



# The Panache Experience

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Volume 17, Issue 7



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## Artragous in Brea: Closer to the Mall only in Location

Artragous has moved closer to the heart of Brea's retail center. Artragous, is the unique women's clothing and gift shop that was in Fullerton for 12 years before moving to its new location in Brea. It is now on State College Blvd. just south of Imperial Highway. Last year when I wrote about this remarkable store I said after my visit that the location was a metaphor for the owner's vision; very original, beautiful wearable art, very far from ordinary retail clothing. With the move the location has changed but not the philosophy.

Artragous is now in a stand-alone building that overlooking Brea's Craig Park. Owner Susan Boerner says, I feel this location has a certain elegance that my former location lacked." The entrance to the shop is still graced by the lamp made of a brilliantly red mannequin garbed in red leather with a lampshade as her head. The huge golden letters "LIFE IS GOOD" aren't on the wall any more but they still sum up the feeling of the shop. Just inside the doorway on the floor are these iridescent art glass tiles which lead you onto leopard skin carpeting which conveys a distinctively female spirit. There is a small bamboo bar that gives the impression that you are in the Islands. You relax when you enter the space and will feel invited to stay and explore the merchandise.

*(continued on page 8)*



The Red Lamp and Brea Blvd. as seen from inside ARTRAGOUS

Artragous 351 S. State College Blvd. Brea, CA 92821 (714) 257 1498

## Hank and Donna Tie the Knot

Hollis's Dad Hank married Donna Goldman and there is no doubt this was the celebration of the new millennium. Everything associated with the four days and four parties that made up the wedding weekend were spectacular. The weather was everything that anyone could have asked for; iconic Southern California. To paraphrase David Fliegler, "It was just another weekend in paradise."

### A Little Family History

To tell this story properly we have to start in the distant past in city far, far away. The city was Erie Pennsylvania where young Hank Fliegler met and married June Post, his late wife of fifty three years. Back in *(This article continued on page 2)*



## Continued from Page 1: Hank and Donna and Kiddies Make Nine



1948 Hank was just out of the navy and working for General Electric building locomotives. Donna was June's first cousin and Hank and Donna met as the result of Hank marrying June. Hank went on to raise four children with June Donna met and married Baryl Lenard and raised three of her own children. Mr. Lenard passed away and Donna married Larry Goldman who unfortunately also passed away. In 2002 Hank lost June after a long illness. Hank and Donna who had been relatives only by marriage for so many years, became close friends and then, engaged.

Rumors and echoes of betrothal started spreading, mostly because of Hollis's new sister Lisa Lenard-Cook, [Editor's note: Lisa has a new book "Coyote Morning" due out in August] who apparently had the inside track from the soon to be bride. However, we all got the news when Hank popped the question and Donna said yes. Immediately the planning and preparation for the wedding celebration got under way.

Hollis has planned and catered countless weddings, bar mitzvahs and even dinners for heads of state over the span of her career as a caterer. Hollis even catered her own wedding to your correspondent and bar mitzvahs for every child in her extended family. Nothing so focused Hollis's attention as this wedding. She dug so deeply into her creative resources that it is fair to say that after the wedding she was a changed caterer, more creative, versatile and flexible, than ever before. Her powers of organization are now exponentially expanded and as developed as they had been, this was no mean feat. Hollis proceeded into areas of catering, event planning, design and administration that few people now living have ever or will ever experience and as a result of these extraordinary experiences she is now "*La dea della cucina, la sala da pranzo e le celebrazioni.*" (the goddess of the kitchen, the dining room and the celebration). But enough about Hollis.

I had for the last seventeen years been the Fliegler in-law from the largest family. I have three brothers and three sisters. With this marriage Hollis is now also one of seven children and just like my family she has four brothers and two sisters. My Father, Bob O'Brien, upon hearing the news shook his head and said, "Who would have thought Hank would do such a thing." Family reunions promise to be really big events from this point forward. The new lineup in no particular order is Michele, Lisa, Hollis, Mark, Dan, Rick and David.

### Friday Night Dinner at Hank's House (The pre-night before the wedding dinner)

This was a Shabbat dinner, beginning with the blessings over the candles, wine and Challah. Then it became a meeting of the two families. In the beginning the Lenards stayed in one room and the Flieglers in another until Dan Lenard came to the Flieglers and started mixing things up. By the end of the evening we were all just one big happy family.

The food at this meal foreshadowed what the guests could expect throughout the weekend. Although at the beginning of the evening there were many strangers, everybody ate like they had known each other for years. Naturally we had a fresh baked Challah. Nobody bakes Challah like Parties By Panache. With butter this braided egg bread is a meal in itself. Dinner was lemon chicken, garlic mashed potatoes and grilled asparagus. Dessert consisted of a wide selection of mini desserts and flourless chocolate cake with freshly whipped cream and raspberry sauce. Every one ate well and said goodnight looking forward to a Saturday in the Southland.

### Saturday Night Dinner at Hank's House (The night before the wedding dinner)

Many guests were from out of town who spent Saturday sightseeing and visiting such places as Disneyland and Universal Studios. Chef Phil had the Parties By Panache kitchen staff working on the food for the pre-wedding dinner (PWD). Leslee and Sherry had an off-site crew preparing Hank's house for the fifty or so invited guests. The Chef also had the prep for the wedding underway.

Final setup for the dinner began at about 4:00pm when the kitchen staff and servers arrived to set up the party's multiple stations. The specialty drinks for the PWD were a variety of margaritas. Donna and Hank chose the dinner menu consisting of ahi seviche, salsas and spicy fajitas. I don't know who chose the bananas flambé. However, the guests were ready for them



# Highlights from the Wedding Celebration

and everybody had at least one serving of this marvelous flaming dessert with home made vanilla ice cream.

