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Volume 18
Issue 4

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A Parent's Progress and the Milestone of Graduation



Long ago Mr. and Mrs. Goodparent, recently married, found that the purpose of their union was more than to be fruitful and multiply. It was to be fruitful, multiply and provide for their *(continued on page 4)*

Al Fresco in California with Parties By Panache



The warm weather beckons you to forsake the indoors and bring your dining table into the fresh air and gentle breezes. Picnics. Sunset hors d'oeuvre. Breakfast under the arbor in your jammies. The foods have to be *(continued on page 11)*

The Fox is Getting by with a Little Help from Some Friends



When you drive through Fullerton's historic downtown visible to the north and east of the intersection of Harbor and Chapman is a time worn dowager of a building that is now known as the Fox Theater. It is boarded up and has been since it closed in 1987. The interior is weather worn and bedecked with graffiti. The theater has been the *(continued on page 9)*

In the City of Brea Art Happens All Over Town. Didn't You know That?



Tanya Ragir is working in her studio in Los Angeles on two sculptures which will be located on Lambert and Sunflower in front of the new project that Shea Homes is building there. The two sculptures will feature four children and will be entitled "A Moment in Time." These sculptures will be larger-than-life bronze portraits of four children in two groupings. *(continued on Page 15)*

Parties By Panache 2808 E. Imperial Highway Brea CA 92821

Phone: (714) 572 2190 www.partiesbypanache.com

The Orange County Wine Society's 2005 Extraordinaire



You should as a writer never declaim in superlatives the merits of an event, rather you should describe and allow the reader to judge the quality of the event. However, this event may be the exception to the rule.

April 2, 2005 was a warm breezy Sunday that made traveling to downtown Anaheim a pleasure. The Hilton was as always a hive of activity and the atmosphere was charged with the heady excitement that the opening of a thousand or so bottles of fine wine will generate.

As a vendor at this event it is always a pleasure to arrive and find that the hall is set up, the tables are covered with clean sharp looking linens and the volunteer staff actually knows what they are doing and wants to help. The paid staff at the Hilton was much the same, making certain that what was needed was provided and it was done with a smile.

Parties By Panache was one of the early arriving vendors and spent a good deal of time assembling a beautiful table display which featured flowers, colored linens and a chocolate fountain. The fountain was surrounded by tiers of various heights that were laden with strawberries, biscotti and other dippable treats.

As the time of the hall's opening approached the wineries began pulling corks, slipping mylar pouring discs onto bottle necks and arranging their bottles on their tables by grape variety and by vintage, as well as by bottle size and number of awards won. There was pale green glass, with pale white wine as well as ruby reds. There were splits and skinny bottles of dessert wine, tall bottles and everything in between.

The hall was expertly set up to accommodate ninety eight wineries from all over California; and twenty-seven restaurants from all over Orange County, and twenty-five vendors from all over the world.

Chris Cunningham and Rochelle Randel acted as winery coordinators and helped the almost one hundred wineries get set and ready before the guests arrived. When you consider that the participants numbered in excess of two hundred individuals, that was some very good coordinating. There were wineries from the far north of California and from the southeast of the state. A quick look at the attendees showed that a dozen wine makers came from Temecula-Murietta, two from Malibu, thirty from the Central Coast, fifty from further north and even from east of Sacramento. The state's wines were truly represented.

Jerry Williams and Carolyn Schoff were generally in charge of everything and could be seen moving tirelessly around the room making sure all fires were put out, while small, and from the looks on the faces of the attendees it seems they did a very good job.

Music was provided by the Saddleback College Jazz Combo which featured a very tasty horn section consisting of a trombone, a trumpet and a flugel horn. They covered standards that went down very easy with great food and wine.

One of the first wine makers I talked to was Don Brennan of the Orange County Wine Society's Home Wine Makers Group (OCWSHG.) At the Orange County Fair Don won "gold" with his 2002 Rose and Bronze with his 2002 Zinfandel. He has also won "gold" at the LA County Fair with his 2001 Zinfandel. He has tremendous enthusiasm for the OCWSHG and for events like the Extraordinaire.

At Parties By Panache's Table we had a line of between six and fifteen people for the entire event, as guests came by to have Southwestern Caesar Salad in mini orange Chinese take-out containers and to sample liquid Callebaut Dark Chocolate flowing from the chocolate fountain. Strawberries, marshmallows, pretzels, angel food cake, biscotti, meringues and dried fruit were available for dipping. "We brought enough dipping snacks for 1,000 servings and we ran out, but Trader Joe's helped out by giving us some of their delicious profiteroles so people could keep on dipping.

Next to our table was "Spark Wood Fire Cooking" who served a beautiful fresh mozzarella and tomato platter among other things and business was very brisk on their end. Other restaurants that served delicious foods that I was able to taste, there were simply so many, included Finbar's Italian Kitchen, Gaucho Grill, Mr. Chocolate, and Tortellini's Italian Cuisine. I am certain that the remaining restaurants were equally good, I was just too full.

I spoke with Pierre Chevalier of Chevalier vineyards who felt that the Extraordinaire was perhaps too big and some of the vineyards brought too many wines. "I make one wine, a Cabernet; some of the wineries had large arrays of whites and reds, and dessert wines. It becomes impossible to taste and no wine makes an impression. Plus boutiques are most often considered 5,000 cases, yet some of the wineries showing were bottling 35,000 cases. It's strange. However, my trip down here was very successful and you will be seeing my Cabernet. Maybe the Orange County Wine Society could do an Extraordinaire for vineyards of 5,000 cases or less and then another show for the larger wineries." **(continued on Page 3)**

The Alternative Energy Society of Orange County : a Very Tasteful Solution

During the week of April 10, 2005 I received an e-mail from my sister Clare urging me to shop only at gas stations that used non-Saudi oil. This seemed to me at the time like a positive step that might help reduce costs at the pump. Money not spent on gasoline could be used to buy more important things, like grande “red-eyes”, American sturgeon caviar and Paso Robles Pinot Noirs. So I sent this email on so some of my friends, confident that my recently drafted petro-dollars would returned to their civilian uses, very quickly.

Instead I was buried under a dune of reply emails. Some told me flat out that the scheme would never work, because Americans are not about to find the right stations and anyway this is a commodity and that is not how commodity markets work. Some informed me that I had gotten sucked into an Urban Legend; and I became concerned about the security of my kidney. Still others showed me news articles, quoting the oil industry, which said, “Go ahead and boycott who ever you want; it has no market effect.”

So after all of my emailing and replies I felt a little frustrated. Then I thought about my Atkins diet experience, wherein I used an abundant supply of bio-fats to power my body instead of carbohydrates. I also know for a fact that bio-fats are a renewable resource, because after months of using them I have more than I started with. My thought is this is how I will power my car, lawnmower, jet ski, ski boat, motorcycle, SUV, off-road quad, and personal helicopter. My second thought was what kind of bio-fuel should I make. The immediate candidates were ethanol and Bio-diesel.

