suggest clearing a Sunday afternoon to make time for this fun and exciting project. Following the proceeding steps will guide you on your at-home journey into making the perfect latte.

1. Purchase an espresso machine if you haven't already got one. You'll find any space-saving counter top machines at any home-appliance store. I'd recommend Starbucks for beginners; their machines are more user-friendly. Prices vary but range between \$250 to \$400.
2. Most machines come standard with the proper accessories needed. Accessories should include a metal thermometer, dialed or digital, a metal pitcher, a tamper, two shot glasses (some can be metal, porcelain, etc...), a portafilter with a filter basket, cleaning tools such as brushes and lubricants for burr grinders and springs. Any Starbucks location will offer these parts, sometimes sold in essential packages.
3. Purchase espresso. Some espresso comes in portafilter-ready "pods", meaning that the correct portion of espresso is confined in a coffee filter-like material and it fits right into the portafilters' basket. Under \$10, you could also purchase a pound, half pound, or quarter pound of espresso (regular or decaf) at Starbucks. They should grind it for free.
4. **Keep in mind that accessories can too be a pricey investment. But if you settle for nothing less than the gratification of a self-served gourmet latte, money is not the issue.**
5. After you've acquired the essential materials it's time to head home and assemble the machine. Each machine should have an instruction manual on how to assemble it. After you've set the machine where you want it, plug it into wall, filling the machine with as much water the steam reservoir can harbor.
6. Onto the latte. First, let's familiarize ourselves with a latte's ingredients: One or two shots of espresso and steamed milk lined with ¼ inch of foam on top. Note that syrups and sauces are extra ingredients placed in later.
7. Second, let's familiarize ourselves with how to aerate the milk, giving us the best foam. Pour milk into the metal pitcher about ¾ of the way. Place in the thermometer and turn the steam wand if manual, if not then press the steam button on the automatic until you hear the milk begin to simmer. Keep the wand submerged for the first 7-10 seconds.
8. Next, aerate the milk by holding the pitcher just below the tip of the steam wand nozzle. Do this continuously by submerging the wand and then aerating, submerging and then aerating.
9. Turn the steam wand off at about 160 degrees (lower or higher if desired, but keep watching, too high is 180 degrees). Let the milk sit while you pull shots.
10. Place a pod or a small portion of espresso into the portafilter basket, filling it just below the brim. Tamp, in the case of the small portion of espresso, with a moderate pressure, load the portafilter into place, and brew the espresso.

A good shot finishes it's pour between 18 and 20 seconds. If it's less, try tamping a little harder, and if it's more try tamping with less pressure. Pour one or two shots into the drinking mug (now would be a good time to add syrup, caramel sauce, etc...). Pour the milk over the shots and fill the mug to leave ¼ of an inch at the top for foam. Top the drink off with some foam you've scooped with a normal teaspoon and voila, the perfect latte!

Jeff Stillion, 22, was born in Arizona, but was raised in Northern Orange County. He is currently a junior at Hope International University majoring in English. Jeff is an aspiring playwright and novelist hoping to "Rouse a naive generation that has been deafened by the megaphone of media". Jeff is the first non-O'Brien writer to contribute to the Panache Experience and we feel very happy to have him on board.



Reference:



A. Portafilter



B. Tamper



C. Portafilter Tamper

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The Piano Doctor Makes House Calls: Andrew Marks gets our piano to hold a tune and sing.

This is probably just a typical house call, the doctor arrives, says hello and is led to the patient who sits silently against the wall. The doctor sets down his bag of felts and tools. He approaches the patient. At first a tentative prod here there and then he runs his fingers back and forth and the patient emits a startling series of sounds. "Whew," says Andrew Marks, "This piano is long over due for a tuning."

Which is true, this black Schafer and Sons upright arrived at our home where at least three people have promised to play it and make it feel loved. We got this piano from Hollis' brother David who had bought it for his daughter. Katie, David's wife said, "Julie stopped playing when she became really serious about water polo and synchronized swimming in high school. Now she's in grad school and this poor piano just hasn't had anybody to play with, so we needed to find a new home for it." So in it came, gleaming black with some of the straightest ivories you've ever seen. I sat down and played some scales and pronounced the piano "just perfect." Henry said, "It's perfect if you like out of tune pianos." He sat down and started to play a Beatle's song and about four bars in said, "Can't you hear that, this is not right." So we called Andrew Marks, who said, "Keep it out of the sun and away from drafts and I'll be over on Monday to see what I can do.