## Highlights from the Wedding Celebration, May 30, 2004

The wedding can only be described as one of those events that was perfect in every way. The day was one of the nicest all year and it was a shame that the wedding was indoors. The room was beautifully decorated and the wedding ceremony performed by Rabbi Shelton Donnell and Cantor Mark Thompson was beautiful and touching. The reception music, performed by Andrew Marks and the Long Beach trio, was as you would expect from these fine musicians. The guests were all elegantly dressed for this wedding and every one looked great. The photo on page 1 of Donna and Hank cutting the cake is only a shadow of how they really looked. Donna was a beautiful bride and very elegantly dressed. Hank looked quite debonair.

The Social hall was again transformed by Leslee, Sherry, Kellie, Christy and the rest of the staff. The tables were dressed with exquisite ivory table cloths with celadon silk overlays. In the center of the room a dance floor was set . The band set up directly behind the dance floor.

As guests arrived they were offered Carmody McKnight's "Kathleen" Champagne. Named for Gary Conway's daughter, this wine is delightfully dry, with hints of fruit. For those who preferred a different libation the bar served both white and red still wines from Justin Vineyards, Tablas Creek and Manucci Vineyards.

During the cocktail hour hors d' oeuvre were passed. They included smoked salmon canapés, pesto stuffed mushrooms, spanikopita and franks in blankets were passed. It is Parties By Panache's policy, even during the hors d' oeuvre hour to "leave no guest behind." Hors d' oeuvre were also set out and included a great variety of California artisan and farmstead cheeses, tomato bruschetta and crostini and crudité with creamy herbed dip.

Each table had a beautiful floral centerpiece which were low, lush basket arrangements designed not to block the flow of conversation, On the stations were majestic spires of color and shape. Leslee said that she used "an eclectic collage of romantic and exotic blooms in delicate spring colors." Among the many blooms were peonies, roses, hydrangea, and orchids. One of the great things about Leslee's arrangements is her spontaneity of design. In addition to promised flora, Leslee finds that exotic flower, branch or leaf that makes for a truly awesome and unforgettable arrangement. Leslee personally selects the flowers from the L.A. flower market, so in addition to the flowers being beautiful and exotic they are also fresh and long lasting.

When the guests were seated our Calypso salad was served to the table. The salad is made of romaine lettuce, avocado, red onion, sliced oranges, raspberries and jicama served with lime tequila vinaigrette.

The toasts were offered by three people. Dan Lenard, Donna's son, spoke first. He was followed by David Fliegler, Hank's oldest child and finally by Donna's brother, Dr. Franklin Krohn, who mentioned that he had been to all three of Donna's weddings and both of Hank's. From a group of people who had known one or both of the couple for over fifty years we were treated to some very touching oratory.

The dinner was served buffet style on clear textured glass square plates. Dinner consisted of a choice of entrees. First, was the filet mignon which was roasted medium rare, butter soft and served with Mushroom Madeira Sauce. There was also roast salmon with a citrus glaze. Accompaniments included roast new potatoes, grilled vegetables and tomatoes with mozzarella and basil, and one of my all time favorites, dinner rolls and baguettes freshly baked from housemade dough by our baker Reina Rodriquez.

After dinner Hank and Donna cut the wedding cake. Decorated to look like a stack of gift boxes and decorated with fresh roses each layer was a different flavor. The bottom layer was carrot cake, the middle layer yellow cake and the top layer was chocolate. There are not many wedding cakes from which you want more than one slice, but this was one of them.

Finally dessert was rounded out with the chocolate fountain. Liquid dark Belgian chocolate flowed over three tiers in sheets, ready to coat strawberries, angelfood cake, biscotti, pretzels, dry fruit and marshmallows. The chocolate fountain has quickly become one of our clients' and our favorite party attractions.

Donna and Hank's wedding was a joyous event. Both the bride and groom are wonderful people. The two families that were joined are made up of really great people. We are looking forward to family get-togethers and we are now looking forward to celebrating many wedding anniversaries with Donna and Hank. (For more wedding photos please visit [www.partiesbypanache.com](http://www.partiesbypanache.com))



Ché, the bassist from the rock band "No Reply" and Olivier, an exchange student from Switzerland and grand nephew of the groom.



The Bride and Groom Enjoy their First Dance as a Married Couple.

# George Russell: Unity as the Basis of Musical Creation



I first encountered George Russell's music when I was researching an article on Chuck Israels. Chuck was a college professor of mine and had played bass with George's second sextet and later with Bill Evans. I was following leads for my article and George Russell was one of those leads. Chuck told me "George has been important to my career, and I will always be grateful for the fact that he plucked me from relative obscurity and brought me to New York to play with his band." This of course demonstrates one of George Russell's unparalleled skills, his ability to see the potential in young performers and to help them reach their full potential.

## **A little history of a very big talent**

George Russell was born on June 23, 1923 in Cincinnati, Ohio. George was raised by his father, Joseph Russell, who like our own chef Phillip Hoffman, was a chef on the railroad and his mother Bessie Sledge Russell, one of the first black nurses to graduate from Meharry Medical College. George says "I probably got my yen for a good porterhouse steak from riding with him [Joseph Russell] in the kitchen car." Joseph Russell didn't cook at home but he was fond of playing the piano at home. George says, "My father, Joseph Russell played chords on the piano with his right hand which had no relation to what he was doing with his left hand. It sounded oddly correct to me." Joseph's fondness and unique style for music became a passion in his son.

George began his career in music playing the drums; however, his real calling was in writing music. George thinking back to the beginning of his career remembers he was turned down for the school band by the music director of Withrow High school who said George would never be a musician.

The school band had as its leader Harold Gaston a very important person in George's life. George recalls, "When I was 19 I contracted TB. Harold had also contracted TB and we were sent to the same hospital. Harold knew I was into music, so this was where he became my instructor in harmony."

George continued, "The instruction was accomplished informally. We would use a piano in the solarium; I would play the chords I was learning over and over. It must have driven some of the other patients crazy. During this time I wrote the first piece of music that I sold, which was "New World" I sold it to Benny Carter."