I drive a gasoline powered Mustang, Hollis has a fleet of trucks all which use copious quantities of gas, and all of the other toys are gasoline powered, so bio-diesel would not be an immediate solution to this situation but we could always replace the fleet over time with diesel. Or perhaps I could make ethanol.

This raised a concern because I could picture an enormous explosion as the result of my personal refinery being touched off by the heat that is generated by my organic compost pile. So I realized that the solution was not going to be generated by myself. Then I thought about the wonderful event (covered on the previous page) held by the Orange County Wine Society. What about forming a group of gourmet “fuelies” and calling the group something with a great acronym? All I could come up with was AESOC for the Alternative Energy Society of Orange County. We could get people who are interested in producing a 2005 vintage ethanol from their lawn clippings. As well as those with a taste for late harvest mustard-based green diesel.

I am envisioning a group which would begin its existence as an erudite educational and intellectual society where the members would discuss and learn about all types of fuels and then all types of fuel producing technologies. In addition to learning we would move on to clinics in the production of environmentally, and dare we hope financially friendly fuels.

I see divisions such as the home refiner and micro refiners who would be just down the aisle from the Boutiques, those who produce up to 35,000 barrels. At our annual show we would have a great jazz band and a Volvo booth. Someone would be selling hand made barrels and there would be custom barrel labels. I see awards for cleanest burn, most power generated by a gallon and the sweetest smell.

So if you are interested in being in on the ground floor of the next big trend in do-it-yourself consider a membership in the Alternative Energy Society of Orange County and see if you have what it takes to become an independent alternative energy producer. -J. Paul O'Brien

“We will have people who are interested in producing a 2005 vintage ethanol from their lawn clippings. As well as those with a taste for late harvest mustard based green diesel.”

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Orange County Wine Society Extraordinaire (cont.)

Jim Worth, a member of the Society was at the event with his friend Clare. Jim's impression was that the event had grown to about as large as possible. “The crowd this year is larger and there doesn't seem to be room to let in anymore wineries. So far the one's that have really caught my attention are Laguna Canyon Winery and X Winery, but the day is young and I will continue tasting.”

“All in all, my impression is that this was a very successful event and one that I will continue to look forward to,” said Hollis O'Brien, as she and her crew broke down their table at the end of the event. “I just spoke with a gentleman from ABC news who said he would like to do a story on our chocolate fountains. The only real problem I had was I was so busy I hardly had any opportunity to taste.” -G. W. “Bacchus” O'Brien

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A Parent's Progress and the Milestone of Graduation *(continued from page 1)*

offspring the finest education possible. To this end Mr. Goodparent worked great amounts of overtime, and Mrs. Goodparent watched every penny so that there would be funds sufficient for an IRC 529 plan; to set up a non-deferred investment program, with an excellent, but not conservative investment planner; to join U-promise; and be able to forego tapping into the equity in their home in case that was needed for tuition. Mr. Goodparent worked so much overtime, Mrs. Goodparent lamented that there might never be any offspring to educate, but as anyone who has seen "Jurassic Park" knows, "Nature always finds a way."

When little Offspring O. Goodparent was born the college savings accounts were well underway. The Goodparents felt confident that they would achieve their life's purpose without too much more sacrifice and they felt good.

However, it was soon discovered that in order to save for college and pay for pre-K at Montessori, Mr. Goodparent would have to give up playing golf and poker with his buddies, also fine wine could not be drunk nor fine Cochibas smoked. Mrs. Goodparent had to switch from Prada to Keds and jeans (in which she still looked very fashionable.) Mrs. Goodparent had to give up her season pass to the Opera and Mr. G, his box seats on third base. But with these concessions the Goodparents felt confident that they would achieve their life's purpose without too much more sacrifice and they felt proud.

Education at a fine University seemed assured until it was discovered that K to 6 at fine institution of elementary education cost as much as the long dreamt of and saved for cabin at Aspen, (however, with the cabin you have thirty years to pay and each year's tuition at the institution of elementary education must be paid in advance.) With this economy it once again looked that they would achieve their life's purpose. With most of their pre-child's-educational-needs luxuries sacrificed they felt positively righteous.

Offspring was at the head of the class in kindergarten and stayed there until the first report card of first grade when Offspring demonstrated that it was just as easy to get B's as it was to get A's, and B's were much less work.

When the Goodparents' cars needed to be replaced, Mrs. Goodparent's sporty little Audi became her practical child hauling Suburban and his powerful Corvette became his embarrassing compact. After the savings were applied to education there was just enough leftover to buy an educational computer and one video game. The Goodparents felt a mixture of anger and oppression, which did not make them feel good.

Now during their courtship and marriage there had never passed between the Goodparents a single cross word until the day that Mr. Goodparent suggested that Offspring who had just spent several years getting C's and playing video games ought perhaps go to a public high school, after all he reasoned we moved to the City of Excellent Schools, because the schools were allegedly excellent. This resulted in Mr. Goodparent being sent to couch for six months to think "long and hard about his priorities."

Over the summer between middle school and high school Offspring discovered reading for pleasure and read John Barth's *Giles Goat Boy*. This cautionary tale, disguised as a dense and difficult postmodern novel led young Offspring to look at education as a blessing and duty. It filled Offspring with gratitude for the Elder Goodparents efforts and a fear of Barth's "Dean of Flunks."

Offspring O. Goodparent, seeing the sacrifices the parents were making, proved that modern genetics are correct and that the apple does not fall far from the tree. While in the ninth grade academics replaced video games and the A's began to outnumber the B's. Offspring bid a rather cavalier adieu to the C's that had long been part of Offspring's educational cohort.

The Goodparent's felt entitled to that twinge of parental pride when they found out that offspring had joined and become very active in a service club and was even considering running for class president. A's were now a steady thing and Offspring was taking a serious interest in music.

The Goodparents investments in the IRC 529 plan and in the non-deferred investment program, with an excellent, but not too aggressive investment planner; and their conscientious shopping only with U-promise partners; and having foregone tapping into the equity in their home in case that was needed for tuition, resulted in there being a pile of cash for tuition when Offspring reached the 11th grade.

Then Offspring did something that every parent dreams of but for which the Goodparents dared not plan. Offspring won a full ride to Prestigious U. on a Frisbee Scholarship. "I took up Frisbee after seeing it played on a surf video at our local hamburger restaurant. Because Frisbee does not involve much verbal communication I was able to listen to study tapes for hours on end. This resulted in my getting a perfect 2400 on the SAT, a full ride to Prestigious U and a perfect tan. So I won't be needing all that money that Mom and Dad saved unless, I go to medical school and I would be willing to pay that out of the money I will be earning with my Frisbee endorsements."