I asked Andrew if he needed a hand moving the piano and he said I don't have to move it unless the back is out of square and he opened the top took off the front top piece and bottom piece and exposed the guts of the piano. I wasn't aware that they opened like that was I was immediately interested.

I have to say CSI hadn't prepared me for what Andrew was about to do. He checked the hammers, the jacks, the whippets, the strings, he checked the soundboard, tuning pegs and the bridge, it was sort of an autopsy on a dynamic if somewhat out of tune piano. "Hmmm..." said Andrew, "your bridge has small cracks in it. If I raise the pitch and come back in a week to tune it, I might shorten the life of the bridge. If I tune the piano to an octave below middle C you will have a piano that is out of pitch but in tune. The stress won't hurt the bridge and at our next tuning we can raise the pitch. The good thing is you can use the piano as soon as I'm finished tuning it.

Andrew started inserting felt strips between wires. "You're wires are clean and rust free, that's very good. Andrew took the time while he was working on the piano to explain to me just how complex a piece of musical machinery this little piano is. He explained the various different types of woods and metals that made up the piano. He explained the mechanism that makes a finger tap on the key create a pure crisp note. I was quite amazed at the number, variety and function of the parts. Andrew explained that the entire machinery that moves the hammer to strike a string or strings in a grand piano had to be completely redesigned when the grand piano was reduced in size to make the upright.

"You have this piano in a great place, no sun, no drafts, no dampness." said Andrew. Although it was Hollis who had selected this site I was happy to accept the compliment on our unparalleled placement.

"The sound board is fine and the tuning keys are tight." said Andrew. Again like a proud parent whose child has just been accepted into New England Conservatory, I reflected on just what a perfect environment I had created for an aspiring musical instrument.

However, having just had my teeth straighten, I could not bear to watch as Andrew tightened the wires. I knew only too well how my poor piano must feel. However, within an hour Andrew was putting the covers back and the piano sounded very good to me.

Hollis, Henry and I have been playing the piano, and even Jeremy occasionally plays a few notes. The Schafer sounds well intone and we anticipate a very easy second tuning.

If you have a piano that needs to be brought back into tune, repaired or even rebuilt call Andrew Marks at **OUT OF POCKET PRODUCTIONS at (714) 278 0041**



Having opened the piano up Andrew now silences two out of three of the strings on each key which allows him to here each string separately.



Andrew focuses on the tuning keys as he puts the piano through a mild series of adjustments for the purpose of getting the piano in tune without causing undue stress on the elements.



Andrew puts his professional training and years of experience to work every Thursday night at Table 10 in Fullerton. Stop by for some cocktails and piano jazz.



Henry enjoys the in tune piano which he uses while composing music for his main instrument the electric bass.

Pesach/Passover

14 Nissan 5765/April 23, 2005

Our special menu celebrating Passover

Seder Plate

Roasted egg, charoses, freshly made horseradish, parsley, lamb bone, salt water and matzo; additional platters of eggs, parsley, charoses and matzos @ \$3.00 per person.

Traditional Charoses

Apples, nuts, cinnamon and sweet wine @ \$5.50/pint.

Sephardic Charoses

Dates, dried apricots, prunes, nuts, wine, honey, spices
@ \$7.00/pint.

Chicken and Matzo Ball Soup

@ \$3.95 per serving. (1 large matzo ball per serving)

Passover Popovers

Unbaked, ready for you to bake in your oven
@ \$18.00/dozen.

Entrees

Roasted Chicken Breast or Thigh

with cinnamon and spices @ \$5.95 per boneless breast or two boneless thighs.

Dried Fruit & Matzo Farfel Stuffed Chicken Breast

topped with a cranberry orange sauce @ \$7.45 per serving.

Mushroom & Matzo Farfel Stuffed Chicken Breast

topped with a caramelized onion, Madeira sauce

@ \$7.45 per serving.

Brisket of Beef

thinly sliced with caramelized onions and served in its own juices @
\$7.95 per serving.

Citrus Glazed Salmon

@ \$7.95 per serving.

Side Dishes

The following will be prepared in 1 qt. and 3 qt. foil containers — ready to heat and serve.

All of the following are \$12.50/ 1 qt. and \$30.00/ 3qt.

1 qt. serves 3-4 and 3 qt. serves 12-15.

Matzo Apple Kugel (*sweet*)

Matzo Veggie Kugel (*savory*)

Potato Kugel

Matzo, Spinach and Artichoke Pie

Carrot & Dried Fruit Tzimmes

Garlic Roasted New Potatoes

Grilled Asparagus

Israeli Eggplant Salad

Complete Passover Dinner

Seder Plate

with additional eggs, parsley, Charoses and matzos.