George recovered and went to work as a drummer with Benny Carter's Band. However, George was replaced by Max Roach. It is said "after Russell heard Roach, he decided to give up drumming." George told me "I suppose I was on a quest for my musical direction in those early days, but certainly after hearing Max, I knew I could not be the best drummer in the world." I believe that sums up George Russell's philosophy of music and life; do what you are going to do with the passion and clear intention of being the best in the world at what you do.

## **A little history of a very free sex(sep)tet**

Joe Hunt, drummer on five of the sextet's recorded sessions, told me about the band. Joe said "I think George originally had his eyes on some of the NYC studio players but time was money for these first call guys, so although they would have liked to have rehearsed his new music, most had other commitments. George probably couldn't have gotten them all together at the same time anyway".

However, the musicians that George acquired couldn't have been better suited for his music. Trumpeter Al Kiger, trombonist/arranger David Baker and Dave Young on tenor were the first horn section. They were all students of George Russell. The first gig at the Five Spot and the record sessions were in New York City, while the horn section—the two Davids, and Al, lived in Indiana. Joe Hunt, who had joined the sextet in Indiana, moved to NYC and stayed until 1971. Chuck Israels, who had been playing with Bud Powell in Europe, was then living in NYC too. The band then evolved through a series of personnel changes where the Indiana members were all eventually replaced by an almost-all New York band. It was too difficult to commute from Indiana to New York City on such a regular basis for the horn section.

The personnel changes created an alumni of at least fifteen extraordinary musicians. Don Ellis replaced Al Kiger, and played on four of the albums, Eric Dolphy played on "Ezz-thetics", and Steve Swallow who replaced Chuck Israels played on the last three record sessions. The list goes on as two new Indiana saxophonists, John Pierce and Paul Plummer arrived in the city to record "The Stratus Seekers." Joe Hunt was drafted into the army early in 1962 and was replaced by drummer, Pete LaRoca. David Baker suffered serious embouchure problems at the time, so that he was unable to continue playing with the sextet. So, finally even Dave Baker, who was like a co-leader of the sextet was replaced by NY trombonist, Garnett Brown for the last US session "The Outer View." Paul Plummer was the only remaining Hoosier. Shelia Jordan sang on that album.

George contributed a large number of original compositions to the sextet recordings, as well arrangements of music by John Coltrane, Charlie Parker and especially Miles Davis. Band members contributed compositions and in some cases even arranged. David Baker contributed *121 Bank Street, Kentucky Oysters, Stereophrenic* and *Honesty*. "121 Bank Street is homage to George - that was his address - it was where we rehearsed. It seemed natural to write a piece of music ... that would mean something to both of us," said Professor Baker by phone from Indiana. In addition Al Kiger contributed *Kige's Tune*. Of further note is George's use of several of innovative Modern jazz composer Carla Bley's works including *Zig Zag, Dance Class, Beast Blues* and *Bent Eagle*.

## **A Beautiful Musical Mind**

George has a little bit of jazz folklore about him that happens to be true. Miles Davis said to George "I want to learn all the changes." George knew that Miles even at the age of 19 knew how to play what ever changes he needed. So George, thought "I wonder how you would do that?" George proceeded to spend the next fifty or so years working on an answer to his question. The resulting musical theory is the musical masterwork entitled The Lydian Chromatic Concept of Tonal Organization.

Regarding the discoverer of The Lydian Chromatic Concept NEA Jazz Master David Baker has much to say. "George is not a straight ahead musician he has always been on the cutting edge. As a composer it is difficult to compare George to anyone based on style, however, if you are going to compare him in terms of importance I would compare him to Duke Ellington, Billy Strayhorn or Gil Evans. George is broader than these composers, because he changed the way we looked at the music. George showed us what we were doing and showed us what would work. He gave us the tools. George's technique is to lead rather than codify. Classical theory creates codes which the player must work within or be wrong. I remember a verse 'Hey little boy sitting on a fence put down your books they're all in past tense.' This summarized the whole point of the LCC - the theory opens up the future for the musician and the composer."

David Baker talked about the scholarship George awarded to him and several musicians to attend the Lenox School of Jazz, "The Lenox School of Jazz lasted only a short time. We were invited there by George after he heard the Big Band with Larry Riddley which I had been leading for about two years. George offered a scholarship to anyone in the band who was interested in participating. I took him up on his invitation as did David Young, Al Kiger, Joe Hunt, and Paul Plummer. While we were at Lenox George taught us how to play. George taught us how to find our own voices. George Russell is a magnificent communicator and showed us how to establish our own voices. He encouraged us to write."



George Russell photographed by Kirsten Weinoldt, while playing with the Danish Radio Big Band in 1983 © Kirsten Weinoldt 1983, 2004

I then asked Professor Baker, who is currently the head of the prestigious Jazz Studies Program at the Indiana School of Music if the LCC had application outside of music as a philosophical concept. Dr. Baker said "I never thought of it that way. However, George's process is to think, organize and re-conceptualize, so it may be. I do believe it is impossible to overstate George's contribution to music. He is a Colossus and that was emphatically demonstrated to the world with the release of Miles Davis Kind of Blue."

### **The Lydian Chromatic Concept of Tonal Organization**

Those who are familiar with the LCC think of it as "The Unified Field Theory of Music." In the field of Physics the "Unified Field Theory" is the theory that explains everything with no contradictions or left over pieces.

Andy Wasserman is a composer, pianist and teacher working in New Jersey. Mr. Wasserman has worked closely with George Russell since 1979 on this monumental philosophical concept. Andy wrote the foreword to the current edition of the Concept.