So the Goodparents went from Progenitors of the child to protectors of the infant to shepherds of the student and patrons of institutions educational which resulted in Offspring's reaching Commencement Gate and graduation while avoiding the Dean of Flunks.

But what about all that money saved for education? "Well we spent a lot of time at home due to our frugal ways, and we would never dream of getting HBO. There are only so many reruns you can watch," said the still very attractive Mrs. Goodparent, "so we still have six little Goodparents to shepherd through the educational process. I can only hope that they do as well as our Offspring." — J. Bunyan O'Brien



Philip Egger traveled 6,000 miles to attend and graduate from University High School in Irvine

Klezmer Music: Mobile Folk Music with a Multicultural Soul

Klezmer music like Jewish culture has a core to which the ornaments of hundreds of years, and dozens of cultures and countries have been attached. The attaching has been carried out by generations of musicians who have passed through both the centuries and the countries of the Middle East, Europe, and the United States. It is hard to say anything about this music which is unique to it alone; and yet there are so many little idiosyncrasies and characteristics that Klezmer is hard to confuse with any other music.

All of the above can be said about Gypsy music which has not only been a major influence on Klezmer music but has traveled the same route from the Middle East that Klezmer traveled on its journey west. The Rom or Gypsies started even further East, in India. And traveled for a long time and great distance before they reached Klezmer's starting point. Both the Klezmerim and Rom musicians made their journeys driven by necessity and often the people of the lands that they traveled through. So these musical traditions developed not as concert hall fare. They are the music of the wedding, simcha, the campfire and the exodus journey.

While both these musical forms have elements of sadness, both are joyous in ways that separate them from other musical traditions. You can not listen long to these soulful sounds without picturing a restless dancer turning in time with the music and it will not be long before you yourself feel the need to get up and dance.



Barry Friedlander of Orange County Klezmors during a performance of music from their CD "Echoes of Vilna."

Further West we encounter a music that is similar to both Klezmer and Gypsy music. That is the music of the Irish, Celtic music. All three of these musical types can be fully performed on portable instruments by small bands and share the trait of being primary oral traditions. This is music that is taught by traveling masters and learned in ensemble playing. These melodies and tunes are passed from one musician to the next. Much more than just notes are passed along, over time the cultural histories of whole civilizations have been passed.

Given time it was inevitable that the carriers of this music would jump the Atlantic and these sounds would pour into the musical stew of the Americas. The Celtic sounds were poured in during the 1850's and 1860's; Klezmer was felt in the first half of the 20th Century and Gypsy music via the tunes of masters like Django and Grappelli poured in during the 1930's, 40's and 50's.

These new elements were mixed into and influenced, and in turn influenced by urban and urbane jazz as well as rural and traditional bluegrass. Bluegrass is music of the small group and small community; it has what seem to me to be Celtic roots. Like Klezmer and Gypsy music this is music of people who lived on the edges of civilization. In the case of bluegrass the edges were also the frontier; the hills and the mountains away from the cities. Bluegrass grew up separate from the mainstream.

The Klezmer music that was popular on the Eastern Seaboard from Boston to Philadelphia and inland during the first half of the twentieth century quickly absorbed Jazz and in fact became known as Jewish Jazz. This music was in turn absorbed into the Yiddish theater and the Yiddish Cinema of the 1920's. This was natural enough as both musical genres used the clarinet as a lead instrument and were highly improvisational. The Klezmer flavor can also be tasted in much of American Cinema and Animation of the 1920' through 50's.

Then in the 1920's the tide that brought these musical forms in began to wash back, bringing jazz to Europe. However, as the music began to flow east much of what had flowed in dried up. However, America unlike the Middle East and Europe didn't provide a western exit for those who arrived from Europe, so the unthinkable began to happen, these unique societies began to assimilate, as my friend Ron Rubio would say, "It all turned into white bread." By the 1960's jazz was in decline and Klezmer was on its death bed. Celtic was commonly heard as nostalgia music one day a year and bluegrass was a quaint antique that was looked upon as primitive Americana. It appeared that for these traditions twilight had finally turned to night, until...

For Klezmer "until" came in the 1970's when a handful of Jewish musicians became interested in the musical traditions of their grandparents. These were highly educated and talented musicians who studied the old ways like Talmudic scholars and played the music like the Klezmerim that they were becoming. Some chose to be preservationists, others choose to graft fresh stock to old roots and grow new traditional music.

Klezmerim and clarinetist, Margot Leveret combines the musical traditions of Bluegrass and Klezmer and plays the clarinet in the role of bluegrass strings. With her band Margot Leveret and the Klezmer Mountain Boys she makes an intoxicating folksy sound with world music appeal. Bands such as the Klezmer Conservatory Band and the Maxwell Street Klezmer Band and Kepelye play traditional Klezmer which will take you back to the Eastern European Shetls of a hundred years ago. The Orange County Klezmors play the music of a doomed people whose spirit was still filled with the blessed light of life. **(continued on page 14)**



The Maxwell Street Klezmer Band

Training The Staff One Meal at a Time One Holiday at Time



An air of anticipation and perhaps some confusion as to what the Seder would be like was experienced by some of the participants as they awaited Hollis's presentation on Passover.



The presentation on the Seder went off like a well scripted movie. Hollis explained the traditional Seder meal and the etiquette of celebration to an attentive and enthusiastic staff.



Along with Hollis's presentation all of the traditional dishes were

Each culture and within each culture, each Holiday, has its proper decorum, much of it known only to those who celebrate that particular holiday. While our servers are among the best informed in the catering industry, training is necessary both to inform and refresh our staff on just how to make our client look their very best and make certain that their guests have the most enjoyable possible experience.

This season we celebrated Easter and just now Passover, both of which are holidays for their observers both solemn and joyous occasions. Knowing what the customer expects and how to exceed those expectations was the subject of this seasonal training.

To the left of this article are photographs from our training for the Passover Seder. This is a food intensive holiday and also a holiday of special foods at that. So the table was set for twenty, we used plastic and paper not the china, crystal and silver our clients will use. The table was set with Seder plates, carafes of Kosher wine and Kosher grape juice. Hollis had prepared a talk that took a full forty five minutes and explained everything you ever wanted to know about serving the Passover dinner, what each food is and its significance and how delicious this food is when properly prepared.

First Hollis explained the thousand years plus rabbinic prohibition on drinking wine or grape juice that has not been made by fellow Jews. She then explained how the Seder table has traditionally been open to strangers and how it is custom to leave the door open during dinner so that the prophet Elijah can come and take his place at the table. Hollis then explained the significance of the Seder plate, with its roasted egg, Charoses, horseradish, parsley, lamb bone, salt water and matzo.

We tasted both traditional and Sephardic Charoses, (I like them both, but the Sephardic Charoses is a delight. We had Hillel sandwiches of Matzo, Charoses and Horseradish [properly made these rival sushi drenched in wasabi for sinus clearing, eye watering pungency.]