Traditional or Sephardic Charoses,

Chicken and Matzo Ball Soup,

Choice of one Chicken entrée and Brisket,

Choice of 3 :Kugels or Veggies,

and Choice of two Desserts

\$35.00 per adult and \$17.50 per child.

Minimum order for complete dinner \$200.00

Dessert

Fresh Fruit Platter

\$37.50 / 12" platter (serves 8-10)

\$65.00 / 16" platter (serves 15-20)

Mini Passover Dessert Tray

With chocolate coconut, almond and praline macaroons, chocolate almond clusters, Passover biscotti, & matzo crunch.

\$30.00 small tray (approx. 25 pcs.)

\$60.00 large tray (approx. 50 pcs.)

Passover Biscotti with nuts and diced cranberries

@ \$12.00/dozen.

Chocolate Caramel Matzo Crunch

@ \$12.00/dozen.

Chocolate Almond Clusters

@ \$12.00/dozen.

Passover Cheese Cake with Fresh

Strawberry Topping

Whole 10" cake \$35.00 (serves 12 - 16)

Flourless Chocolate Cake with Raspberry Sauce

Whole 10" cake \$35.00 (serves 12 - 16)

Pecan Torte with Lemon Curd

Whole 10" cake \$35.00 (serves 12 - 16)

Chocolate Dipped Strawberries

@ \$1.50 each

Orders need to be placed by Monday, April 18, 2005. for pick up on Friday, April 22nd and Saturday, April 23rd. Arrangements can be made for delivery.

Parties By Panache

2808 E. Imperial Highway, Brea, CA 92821

Tel: 714-572-2190 Fax: 714-572-2192

Visit our new website at:

www.partiesbypanache.com

Mother's Day Dinner

May 8, 2005

Attention!

Dads, Kids, Husbands, and any one else who has a Mother!

We made it so simple MOM won't even have to heat it up.

Because, It's All Cold and Very Tasty!

All you have to do is take it out of the refrigerator
and put it on the table!

Watercress Soup

Or:

Spring Salad

With kiwi, oranges, avocado, red onion, toasted pine nuts, gourmet greens and
lime vinaigrette.

Cold Poached Salmon

With cucumber scales and dill sauce

Or:

Grilled Chicken Breast with Balsamic Glaze

Italian Wild Rice Salad

With sun dried tomatoes, fresh mozzarella, and sweet peppers

Grilled Asparagus

Parmesan Cheese Straws

Strawberry Shortcake

Hand-Decorated "MOM" Cookies

Cost: \$25.00 per adult \$12.50 per child

2808 E. Imperial Hwy., Brea, CA 92821

714-572-2190 Fax 714-572-2192

www.partiesbypanache.com

Books Redux: A Store of General Interest to the Avid Reader.

Hollis, Henry and I were going to eat at La Bettola restaurant one evening and I saw that Books Redux, a used book store had opened right next door. I made a point of going in and giving it a quick look. The space is well lit and smallish but it is well used and houses some 55,000 to 60,000 volumes. That means even if I browse at the rate of a book a minute it will take six months at forty hours a week to check out every book. That is a treat.

The book store is the exit strategy that proprietor Marian Hawley created for herself while she was working for corporate book giants Crown Books and then Brentano's. Marian said, "Brentano's was sort of the Nordstrom of book stores but at the time I was there they were changing to the format style that Borders has with a café, etc."

Marian said, "I went through several corporate management teams and was working for people who knew nothing of books. I felt that if I was going to do this work I may as well do it for myself, so I left the corporate world and opened Books Redux eleven years ago."

Originally the store was at the east end of Yorba Linda, but as of October 2004 it is much farther west at 18508 Yorba Linda Blvd., which is one block northeast of Imperial Highway at the intersection of Yorba Linda Blvd. and Lakeview.

I was curious about how to get around in the store so I asked Marian, "How is the store organized?" She said, facing the shelves, "nonfiction is on the left, fiction on the right and there are printed signs above the shelves. In the back on the left is the history alcove. Most of the signed books are against the right-hand wall just past the school books, but some are in the mystery and general fiction sections."

I asked about music books. "In the center of the store is a small music section. It contains jazz books, books on classical music, the blues, rock and roll and even some opera," said Marian. While we were talking a customer came in looking for a landscaping book and Marian took her to the gardening section and showed her what was in the store. When she had left Marian told me, "We have books priced from \$1.50 to several hundred dollars. The most expensive book that I have ever had was a B movie studio book that sold for \$1,100 dollars.