In his foreword to The Lydian Chromatic Concept of Tonal Organization Volume One: The Art and Science of Tonal Gravity, Mr. Wasserman writes:

*Throughout this course of study you will notice that terms like vertical, horizontal, and the relationship to states of tonal gravity signal an eloquent departure from the major-minor consonant-dissonant system that is commonly taught to students. This specific language, when integrated into your thinking, can bring about personal advancement that will convey insight and innovation to your craft. The ideas are interrelated for a unity like that of a mandala, rather than the compartmentalized, noncontiguous*

*elements that form commonly accepted notions of musical behavior. By its very nature, the Lydian Chromatic Concept will give you a fresh outlook that can aid in bringing life to your musical understanding. This requires you to master a sense of independence and self-awareness. Try to "visualize" the relationships presented in this book by "hearing" its knowledge with an inner ear that is capable of formulating your own singular musical ideas through the experience of an internal focus. This focal point can help you decipher between the superficial, mechanical associations you may be accustomed to making in your compositions or improvisations and the quality of consciousness that allows many levels of subtlety to come into play. Simply to imitate what others have played and composed is not enough. It may be beneficial for you to consider adopting a reciprocal attitude to digesting the Concept whereby the energy you give while implementing its ideas will fuel your passage through unexpected doors of discovery.* (Copyright 2004, 2002 George Russell)

Careful consideration of what Mr. Wasserman promises the student of the LCC demonstrates that George Russell's exposition of the concept could be applied to science, painting or virtually any other discipline. Mr. Wasserman believes this to be a fundamental truth. In conversation he used the Lydian Chromatic Concept to analyze painting and cooking. Andy said, "The LCC gives you the tools to learn what choices are out there. The concept doesn't say what is right or wrong. It is helpful to think of the LCC like a road atlas that shows you all of the terrain, including mountains, cities, rivers roads, etc. Traditional Western music theory is more like a road map in that it tells you the route from one place to another place, but does not show you all the ways you could go."

Mr. Wasserman said, "Food can be a symphony. The cook is able to create compositions with color, texture, harmony and balance. Great cooks create meals that are satisfying on a many levels. In the "Big Night" the cooks do this. They were like Dizzy and Byrd hanging out in the kitchen. Andy Wasserman told me, "In terms of philosophy, thinking and organization George Russell's contributions are among the most important. His concept is as ground breaking as the theories of the famous physicist and passionate violinist, Albert Einstein. Like Einstein, who said that his theoretical discoveries were influenced by his musical perceptions, George's theories are based on the physical phenomena of gravity. Tonal gravity is a physical law and as a law is not subject to being disproved."

### **Wine Tasting and the Lydian Chromatic Concept of Tonal Organization**

I told Andy that many wine makers today, both in Northern California and Europe are working on an inverse of the LCC, instead of looking for all the possibilities and choosing those that are most likely to get out their message, they are designing wines that appeal to a handful of wine critics. Therefore a great many of the wines on the market today taste identical and remove the special qualities that are granted to them by their unique vineyards. Andy said, "this is very much like Western Music after the Council of Trent, wherein musicians and composers were told what notes they could and could not play, not based on musicality, but based on politics and doctrine. It's what I call an environment of non-receptivity, it's like you have a bowl to collect rain water but you turn it over so no water gets in, it all runs off."

### **Why We Need George Russell**

George Russell lives without compromise. He states that he has never recorded a piece of music that he didn't believe in. He hasn't crafted his music to fit popular tastes, although the music he makes is addictive. George discovered immutable laws of music and fashioned a coherent philosophy around those laws which free musicians to discover what is possible for them. George maintains the integrity of the discovery and continues work on the science of tonal gravity even though he is at a point where he could pass the torch to the musicians and composers that he has mentored. George Russell is a role model of Iconic quality.

George made this statement of his philosophy as applied to the general state of humanity in the liner notes for George Russell and The Living Time Orchestra THE AFRICAN GAME, released on BLUE NOTE records in 1986. (CDP-7 46335 – 2)

It is said that Albert Einstein once remarked "God doesn't play dice with the Universe" Perhaps he did, once, in Africa during the Miocene epoch some 5 to 20 million years ago when the African Game began. ***GOD SAID GRACE AND ROLLED THE DICE ON THE HUMAN RACE.***

As the Cradle of Humanity, Africa is our common home. We are all Africans – white, yellow, red, brown or black.

Great nature is on our side. We feverishly pursue the game of how to conquer nature while failing to understand why it needs us to join her in a state of unity. Nature responds by sending signals to tell us that we are out pacing her capacity to adapt to our technical innovation. The signals are everywhere. They cannot be missed. Entropy is accelerating.

The African Game says something of a positive nature about this. It says God (Great Nature) is on our side. It wants to win the game it began millions of years ago. But in order to win it needs the awareness and cooperation of each of us descendants from the Miocene epoch now inhabiting planet earth. – George Russell

Pondering George's statement is time that is well spent. - Jerry O'Brien

*I thank George and Alice Russell, Chuck Israels, David Baker, Joe Hunt, Andy Wasserman, Erling Kronen, Kirsten Weinoldt and Ben Schwendener for taking the time to speak with me by phone and email and answer countless questions. A more extensive version of this article is on the net at*

<http://www.partiesbypanache.com/documents/GeorgeRussellfortheinternet.pdf>

## Laura K. Lawless: The most popular Francophone on the Internet

We have a policy at The Panache Experience to only write about people, places and things we enjoy or that we think our clients will enjoy. Having been a visitor to ABOUT FRENCH for well over a year I believed Laura Lawless, your guide at ABOUT FRENCH, is such a person and hosts a site that our readers will enjoy. I asked the people who use the site for their comments and what I received from them was an extraordinary confirmation of my belief. I posted an inquiry in the forums section and received an outpouring of support for the site as well as admiration and strong affection for Laura.

I had the opportunity to correspond with Laura by email on February 29 and again on March 3, 2004 and she answered some of my questions about her love of French as a language and her experience of the French and French speaking peoples around the world.

Regarding my confirmation of the support for the site and the feelings of the members I have the following to share. The website is utilized by French teachers throughout the world. I heard from an instructor at National Taiwan University (Karen Steffens Chung) in Taipei; from the Will C. Woods High School (Christine Lindberg) in Vacaville California; from Barbara Jackson at the Coeur d'Alene Charter Academy in Coeur d'Alene Idaho, who said "She [Laura] has helped me get out of my text book and make my classes come alive in French." There were so many responses from teachers that I haven't the space to even name the teachers here.