There was then a serving of Matzo ball soup and gefilte fish. The Matzo balls were of the light as a feather, large as a softball size variety. The gefilte fish, another of my favorites, made no new friends. [I simply don't understand that.]

The meal went on and the servers learned the etiquette of wine pouring, when during the Seder plates could be cleared, and how after the formal part of the Seder service, how to serve all of the courses of dinner and dessert.

"Training makes working the event more fun for the server and it makes attending the event more fun for the guests. We try to make things run so smoothly that they don't even notice us. Because this meal, much the same as a traditional Italian Seafood dinner on Christmas Eve, is so important to the host, a trained staff is the only thing that will keep them relaxed enough to enjoy. When it is seen by the host that the staff knows the holiday, and the significance of the symbols as well as the decorum of the occasion their enjoyment of the event is elevated," says Hollis.— Tom Peters O'Brien

Jay Leonhart Performs “The Bass Lesson” A Musical Comedy

Jay Leonhart has been making music since he was a first grader in 1946. He started as did each of his brothers and sisters at the Peabody Institute in Baltimore with the piano. By age 7 Jay and his brother Bill were playing the banjo and eventually they would tour nationally. When Jay was 15 he heard the Oscar Petersen Trio, and he decided that the bass was his instrument. Jay spent a brief time at the Berklee College of Music but left to go out on the road. After an incredibly long summer of near endless driving between gigs, Jay decided that he still needed more education, so he went to “The Advanced School of Contemporary Music in Toronto,” where Ray Brown, the dean of jazz bass was teaching. It was here that Jay and Ray Brown began a friendship that lasted until Ray’s death in 2002.

When Jay was 21 he settled in New York where he has had a very successful career as a studio musician, playing every genre of music, with some of the best singers and musicians in the world. Among these musical stars are Peggy Lee, Sting, Marian McPartland, Jim Hall, Phil Woods, Jerry Mulligan, Madonna and Louie Bellson. Between 1975 and 1995 Mr. Leonhart was named “The Most Valuable Bassist” in the recording industry three times by the National Association of Recording Arts and Sciences.

Jay is also a band leader, and has recorded fifteen CD’s of original music. He is a member of a trio consisting of Bucky Pizzarelli and John Bunch known as New York Swing which has been touring regularly in Europe since the mid 90’s.

Despite their lifelong friendship Jay did not perform with Ray Brown until April 8, 1999, when they performed in a concert entitled “Jay Meets Ray,” in New York City.

Back in 1977 Jay began writing poetry. He has written about a chance meeting with Leonard Bernstein, about Gasparo DeSalò, the man who built the first bass and about a pie filled with salamanders. He is an observational humorist as well as a lyricist who explores some pretty weird situations. Jay in his funny but scary poem “The US in Debt,” confesses to being a “flighty artist” but after listening to what he has to say he really seems closer to being a flighty philosopher.

I had the opportunity to speak with Jay when he got back from his latest European tour and I will be posting that interview as soon as it is transcribed. While we talked about the bass and music in general, we spoke about his one man musical comedy, “The Bass Lesson,” in particular. When I first saw The Bass Lesson I was reminded of the work of Spalding Gray and also of Lily Tomlin’s “The Search for Signs of Intelligent Life in the Universe.” The Bass Lesson is witty, intelligent and it has the advantage of having a really good beat.

It takes a creative mind, sharp sense of humor and an uncanny ability to rhyme, to make up a comedy about an instrument that is affectionately called the “gut bucket” by some who play it. Jay demonstrates more than ample possession of all of these qualities in a show that is just over an hour long and funny from beginning to end.

While a brief description is no substitute for seeing this great piece performed live I will give you one in hope of whetting your appetite. The Bass Lesson begins with Jay singing “It’s Impossible to Sing and Play the Bass”, which is followed by musical history of the birth of the bass “Gasparo DeSalò” and then a brief history of life before the bass. Jay then leaps from the Middle Ages to a first class seat on an jet plane heading for Los Angeles, seated beside Leonard Bernstein. Jay then defends the right of bassists to solo despite the confusion that it causes. And at this point you are not even a third of the way through the show. The bass lesson provides intelligent humor and some very fine bass playing.

Jay performs “The Bass Lesson” all over the world and gets good reviews everywhere he goes. The Irish Times said the Bass Lesson is “... very, very funny...” while in Cabaret Scenes NYC it was reported to be “... an extraordinarily witty collection...”

Jay Leonhart “The Bass Lesson” A Musical Comedy

June 2, 2005 at the Vic 2640 Main Street, Santa Monica
(888) 367-5299 (Reservations required) and

June 3, 2005 at Steinway Hall at Fields Pianos 12121 West Pico
Boulevard (just a few feet west of Bundy) West Los Angeles, CA

For More Information Call: Jeannine Frank (310) 476-6735



Starbucks Takes on the Task of Filling the Air with Great Sound

When I walk into one of my several "Home" Starbucks in addition to a warm hello and "Do you want both drinks or just yours?" I hear a very pleasing mix of music. Music by well known and well loved artists from the past fifty or so years, who have faded from regular airplay. Music by new and relatively obscure artists who will never get top forty air time. Music by musicians who have influenced musicians whom I love and admire.

It made me wonder how do the baristas do it. Well I didn't know the answer until about seven or eight years ago when I was told that the company put together these play list CD's which they then distributed to the stores. I thought that was a good idea.

Apparently Starbucks learned that a great many people thought it was a good idea and CD's started to appear in Starbucks, things like compilations of French Music and Holiday songs. Some of these off-beat collections were mighty good.

However, like almost everything that Starbucks touches, they decided to do it as well as could be done. They found some people who shared their musical philosophy and partnered with them. These people are "Hear Music" a company that started in the early 1990's as a record catalogue and evolved into a bricks and mortar audio source.

With stores in Berkley and Santa Monica, Hear Music became the voice of Music at Starbucks. I hear it already. "Starbucks is now going after the mom and pop record stores." Those are long gone, Target, Wal-Mart, K-mart and other giant box

stores already got them. The independents who survive today do so because they fill a niche that Starbucks is not in nor is Starbucks capable of entering. So that argument aside Hear Music, the Voice of Starbucks is doing something that I think is very valuable.

They have several very worthy products for introducing new music to fans, as well as for expanding the audio connoisseur's scope of field.

At the alphabetical beginning of the Product list is Artists' choice. This series which has thirteen compilations takes you into the world of music through the ears of a master musician. You have the opportunity to hear the music that Joni Mitchell says influenced her and that should arm you with sufficient cocktail party conversation to last quite a while. They don't stint on the recorded influences; they include eighteen on each CD. Plus each set includes a booklet explaining who the influence is or was and then the artist explains why the song and artist are important to him or her. These sets are particularly timely because they include collections by both Johnny Cash and Ray Charles. To me this set appears to be on the way to becoming the audio equivalent of Samuel Johnson's *The Lives of the English Poets*.