I asked if Books Redux had ever had the OED, and Marion told me that she currently had the 2 volume set. I asked if she ever had the twenty volume second edition and she said, "No. That would take up too much space. If a set came in I would put it in storage and market it over the internet."

When you come to visit be sure you have plenty of time, because you won't want to leave for a while.

I asked if Marian if Books Redux had its own website. She said "Books Redux doesn't have its own website. www.Abebooks.com is a website for independent sellers. I use that. I don't have to do any upkeep, just list my titles. Right now I have an inventory of 500 to 600 books on that site. The books I sell on abebooks are mostly unusual things. I make the decision to go to the net when I feel nobody is going to walk in off the street and ask for a particular book. For example I have a first edition of the DaVinci Code that is unread. It is really pristine so I don't want to put it out on the shelves, that is listed on abebooks.com. Other things would be specialized histories, rare and collectable, first editions. It is well worth a browse.

I had to ask, "Where do all the books come from?" Marian told me, "eighty-five per cent (85%) are trade-ins. I give credit against purchases for the trade-ins, fifty per cent (50%) if the book sells, and each customer has an account where their credits are tracked. I also shop estate sales.

After hearing Marian on the phone with customers and seeing her in the store directing people to the books they wanted, I asked, "Do you know everything that is on the floor." Marian said, "I don't use a computerized inventory system, except for the internet, but yes I pretty much know. This is just like the house, you pick books up and put them away: pick them up and put them away, after a while I

know where everything is. If I don't, the store is not very big so I go and look.

And I had to know, what does the book seller read? "I read a little bit of everything. I read the dust jacket and the back of paper backs; if the book looks good and I have more than one I put it in my stack to read. Currently that stack is three stacks and each is about waist high."

I asked Marian what is the most popular title she has sold over time. She said, "It would have to be a school required title. They are the most popular. Sometimes I sell sixty or seventy at a time. Bryant Ranch School allows me to bring books to the school. The children walk by and I sell them the books that they need. Books like the Great Gatsby, Grapes of Wrath, etc. These books are usually new paper backs. Non-school related probably an author like Grisham or John Sanford, not a particular title."

To describe the store succinctly I would say it is a store that will be of interest to the general reader of popular material. The store is very pleasant and as I mentioned above well lit. Marian can answer book availability questions over the phone and of course walk-ins are welcome. The store is open Monday to Friday 11:00am to 7:30pm and Saturday, 11:00am to 6:00pm. Books for trade-in are accepted on Monday, Wednesday and Friday. When you come to visit be sure you have plenty of time, you won't want to leave for a while.

Books Redux 18508 Yorba Linda Blvd. YL (714)-970-2957



There isn't a Better Place this Side of Thursday Next to get Lost in a Good Book



Quesadillas without Carbohydrates

Once again I am on the Atkins' induction diet and it's working quite well which is not to say it is easy to find things that are good to eat and that I like to eat. I was discussing this matter in the office, particularly lamenting my unrequited longing for quesadillas. Carlos Tapia, our sous chef overheard this and one day for lunch he brought me a low carbohydrate quesadilla that fulfilled my craving and allows me to eat some of the foods that I love while staying on the diet.

Carlos takes thinly sliced deli meats and finely grated cheeses together with a colorful and flavorful palette of garni and creates low carbohydrate quesadillas that will sate your strongest cravings.

Note: To make this process work correctly all of you ingredients **must** be prepped, close at hand and instantly ready to use. Your serving plate should be garnished so that you can quickly serve the quesadilla.

These cooking directions work for all variations.

You will need: Sauté Pan with tightly fitting cover

Spray olive oil, vegetable oil or Pam.

Spatula

Ingredients for your quesadilla, listed below*

Plate garni

1. Take a nonstick 9" or 10" sauté pan; spray it with olive oil, vegetable oil or Pam, heat it until it is hot but not smoking,
2. Keep the heat under the pan at medium.
3. Cover sauté pan bottom with thin layer of deli meat of choice; quickly layer this with your cheese either thinly sliced or finely grated and garni; cover pan with lid and cook for about 30 to 45 seconds;
4. Remove lid; place one or two slices of meat on top of melting cheese and garni:
5. Press down on meat with spatula, and then carefully flip quesadilla with spatula,
6. Cover and cook for 30 to 45 seconds,
7. Turn quesadilla out on to plate cut into eight wedges.

Ingredients:

Turkey and Cheddar,

served with guacamole and pico de gallo.