ABOUT FRENCH is utilized by students as well as the teachers who regularly direct their students to Laura. Students from China, Australia, the Philippines, most of the United States, Mexico, Canada (including Quebec), England, France (yes, France), the Slovak Republic, and even Nairobi, Kenya told me how much they were helped by Laura. Laura may very well be the most revered educator on the internet, and is most definitely an ambassador of good will among all Francophones.

Laura currently lives in South Eastern Pennsylvania and surprisingly, for a person with an encyclopedic knowledge and very deep understanding of the French and their language, French is not her *Langue Maternelle*. However, Laura is an ambitious woman and set out to learn French at the level necessary to do simultaneous interpretation—hear French and give the exact meaning in English and vice versa—sort of the equivalent of repeatedly jumping from one train to the next while they are moving in different directions at high speed. As a result of this arduous trek begun in 1987 Laura knows her French. You can read about Laura's studies in the Monterey Institute's Translation and Interpretation program at <http://french.about.com/library/weekly/aa053099.htm>

The teachers, students and Francophiles who enjoy and rely on Laura's site do so for the many benefits they receive. The site features extraordinary organization and easy to digest parts. If you need to learn how a certain word is pronounced there is an audio file so you can hear it. If you need to improve your French listening skills there are numerous listening comprehension exercises which include audio, text and translation. You can even test yourself to measure your progress. The "Mot du Jour" feature is an awesome and very easy to use vocabulary builder. Laura has even created wonderful lessons in French body language so that you can walk like a Parisian, as well as talk like one. You need to visit the site to get a feeling for what Laura has created. *Il est magnifique*. Visit Laura at <http://french.about.com/>

### Laura sur la France et les Français

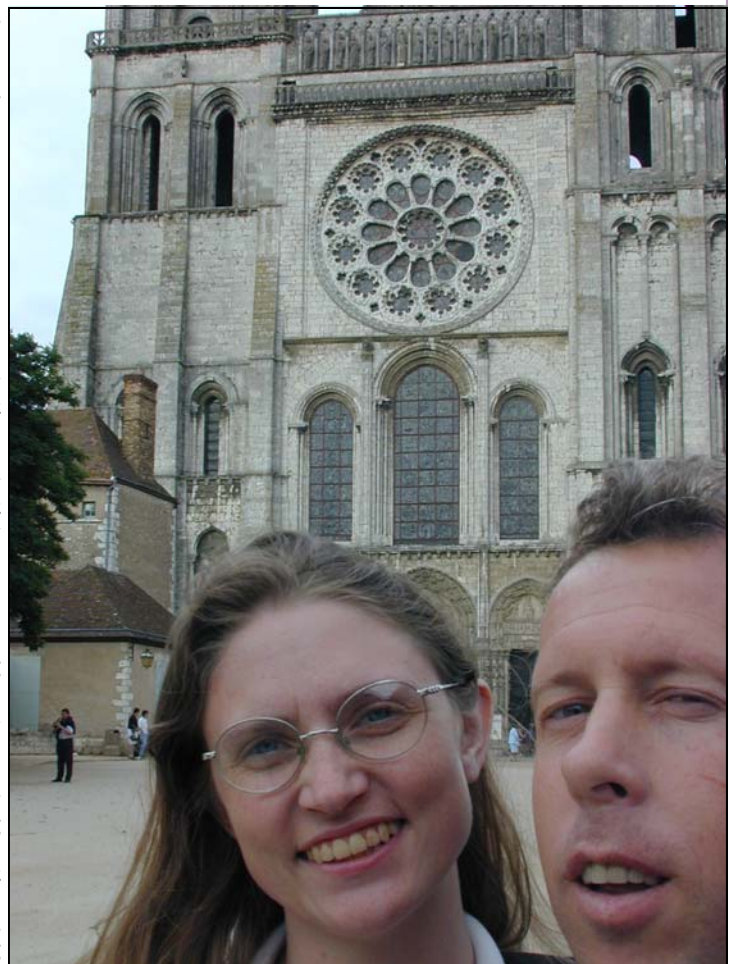
Laura has lived in France twice, lived in Morocco for two and one half years, and will be visiting Quebec later this month. I told Laura that when I lived in France I found the French to be charming, warm and friendly people. I attributed my immediate acceptance by the French to my absolute love of French cooking, architecture and Paris. Laura said that she too had found the French to be very friendly. Laura said, "I've never met an unfriendly French person. Even during that first trip, I stopped a woman on the street and asked for directions to the marché (although I said "marké") and she was perfectly polite. Years later, a man in the metro paid for my husband's and my tickets because the only money we had was an invalid 200-franc note ( it was left over from an earlier trip and had since been replaced by another bill.)"

When asked what her favorite part of France was to visit, Laura said, "This is probably not what you were expecting, but I have to say that Paris is my favorite city, not only in France, but in the entire world. I'm a total tourist—I love the Eiffel Tower, and the Louvre's Pyramid (because of the rainbows, not because I think it goes well with the museum), and the Georges Pompidou. As for my favorite street, it's the promenade along the Seine with all the used book sellers."

I asked Laura if there was anything that a person traveling to France or Morocco should do before they make their trip. Laura said, "If you're planning to visit France or Morocco, it's a good idea to know some French. In the big cities, you can usually find someone who speaks English, but what's the point of traveling if you're just going to do everything the same as you do at home? Knowing some French will make your trip easier and more enjoyable, and the French really do appreciate it when tourists make the effort to speak French. I offer a free six-week course on Travel French which covers greetings, directions, emergencies, and other essential vocabulary for common travel-related situations."

<http://french.about.com/c/ec/22.htm>.

Laura shares the Parties by Panache philosophy of doing all you can make the client's experience an exceptionally enjoyable one, and she succeeds beyond all expectations. Thank you Laura. - Jerry O'Brien [www.partiesbypanache.com](http://www.partiesbypanache.com)



Laura avec son mari Orin devant la Cathedral de Chartres.