I also like their "Playlist" series, each of which is sure to have musicians who I would never hear of through any other venue. I am eagerly following Hear Music's evolution because I think that they will have a very positive effect on the music recording industry. They seem to share my philosophy, "We have nothing against top forty recordings, just so long as we never have to listen to them." - Ishmael "Shaky" O'Brien

The Art Event You Must Attend!

Exit Gallery - Visual Arts Center
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THE FUTURE OF FOOD

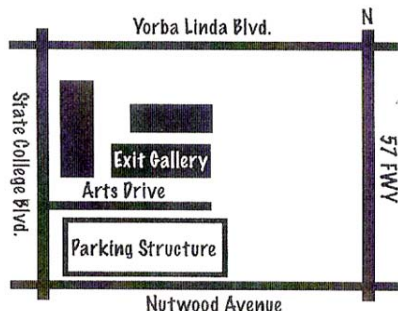
A series exploring the violent collision
of greed, technology, and subsistence.



By Todd White
May 28- June 1, 2005

Opening Reception: Exit Gallery
Saturday, May 28th
6 -10pm

for more info contact:
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For map and parking info visit <http://www.fullerton.edu/campusmap/>

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The Fox is Getting by With a Little Help from Some Friends (continued from page 1)

home to transients and pigeons for almost two decades. Visitors wonder why this relic is sitting on such valuable real estate, rotting away. More than a few people have said tear the theater down and build something new, something that will bring business into the downtown.

However, tearing the theater down is and was strongly opposed by some people of vision who looked at the old Fox and saw not the end of the run but a star being born. From my involvement with the Fullerton Chamber of Commerce, I met realtor Carla Jones. Carla in addition to being a great realtor and expert on the North Orange County area Carla is also a student and advocate of vintage architecture. Fullerton has hundreds of these gems and naturally she would be involved in any effort to save this vintage theater. It was through Carla that I learned of the epic struggle to save the theater from the wrecking ball.

The story of the effort to build public support and save the Fox is a good one. Naturally like all good stories this one started long ago and involves great people whose lives span the twentieth and twenty-first centuries.

The Fox Theater opened as Chapman's Alician Court Theater and when it did it was in the parlance of the time, the "Cat's Pajamas." This 908 seat theater was built to show silent films and to stage theatrical and musical productions. To this day the theater has a full stage with its ornate proscenium. The proscenium is itself a treasure as so few were preserved as older theaters were modernized. Back in the roaring twenties the Alician was a vaudeville theater and the hub of the Fullerton social scene. Chapman's theater was the second built in the City of Fullerton. The Rialto was built in 1905 and five years after the completion of the Alician Court Theater the Rialto was converted into a bank. This fine example of Zigzag Moderne is still on Harbor Boulevard celebrating its centenarian anniversary this year.

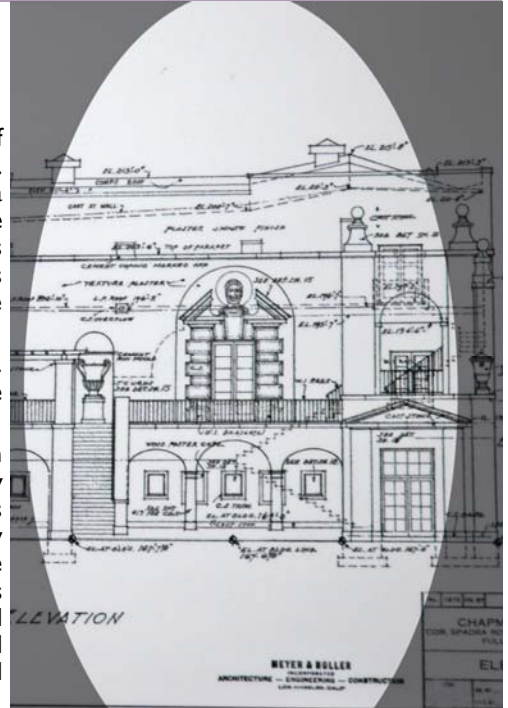
The Alician Theater was built by Meyer and Holler, who also built Grauman's Chinese Theater and the Egyptian Theater, two of the most famous theaters in the world. In 1925 it was to be "the theater" in Orange County, and being only 30 miles from Hollywood it was also a premier house. Among the numerous stars whose shows premiered here were Mary Pickford, Douglas Fairbanks, Dolores Del Rio, Harold Lloyd and Buster Keaton. The courtyard entrance was arranged to allow the passers-by to see milling crowds in an elegant setting on opening night.

The adjoining restaurant *Mary Louise of Los Angeles* is a 10,000 square foot two story loggia style tearoom with an entrance directly into the theater. Fullerton must have cut a striking appearance just twenty two years after it was incorporated. It boasted a skyscraper, the Chapman building, which was at the time the tallest building in Orange County and the elegant 121-room California Hotel. Fullerton was in 1925 an urban outpost in the center of a citrus empire and presumably a quick getaway for Angelinos who were looking for some close by green space and clean air.

The theater which by the 1950's was known as the Fox was one of the Mickey Mouse Club's theater homes when the clubs met in theaters prior to the advent of television. The Fox was still a prestige theater in the 1950's. However, with the 1970's and the birth of the multiplex the theater began to slip and while it served as a place for both community theater and film through the 1970's and 1980's it finally closed in 1987, when it could no longer pay its way.

Then came the years of sitting empty and deteriorating, elegance became an eyesore and in this day of expendable everything it seemed only right that the structure should meet the wrecking ball. But there were still people who wanted to save the Fox.

One of the key figures in saving the Fox is Chuck Estes, founder of the Fullerton Historic Theater Foundation. Chuck has composed original music and provided musical direction for more than 170 productions during the 1980's through the present. It is therefore understandable that he would be passionate about saving the Fox. Chuck saw that the theater is the structure that will bring additional business to the downtown area. At the helm of the Foundation he built the support, found the matching grants and built the momentum that led to saving the theater. Today Mr. Estes has turned over the running of the Foundation to Todd Huffman but he remains very involved as a consultant. Todd Huffman is now prepared to shepherd the theater through the six phase restoration process, beginning with weatherizing the building and giving the exterior a much needed cosmetic makeover. There are plenty of volunteer opportunities for anyone interested in being part of the restoration and there is an upcoming Hollywood Night fundraiser. For More Info **Phone:** (714)607-0884 **Fax:** (714) 870-5123 info@foxfullerton.org. – Will and Ariel O'Brien



Highlighted on the original architect's Elevation is the Courtyard lobby with its distinctive triple arch and second floor window



The Courtyard lobby after a little sprucing up offers a glimpse of how extraordinary the Fox Theater will be when the six phase restoration is complete.