Ham, Mozzarella and Pineapple

with mango salsa

Roasted Pork, White Cheddar and Wild Mushrooms

with mole sauce

Turkey, Black Forest Ham, Mozzarella and Parmesan

with tomato aioli

Ham, Prosciutto and Provolone

with tomato salsa

Ham, Brie and Grape

Garnish your plate with a green salad

The Future of Food: An Interview with Todd White

conversation turned into a topical and at times intellectual exchange between two artists. But I won't take all the credit, Todd brought that out in me, as I'm sure he does other people. And between you and me I think Todd has that effect in his art as well.

"How and when did you decide to pursue art?" I asked.

"As a child it was acceptable and encouraged by my mother," he replied.

"What about dad?" I followed.

"Well dad wasn't there growing up-" he continued.

"Oh, I'm sorry we don't have to go there." I insisted.

"Oh that's alright I actually met him not too long ago and it wasn't all too bad."

He finished, exposing certain details pertaining to his family's situation. He seemed at peace discussing these personal topics. That was something that took me off guard considering a stereotypical portrayal of most artists as being over-sensitive. Todd is sensitive but carries with him an aged maturity and strength most people don't attain till they're roughly thirty-something. It was refreshing and challenging to know that at any time during the conversation I could stop the questioning and start an off-topic conversation about God or video games and receive an honest and insightful answer.

I soon came to understand the premise of his artistic vision and that his upcoming exhibition, scheduled for sometime in June, will be his first time publicly showing what he passionately loves to do.

"My first major was graphic design," Todd stated with confidence. He has clearly moved on to his passions' calling, fine-art and painting.

Todd White, 20, is a sophomore at CSU Fullerton, he returned to Orange County from New Hampshire where he had lived for four years with his mom and stepdad. He is currently bunking with his grandparents in Yorba Linda.

This information prompted me to ask, "Did changing environments affect the way you viewed things?"
"A different place inspires, and obviously, as one would hopefully take it, it offers a new perspective." He smiled a slightly giddy and entirely vulnerable smile and said that if he wasn't studying art he'd probably venture into religious studies, a complex subject I wasn't too surprised by when he mentioned it.

Stillion: "Now, before we jump into aesthetics, what's the philosophy or message behind your upcoming exhibition?"

White: "It's like a paradigm in this sense: I'm attempting to demonstrate the struggle between man and man's creation's."

Stillion: "How so?"

White: "Well, it's as if you've created something and then it turns on you, battling you. I want to engage people on a visual level as well."

Stillion: "Like oil on canvas or water colors?" I asked.

White: "Cardboard, actually."

Stillion: "Wow, please explain."

White: "My vision ties in with the aesthetics. I've taken the truth that man has spoiled his ecosystem by genetically modifying his food; therefore, cardboard, made from natural material is, like his ecosystem, reproduced or modified.

Todd pulled out a little black album holding photos of his sample pieces. He placed a couple photos in front of me and began to explain more. What I first saw was a cardboard cut-out of a chicken standing on a black digital setting, and on this chicken were, drawn in by charcoal, colonies of gears and bolts and fragmented pieces of machinery practically making this chicken a robot. I was truly amazed and can't fully describe in words the genius behind this one piece. Todd White has big plans for his art and the art world. I looked back at him, "What do you call this, Mechanimals?" I asked jokingly.

"I'm going to call it, "Future of Food," Todd said.

I sat back and thought how great it is that we still have real natural talent out there in the artist community.



Intricate adaptations to improve



upon creatures that had been perfect creates wide eyed bewilderment amongst the beneficiaries.



She Cooks and Cleans and Cares for You All Year Long. You Better Treat Mom Right on Mother's Day.



Here is a selection of some of our very favorite moms and near moms (those of our family and friends who are really maternal even if they have no children of their own) without whom life wouldn't be nearly as sweet as it is. Clockwise from the top: My sister Mary; my sister Clare; Hollis's sister Michele; our sisters-in-law Arlene and Katie; Hollis, Grandma Rose, and Grandma June; many of the incredible PBP mothers and near moms; Grandma Landy; our sister-in-law, Donna; our sister-in-law, Annette; my sister Christine; our sister-in-law Alyssa. These are some but by no means all of the mothers whom we celebrate on Mother's Day



**Parties By Panache 2808 E. Imperial Highway
Brea CA 92821**

Nature has given no relief
But we still can and will.

Remember the people who were devastated by the Tsunami and recent Earthquake. They are not on the front page any more, but they still need a world of help. Donate to CARE and OXFAM AMERICA

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