# All About Jazz Los Angeles Hosts 2004 Jazz Journalist Association Awards



Gerald Wilson and Horace Silva enjoying the moment as Horace receives his award



Dwight Tribble captures the audience and Trevor Ware with his vocals. Daniel Bejarano on Drums.

Fred Jung, Managing Editor of All About Jazz Los Angeles called me and asked if Parties By Panache would be interested in catering the Jazz Journalists Association's second annual West Coast Awards Dinner. After hearing that the event would honor the legendary Chuck Niles I said yes. Also to be honored with a lifetime achievement award would be Horace Silva.

We created a menu to celebrate jazz's colors, textures and improvisational spirit. Mid May is a wonderful time for color in foods as the produce in California is vibrant. We also chose to work with cheeses and breads to vary textures, aromas and of course taste. PBP submitted a proposal to Fred which he immediately accepted.

The drive up to the Jazz Bakery, a forty one mile trip took us just over an hour and we arrived with plenty of time to check out the venue before setting up. The PBP crew on this event was headed up by Kellie van Leir and included Jeremy O'Brien and Todd White. This is one of our new "A Teams." The Jazz Bakery is on the same street as the Helms Bakery, possessor of one of Los Angeles truly awesome kinetic neon signs. The Jazz Bakery itself is an invitingly hip urban space with the concert hall bordered by an el shaped lobby where patrons can stop for glass of wine or beer before the show gets started. The hall is very open with no obstructions between the stage and any seat. Finishing our tour and getting ready to set up we were all anticipating an enjoyable evening.

The buffet was staged in the Jazz Bakery's covered parking area. We set up an eighteen foot long buffet that wrapped around into the bar that was hosted by All About Jazz. While we were setting up musicians began arriving and entering the back stage through the area we were working in. Just before dinner I noticed that Helen Borges and Scott Willis of KKJZ were among the guests as were Gerald Wilson, Dwight Tribble.

The buffet began with the California Cheese display which matched artisan and farmstead cheeses with hearty crusted breads presented on slabs of marble. The fruit course was a medley of colors provided without mixing or overdubbing by a trio of fresh melons, pineapples, strawberries and grapes. We then slipped into an international mode and served a Middle Eastern platter with Feta cheese, stuffed grape leaves, Kalamata olives, humus and baba ghanooj. Next we had a salsa bar with mango salsa, red pepper salsa, fresh tomato salsa and guacamole. A spicy note was struck with our wrap sandwich slices dressed with Chipotle Mayonnaise. The meal was completed with a duet of salads penne pasta and fresh vegetables tossed with our own California tomato dressing and an improvised Asian Chicken Salad.

After dinner the awards presentation and music began with the Bennie Maupin Ensemble. Unfortunately clean up and presentation of dessert kept us out of the Concert Hall. After Bennie had finished intermission brought out the writers and musicians for a dessert consisting of PBP famous mini desserts. When the presentation of awards resumed both Todd White and I were able to get inside to hear Dwight Tribble and his band perform. Steve Solomon told me that the tenor sax possesses a sound that is closer to the human voice than any other instrument, Dwight Tribble on the other hand possesses a voice that is so much like a sax that it leaves you speechless. Dwight performed a piece of music called "John Coltrane" which was a complete concert by itself. Dwight and the musicians playing with him created a space in time that could be described as both spiritual and supremely musical. Daniel Bejarano on drums, Derf Reklaw on congas and Trevor Ware on upright bass were a spirited, engaging and precise rhythm section. Joshua Spiegelman on sax and flute was the perfect counterpoint to Dwight's vocals, his playing like Dwight's vocals were spiritual and spellbinding. Jon Rangel on piano rounded out the group and pleased the audience with several solos. The music ended and Gerald Wilson took the stage to talk about his friend and colleague Horace Silva. After introducing Horace and remarking on his career Horace joined Gerald Wilson on stage where the two men shared some stories with each other and the audience. Unfortunately for Todd and I we had to leave at this point, but we both Look forward to next year's awards dinner.—Jerry O'Brien



Parties By Panache created a colorful jazz inspired meal for the JJA Awards.



Musicians, Staff and guests enjoy the buffet and conversation.

## Artragos: Wearable Art, - Very Far From Ordinary Retail Clothing.

Susan Boerner, the owner of Artragos is responsible for the store's unique design and ever changing inventory. Susan's education and business background led her to this remarkable store through an evolutionary process. Susan told me "I earned an art degree in the early eighties and have always been involved in the fashion business. After finishing my education I designed, manufactured and sold my own clothing and accessories. This led to dressing my clients to achieve a complete and individual look. Dressing my clients led to my offering the work of other clothing and jewelry artists and Artragos was born. I sell the work of over 400 clothing and 300 jewelry makers. Most of the manufacturers that I represent are US based and many are from California."

Among the local artisans represented is HARARI of Los Angeles, maker of silk screened 100% silk clothing that is classy and flowing but not oversized. From Pasadena is TWO HEADS makers of one of a kind hand dyed clothing that is perfect for the Mother of the Bride or of the Groom. TWO HEADS makes a unique line of women's clothing and accessories designed and created by Vanora Savig and Alexis Schneider and hand-dyed in the United States . Every garment that they produce is hand-dyed one at a time. TWO HEADS achieves startling color combinations by using multiple colors blended on each garment. The proportion and placement of color varies each time creating unique one of a kind pieces of wearable art.

Susan's assistant in the shop Vern told me that there are many, many designers represented at Artragos and since the emphasis is on high quality one of a kind pieces the roster is always changing. "We carry U.R.U., Damiana, Sarah Polatzio, Big Shirts, Save the Queen, and hundreds more.

Sandra Marino of Yorba Linda, owns ONE SONG DESIGNS, and has for the last fourteen years made necklaces, earrings, charms and watches by transforming vintage 1930s jewelry into modern pieces that retain a bygone charm. Her jewelry along with that of Sedona's Mummy's Bundle are available.