Carla Jones with Fullerton Historic Theater Foundation President Todd Huffman

Graduation Celebrations 2005

Brunch

It's All Cold!

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 "Class of 2005" Cookies

Open House

Crudit  Basket with herb dip

Cheese Display garnished with fruit, served with breads and crackers

Sun-Dried Tomato and Roasted Garlic Torta with crostini

Mediterranean Platter with hummus, baba ghanooj, handmade stuffed grape leaves, artchoke spread, roasted red pepper spread, feta cheese, olives and pita bread

Sushi Rolls—spicy tuna, California rolls and vegetable rolls with wasabi, soy sauce and pickled ginger

Tortellini Skewers with pesto

Salsa Bar with assorted Salsas, Guacamole and Tortilla Chips

Mini Pizzas with Assorted Toppings

Turkey, Ham and Roast Beef Wrap Slices

Panache Assorted Mini Desserts and Chocolate Dipped Strawberries

The above menus are \$25.00 per adult and \$12.50 per child under 12

Minimum party size 10 adults



The first of many walks to collect sheep skin for Henry O'Brien.



Proud Mom Karen with Grandma Estelle, Graduate Philip and Grandpa Mike. This crew racked up about 20,000 Frequent Flyer miles to be at Philip's 2004 Graduation from University High School.



Phillip with his sister Patricia at the big event.

Al Fresco with Casual California Panache (continued from page 1)

festive, light and easy to prepare.

Southern California lends itself to outdoor dining particularly during the spring summer and fall, although I know people who dine out of doors all year round. After all there are garden heaters for those cool winter nights.

But right now it is the beginning of summer and an excellent time to use nature's grand hall as the setting for your party. If you are lucky enough to have a large backyard with an ocean view, you are probably already out on your deck with a cool drink trying to figure out how to get your friends from Rochester to return home. But if you have a small patio with garden behind, it is still the perfect setting for Al Fresco Dining.

For breakfast under your market umbrella you will want hot coffee but pretty much everything else can be cool and refreshing, grapefruit juice or a mimosa to replace vital fluids is probably a good idea. A bowl of fruit salad or simply sliced California cantaloupe will give that healthy spa feeling and a freshly baked mini brioche with a dab of beurre Plugra will make you feel like you are on vacation in the South of California. One of the best things about dining al fresco at home is you can sit under the warm sun in your pajamas with the family pets and children. Hollis's brother David said, "I have so many fond memories of brunch, of Hollis's cold Castilian frittatas with our dog Lucky sitting on my lap."

The noon day sun may require you to put on your sun block but it will not make you take your lunch inside. Main course salads are the best for a lunch that won't make you long for a siesta, and if you do long for a siesta a light meal is still the way to go. Pear Roquefort salad with balsamic vinaigrette, Calypso Salad with orange, avocado and lime-tequila vinaigrette, or a Caesar salad with a grilled chicken breast won't weigh you down and the flavor will satisfy. A slightly salty sesame seeded flat bread will provide the crunch and savory counterpoint to salad. A nice glass of Carmody McKnight "Marian's Vineyard" Chardonnay or an Andrew Murray 2003 Enchante (Viogner) both from California's fabled Central Coast will add that extra touch of relaxation. A mango sorbet with fresh berries will make this a lunch you can't forget. And even though the parlor is cozy, at this time of year it is too stuffy for tea, but your garden will be just right for an after noon cheese platter. Since California has become one of the world's leaders in the production of high quality farmstead and artisan cheeses putting together your cheese platter can be a way to show off your creativity as well as to slake your afternoon hunger. Iced tea with fresh mint and lemon is cooling and refreshing and of course nothing goes with a good cheese like a glass of pinot noir. One of my favorite California cheese platters includes Point Reyes Original Blue, Vela Dry Jack and a creamy Mount Tam. With olives from Santa Barbara, a dry aged salami and a fresh-from-the-oven baguette, this snack can actually be dinner.

Dinner of course can run the gamut from all cold picnic fare to bar-b-que to a clam bake. Cold roast garlic rosemary chicken is one of my favorites, as is mesquite smoked salmon served either warm or cold. This salmon with a homemade dill mayonnaise on a baguette makes a terrific sandwich.

For events for ten or more guests such as a post celebration brunch for out of town guests; a graduation luncheon for either your high school, college or post graduate scholar; a wedding brunch, lunch or dinner; bar or bat mitzvah; Parties By Panache is happy to help you with as much of your al fresco event as you would like and show you the true joy of elegant outdoor dining.

We can arrange appropriate chairs, tables, linens, table wares and if necessary tenting, dance floors, heaters, and anything else that you could desire. And of course we can provide you with a delicious menu, perfectly prepared food and elegant attentive service.

So don't let the wonderful Southern California summer pass you by, call Panache to plan your party, invite your family and friends and enjoy the great outdoors.

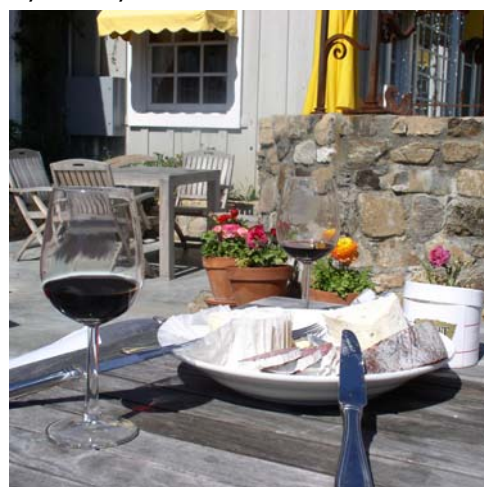
By—Martha "Yardbird" O'Brien



A canopy in the Fullerton Arboretum made a perfect wedding site



A watercolor fantasy of a seaside al fresco feast by our very own Seamus O'Brien



Whether you are under the California sun or moon eating al fresco is good for your spirits and for your social life.



Classic Sauces Require Great Bones for an Elegant Structure.



From lifting the stock pot to the stove top through creating a small bowl of concentrated flavor these pictures hint at the process of creating the base for delicious sauces.

Every dish is improved by the addition of sauce. Sauces subtly shade and bend flavors, the combinations of aromatic vegetables and fish, meat or poultry, together with herbs and spices create a whole category of culinary delight upon which classic cuisine is based. Many if not most of the classic dishes of the European Culinary tradition are named for the sauce they wear.

Sauces are made with carefully brewed stocks which impart both the base flavor and texture. Parties By Panache's Chef Phillip Hoffmann finds that making his own stocks whenever possible allows him to create sauces that showcase the high quality ingredients from which we make our signature dishes.

"I would make every stock we use if I had the room. But you can see that when I make beef stock, the stock pot takes up half the range. So I look at what I will be making during the upcoming week and then decide which sauce or sauces will benefit the most from homemade stock. The menu determines the stocks that I will make," says the Chef.

"Fish stock or fish fume is a very quick stock and can be made in a couple of hours; chicken stock does not take much longer. Veal and Beef stocks take time and bases like glace de viande take several days to make and yield small amounts of very potent flavorings."

On a recent Monday, while the crew was replenishing the pantry, the chef set his 80-qt. stock pot on the stove, put 30 lbs of marrow rich beef bones into the oven to brown and gathered together all of the necessary ingredients for a pot of "glace".

With the water and the ingredients the pot when it is full will weigh about 240 lbs. When the glace is ready, it will be just about two-and-a-half lbs. of pure flavor. It is cooked and strained and reduced and filtered until it is absolutely pure. But if you what to make a chanterelle, or morel sauce, this is the only way to go.

The bones when they are raw are ugly, but once they start to brown and the aroma begins to rise they become quite beautiful. When they are ready they go into the pot with the tomatoes, and celery, carrots, garlic, onions and parsley. I then fill the pot with cold water and slowly, carefully bring it to a boil. As soon as it reaches a boil it is carefully reduced to a simmer and held there for the rest of the cooking process.

That cooking process which started on Monday morning will continue into Tuesday and possibly Wednesday for glace. "I won't rush the process, and I don't ignore it either. I want to keep the pot at a simmer between 142 and 150 degrees. If I don't watch the temperature could be too hot or too cold. Too much heat and the flavor will not develop richly, it can taste burnt. Too cold and it doesn't develop at all. dumped. I also like to taste the stock three or four times during the cooking process. I take a small ladle of the stock and put into a cup to cool, once it is cool enough to taste I can tell if it is going in the right direction and what ingredients need to be adjusted.

Looking at the full pot and then the finished product I am amazed. But when I look at the menu and know that the sauces are going to be unique, that they will stand out in our guests recollection I feel very proud. This is a great culinary tradition.

One day and I hope that it will not be long in coming I feel confident that I will be able to make all of the stocks and bases we use, I just need a bigger a refrigerator to store them and another stove. I will be much happier when I have homemade stocks in everything I cook."- August "Petite Escoffier" O'Brien

How Teaching Art Saved American Civilization and Our Global Competitiveness.

Charles Dickens' Novel "*Hard Times*" opens with two industrialists, Mr. Gradgrind and Mr. Bounderby, discussing education and deciding that the art is not a useful part of schooling and that the only job of education is to fill the student's heads with as many facts as industry can use. As the story unfolds we find that a real education requires more than reading, writing and arithmetic.

"The arts are not an educational option; they are basic," says John I. Goodlad in "*A Place Called School*." Art and music education is crucial in these times of financial, educational and competitive challenge. Fortunately, Fullerton has a volunteer organization dedicated to providing that crucial arts education which deserves your support for their ongoing and successful arts program.

Today, in the American labor market, there exists a shortage of people with the education necessary to fill jobs that require creativity in thought and action. At the root of this shortage is a view towards education which mirrors that of Mr. Dickens' characters, albeit for a somewhat different reason. The Victorian Industrialists thought the arts unnecessary and the modern American school board believes we can't afford the arts. The hand that controls the purse today says "desirable, but unaffordable," while the modern employer says, "graduated, but lacking certain necessary elements of education."

Why does an employer consider a student with no arts education sub par? Richard Gurin, President/CEO, Binny & Smith, Inc. says, "After a long business career, I have become increasingly concerned that the basic problem gripping the American workplace is not interest rates or inflation; those come and go with the business cycle. More deeply rooted is the crisis of creativity. Ideas are what built American business. And it is the arts that build ideas and nurture a place in the mind for them to grow. Arts education programs can help repair weaknesses in American education and better prepare workers for the twenty-first century."

This means that supporting art education is important to national prosperity because art education keeps American industry competitive.

So what can be done to rectify this situation? The politics of education says, "Let's study, analyze, defer, and revisit." The people involved in *All the Arts for All the Children* say lets put the arts back into the educational system today, in ways that will maximize the impact, for as many children as possible." Here is what they do.

- ◆ **Fund Art Lessons** Each Year, the Foundation, in partnership with the Fullerton School District, provides funding for nearly 10,000 lessons in art, music, dance and theater.
- ◆ **Fund Teacher Grants** to get the right materials into the right classrooms right away.
- ◆ **Fund the Arts Learning Activities Bus (Arts Lab)** - A school bus transformed into a mobile classroom makes it possible for only hundreds of thousands instead of millions of dollars to provide *state of the art*, arts education at not one but at fifteen campuses. The art lab bring the facility to the schools as needed. This saves money and allows for an art program in every school.
- ◆ **Provide Musical Instruments** so that children who want to learn to play can have an instrument to use while they are learning.
- ◆ **Educate Business and Community Leaders** about the importance of arts to American competitiveness.
- ◆ **Help High Risk Children** get better grades and have a better attitude about learning .
- ◆ **To invest in art education immediately, please call:**

Arts related industries are key to the vitality of California's economy and a significant source of future employment in the 21st century. There will be approximately \$314 billion in jobs available...in the United States alone — jobs our children may be unqualified for if the arts are not an integral component of the school curriculum!

"Those at home with the nuances and ambiguities of art forms are far more likely to persist in the quest to resolve ambiguity in the practical world." - William F. Kieschnick, former ARCO President and CEO.

All The Arts for All the Kids™
It's a good investment for Fullerton!
It's a good investment for California!
It's a good investment for America!
Stay Tuned For Information on
Our Annual Fund Raiser This Fall

Hollis takes heat in Geraldo's Kitchen

By Geraldo O'Brien
Investigative Journalist

Geraldo: Hollis it's nice that you could take ten minutes out of your busy schedule to talk with me, Geraldo.

Hollis: This is a CRM week you can't have ten minutes. I'll give you 90 seconds and get your feet off the desk.

Geraldo: I've heard Jerry say that you love your business and that you in fact work at it upwards of sixty hours a week.

Hollis: During a normal week I work upwards of sixty hours, this is a CRM week, so I'll be working about ninety-eight hours.

Geraldo: Why that's fourteen hours a day, seven days a week!

Hollis: I heard that you were a lawyer but now it turns out you're a mathematician, your mother must be very proud.

Geraldo: In fact she is very proud of me. But fourteen hours a day, seven days a week. Do you get paid over time?

Hollis: Overtime? Wise up I own the business.

Geraldo: This is all because Jerry closed his practice, isn't it?

Hollis: You're down to about thirty seconds Geraldo have you got any questions you want to ask?

Geraldo: Isn't it true that if Jerry hadn't closed his practice you would only work forty hours a week?

Hollis: No it's not true. If I sold half as much catering I could work forty hours a week. Jerry closing his practice has nothing to do with the amount of time I work.