"Artragos and Parties By Panache share a philosophy of creating a uniquely complete experience for our clients," says Hollis O'Brien. "We treat each customer's event as a unique opportunity to show off his/her personality. We create an ambiance described by the client and then create within it an event that magnifies and clarifies the client's vision. From our planning services to the décor, food and service we make our clients' events unique and emblematic of them."

**Artragos 351 S. State College Blvd. Brea, CA 92821 (714) 257 1498**

## Starbucks Brea II Great Coffee, Service and Song

Starbucks' Brea II store has always had a remarkable and talented staff. So it comes as no surprise that Royden Vigilance is in addition to being a charming and super friendly barista and accomplished singer, composer and lyricist. Royden comes to Starbucks from Guyana on the north coast of South America. Royden grew up listening to his mother, a very accomplished singer, sing folk songs. His mother was locally well known and was offered the chance to go to England and record, which she passed up. His mother also played the music of the "golden voice of soul" Percy Sledge and old school UK singing sensation Hellen Shapiro.

Royden has been working at his music since 1993. While as a performer Royden is primarily a singer, he also plays "composer's" or "arranger's piano."

Royden has compiled a CD of his original music entitled "The State I'm In". The CD contains six tracks of very listenable improvised music. Royden wrote all of the lyrics and collaborated with John St. James on the title track and with Carlo Zinella on the remaining five songs.

Royden is currently writing and rehearsing and will soon be performing his music. Look to this publication for when and where. Royden is also available to perform at your event.

"Just imagine how memorable it would be to have Parties By Panache prepare your favorite food while Royden performed his music for you and your guests. Extraordinary,"



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All of the views expressed in this newsletter are Jerry O'Brien's and reflect his point of view and none other.

## KĒTO Foods and Snacks Brings Panache to Low Carb Dining

KĒTO Foods of Tinton Falls, New Jersey is on mission to take the dieting out of low carbohydrate dining. Arne Bey, the driving force behind this manufacturer of over 120 edibles thinks low carb dining means eating linguini with vodka sauce, or crispy crusted pizza with marinara, mozzarella and basil.

“Low carb food has come a long way and the foods that KĒTO makes are at the top of low carb genre,” said Hollis O’Brien. “While they don’t taste or feel exactly like the foods they are replacing in a high carbohydrate diet, they will make it possible for a person who has had success with Atkins or the South Beach diet to stay with the program long term,” said Jerry between bites of KĒTO linguini with low carb marinara sauce.

“Most people who have lost weight on low carb diets want desperately to keep that weight off. KĒTO’S food makes it possible to do just that by offering very reasonable substitutions for the delicious high carbohydrate foods that simply can not be included in an Atkins or South Beach menu. KĒTO’S spaghetti with olive oil and garlic is excellent and the linguini with vodka sauce will make any low carb lifestyle happy they have made this healthy choice. I lost 55 lbs. on Atkins but couldn’t keep it all off. Had I known about the great variety of products that KĒTO makes I think I would have been able to stay trimmer,” says Jerry.

“We met KĒTO foods when we were called to help them with a presentation of their foods to the buyers for Nature’s Best in Brea. “I had my doubts when I heard what we would be preparing,” says long time Parties By Panache employee Kellie van Leir, “however, the KĒTO foods were good and I was relatively certain that they would go over well with the buyers.

“I have personally met with Arne Bey and he is passionate about what he is doing for people who are living a low carbohydrate lifestyle,” says Hollis O’Brien. “I know that Jerry likes these products a great deal.”

“What really impresses me about Arne Bey and Mike Durso is that they have great interest in improving low carb dining and making certain it is a healthy and sustainable lifestyle. KĒTO has gone so far as to provide major funding for the nation’s first major scientific conference on the nutritional and metabolic aspects of low carbohydrate dining which was held this June in at the Kingsbrook Jewish Medical Center in Brooklyn, New York.

When asked how KĒTO came to develop such a wide selection of foods, Arne said “In 1998 our company was primarily in the nutrition business manufacturing drink mixes and nutrient supplements. Back then, my wife Caron took the best-selling low carb book Protein Power on vacation for me to read. I thought she was trying to send a message that "hubby was getting a little chubby." So, as I tell people all the time, the good news is I read the book, followed the Protein Power Plan and lost 15 pounds. The bad news was I missed my favorite foods, especially around breakfast time. So when I got back to the office, I asked our formulators to come up with a low carb shake I could enjoy for breakfast. They did. And it was so delicious, we introduced it in our mail order business and it proved to be very popular. So much so that we came out with other flavors, then pancake mixes, then syrup, muffins, pastas and much more...until today, KĒTO offers the world’s largest selection of low carb foods and snacks.”

“We have served KĒTO foods with our regular fare, with our chicken parmesan and Panache salad, with our mango and pepper salsas and they have worked together well. We are currently trying to develop a menu that incorporates KĒTO foods into items that would normally be high carb. We hope to be able to offer this to our clients later this year. We believe that the trend toward low carb dining is here to stay and that the demand for gourmet low carb will continue to grow,” says Jerry O’Brien.



KĒTO Food’s pastas and sauces are a big hit with Nature’s Best buyers



The Buyer’s evaluate and decide to go with KĒTO Food’s low carb pasta, sauces, muffin and Brownie mixes.

## More Poems

### BROWNIES

I got famous for them, brownies,  
adding nuts and all my attention,  
nine years of my life, to the batter.

The recipe reads:

Stir with all your desire to be a poet.  
Break twenty-seven thoughts about God, children,  
and post-graduate degrees.  
Beat 'til thick with ambition.  
Fold in longing and chocolate, hot as the tar roof  
on 101st and West End.

Mix just 'til you remember all the words to Mac the Knife,

Add nuts and the words Jonathan wrote on the boxing  
gloves

I got for Christmas:

Words from Catullus, Odi et Amo:

I hate and I love.

You ask how that can be.

I know not, but I feel the agony.

He gave me sporting equipment a lot, though I don't do  
sports.

He always remembered to add the words.

I do words.

I do brownies.