Selling catering and delivering catering services and food is the reason that I work so much. I own a very busy

business.

Geraldo: But isn't it true that if Jerry was still practicing law you could simply turn down half the business and work forty hours a week?

Hollis: How long have you been in business Geraldo? Never I imagine. If I turn down half the business I will lose all of the business.

Geraldo: I am listening to you and I am hearing a woman who is in denial. A woman who wants to work forty hours a week but her abusive husband is forcing her to work an inhumane amount of hours.

Hollis: I should have listened to Jerry and not taken this meeting with you. I told you my business is a success so I'm busy, if I want to work less I will. Time is up.

Geraldo: Now I know I've touched a nerve. Admit it that you have been enslaved by a gigolo attorney who is using you just for your money.

Hollis: Get out, Geraldo. What kind of investigative reporter are you anyway? You haven't listened to a thing I've said and you don't even ask questions; you simply come in and make statements.

Geraldo: That's not true. I asked you plenty of questions about your abusive husband.

Jerry on Hollis's intercom: Hello Hollis? Is the newsboy down there? Tell him to hang out a minute, I'll be right over.

Geraldo: Well that was a great interview. I'll be getting back to you with follow up if I have any. Tell Jerry I'm sorry I had to leave without saying hello, but I have bigger fish to fry so to speak. Bye.



Klezmer Music: Multicultural Soul (continued from page 4)

This brings me to my point; I started out six months ago to write a survey article of Klezmer music. I have told many of my sources of information that the article is eminent. It's the music of a small group of people that was in revival. How hard could it be? As it turns out a survey would need a full book. Take a look at Ari Davidov's web site "Klezmershak" which has hundreds of pages and thousands of links. A genre that consisted of the Klezmatics, Kepelye and the Klezmer Conservatory Band twenty five years ago now has literally thousands of bands, camps where you can learn to play and festivals like "Klezmerquerque" in Albuquerque, New Mexico. What seemed like a three-hour tour now seems much more like a voyage of discovery.

My solution to fulfilling my obligation to myself, my readers and all the Klezmerim whom I have pestered endlessly for information is to set up a new page at www.partiesbypanache.com devoted to Klezmer and its brother and sister genres. This page will have the text of interviews I have already conducted with Klezmerim and more as they occur and are transcribed, as well as installments of the articles about Klezmer music and its place in the world as they are completed and of course information on where to see and hear Klezmer, Gypsy, Celtic and Bluegrass in Orange County, Southern California and the rest of the world.

I remarked to Hollis that by the time I finish this it will be like a thesis and she said that's good you love Klezmer music and this will keep you involved in it. Plus I'm sure everyone will enjoy reading about. My response was that in order to learn, I'm going to have to go to a lot of concerts, Klez Kamp and probably even take a trip to Europe. To this she said "Concerts, fine; Klezmerquerque, okay; Klez Kamp, Don't forget to write; Europe, I have to look at my calendar and try to find some Klezmerim in Paris or Rome."—J. "Hepcat" O'Brien



Margot Leveret playing her Klezmer bluegrass Clarinet

In the City of Brea Art Happens. Didn't You know That? (continued from page 1)

And they will be—like Tanya's other Brea sculpture "Avalon's Legacy" - extraordinary. As in worth the trip to Brea just to see.

This however, is not uncommon for Brea. Over the last thirty years sculptures have been arriving in Brea at the rate of about four and one half per year. And the quality of the artist is always the same, world class.

For example Simon's Brea Mall is the home to the magnificent sculpture "Moon, Number XVIII of the Tarot Card Series" by Niki de Ste. Phalle. On a trip to Balboa Park in San Diego I saw the San Diego Art Museum's Ste. Phalle and I believe Brea's is a better example of this artist's talent. Another time I was walking down Canyon Road in Santa Fe, New Mexico and I saw standing in the center of a gallery garden a magnificent John Kennedy; Brea has five. Then I read about an article about the three shows featuring the works of Magdalena Abakanowicz in the Galerie Nationale du Jeu de Paume, In Paris, France and I recalled that Brea has an Abakanowicz installation on Lambert and Valencia.

Brea has also done something with its Art in Public Places Program that no other city has done. Brea requires that the art be out in the open and visible to the public. Many cities have public art programs that consist of art in the lobbies of buildings which is not comfortably accessible to the public. Many people are inhibited when it comes to entering an office building in their shorts and sandals while the people who work there are in their business attire. In Brea you can see most of the art from your car or the sidewalk.

This means is that Brea is an art destination, in the same way that cities like Santa Fe, San Diego and Paris are art destinations. This means that art lovers, particularly lovers of outdoor sculpture will find the collection of art in Brea, well worth the trip. This means that Brea could have and should have an art tourist industry, just as the Central Coast, Sonoma and Napa have a wine tourist industry. This means that the art which developers are required to commission and place in Brea could in addition to improving life by beautifying the city, improve life economically.

We have two excellent indoor galleries in the Sarah Bain Galley and the Civic Center Gallery. We have enough sculpture that it would take about three days of serious viewing to find and examine them all.

Just think of the boon to all of our businesses if art tours from Los Angeles, New York, London and Tokyo came here. These tourists in addition to viewing our art, would eat in our restaurants, shop in our stores and stay in our hotels. They could hear live Jazz in our restaurants and great places in neighboring cities like Steamers Café and Jazz Club in Fullerton.

It seems to me that with a little planning and promotion, September, the month of the Brea Jazz Festival could be as busy in Brea, as spring break in Florida. Only my perception is that jazz and art tourists would probably spend more and cost the city less than students on vacation.

The best thing about promoting art tourism is that the initial multimillion dollar outlay has already been made. The collection is already in place. Redevelopment has made Brea a retail and dining center. The stores all have inventory. The restaurants are ready to serve. The hotels have the rooms made up. There are comedians at the "Improv." It is time to act.

To all the developers who have made this proposal possible: for co-operating with the city, for paying for the art; for taking the time and exercising the thought and care to choose art and artists of the highest caliber; a sincere thank you.— G.W.E. O'Brien, B.A.



Tanya Ragir creates the clay model of one of the two girls who will become one half of a "Moment in Time"



Cheryl Ekstrom's angel, now cast in Bronze, is part of the curated installation, "Breaking down the Orange Curtain"



This piece of art "Fresh Fruit and English Cream in Pastry" by Parties By Panache Pastry Chef Reina Rodriguez is of a much more ephemeral nature than most of the art in Brea.

Isn't This Really the Reason That You Live in California?



The Summer is here and the time is right for family celebrations. Enjoy the great weather at home with friends whom you see too seldom. Spend some time in the backyard; that was the real reason you fell in love with your house. This is California, Enjoy !

Parties By Panache 2808 E. Imperial Highway Brea CA 92821
Phone: (714) 572 2190 www.partiesbypanache.com

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