I do variations on brownies, cantatas of brownies,

Sonatas of brownies, quintets of fudge

And short compositions featuring chocolate as if it were a  
bassoon.

Perhaps I am the Picasso of brownies.

My blue period, the year I cried over every batch.

The way the one-eyed woman can eat a brownie

and still be in my painting—a trick I discovered  
and it became a genre.

Perhaps I am the Seurat of brownies, dots of primary  
flavor

deep, sweet, salt, an illusion adding up to the spectrum of  
dessert.

I am the Einstein of brownies,  
discovering how the more chocolate you eat, the later it  
gets.

Discovering how  $\text{Poem} \times \text{the Speed of Light}^2 = \text{Brownies}$ .

Discovering that mass, brownies, and time are infinite.

Discovering that the energy of the universe will go into  
each pan,

and it's still just brownies.

Maybe I'm the Martin Buber of brownies.

Climbing ten chocolate rungs to grace.

Or the Albert Schweitzer of brownies,

giving brownies to everyone,

whether they need them or not.

What if I'm the Donald Trump of brownies,  
building a cocoa empire.

Blocks of fudge, whole towers of semi-sweet,  
bittersweet and Swiss, billions of brownies,

chips of profit and loss. Or Lenny Bruce,

hilarious and obscenely chocolate.

Chocolate so good it's dirty,

and we can't talk about it here.

Perhaps I am the Chanel of brownies,

designing a brownie for every outfit

accessorizing brownies with shoes and bags,

the suit, a rich dark color that goes with everything.



Judyth Hill is a very generous poet. A while back I asked her if she would consider allowing me to publish one of her poems and she sent me seven of them to select from. So I published not one but two of the poems. Well, I liked them so much that I asked if I publish some more of them and Judyth said yes. This time I stuck to one. I think if I play my cards right you may get to read them all.

In the September Panache Experience:

Visit with Carlyne Mas and find out what this 1980's rock musician, composer and artist is doing today and how she feels about her career in popular music.

We will be looking at an oasis in the City of Pasadena called the California Cactus Center. These people really get the point of what gardening is all about.

To subscribe e-mail [Jerry@partiesbypanache.com](mailto:Jerry@partiesbypanache.com)

## Breaking Down the Orange Curtain: Towards an Art Free of Stereotypes

Orange County is not known to the outside world to be a center for the arts. Orange County is often depicted in the media as a colorless and homogenous bedroom community for Angelinos. It has been said that to live here is to live behind "The Orange Curtain."

However, the North Orange County city of Brea is an "art city" with 141 publicly displayed sculptures by artists as recognizable as Magdalena Abakanowicz, Niki de Saint Phalle, John Kennedy and now Cheryl Ekstrom. Brea is home to the Sarah Bain Gallery, which represents outstanding new and mid career artists. The City of Brea Gallery regularly hosts juried exhibitions in its spacious hall. Brea also hosts a young and growing jazz festival that brings truly great music to the street for free.

Sally Waranch owner and director of the Sarah Bain Gallery is troubled by this image of an isolated out of touch community and she is at work to dispel the myth. In 1995 Sally curated a show at the Muckenthaler Cultural Center entitled From behind THE ORANGE CURTAIN, which featured the works of twenty-one Orange County Artists. In addition to such notable artists as Chris Burden, artists like the late Richard Bunkall have made their home and practiced their art in Orange County.

Sally Waranch was asked to curate a public sculpture for her landlord, C.I.M., developer of the Birch Street Promenade. She chose to use this chance to further dispel the Orange Curtain myth. C.I.M. gave to Sally complete artistic control over the work. Sally chose to work with Laguna Beach artist Cheryl Ekstrom on the commission. Cheryl's works include Extreme Unction: Warriors Against Angst a multimedia work that contains twenty sculptures, covers one hundred twenty feet and stands twelve feet high. In addition to size the power of the installation comes from the emotional and spiritual charge of the warrior/shamans who populate it.

"Breaking Down the Orange Curtain" was done in reality by my landlord, a Los Angeles based business man named Shaul Kuba. He used his vision for Brea to shred the curtain. It has been broken in sculpture and metaphor by Cheryl." says Sally.

Cheryl came to art professionally only twelve years ago. Although she has loved art since she was a child and recalls sculpting in soap. "I've manufactured active sportswear for women, been a real estate editor and also been the director of marketing for a large company. As an artist I have to fight against my past business experiences, because, the art has to be for its own sake, not as a product to market. I understand that art must pay for itself but that comes after it has been created."

The concept for creating Breaking Down the Orange Curtain is the elimination of a nonexistent barrier that is believed to prevent culture from flowing into, through and out of Orange County. The media from the outside has portrayed Orange County as a citadel of yuppie-consumer culture. The "art establishment" has stereotyped Orange County. There is an impression that Orange County is a monolithic community which has surrounded itself with a barrier made up of high priced homes, gated communities and an across the board reactionary political/artistic ideology.

Sally Waranch says, "It took a man like Shaul Kuba, to recognize and demonstrate that Orange County is a diverse culturally rich region which is open to all of the arts in the same way other large urban areas are. By allowing me to curate this installation Shaul Kuba provided a tangible reminder that Orange county is open to all forms of expression."

Cheryl's Angel represents Los Angeles. The Angel was made using the classical lost wax process where the artist starts by making the sculpture in clay. The sculpture is cut into pieces and then the pieces are molded in silicone. The silicone molds are then filled with wax to form hollow wax models. The wax models are dipped in a clay slurry repeatedly over a period of days to make rigid ceramic molds. The ceramic molds are fired, the wax melts out of the molds and is "lost." Then the molds are filled with molten bronze, cooled and the molds are cracked exposing the pieces of the sculpture. The pieces are then welded together, the welds smoothed and retextured and finally the patina is added.

The orange glass block which represents the curtain was created by J. McCoy and his sister Deborah Elliot in Riverside. They patented a process for coloring the glass block which had eluded the manufacturers of the blocks since the 1930s.

Since this is part of Brea's "one per cent for the arts" program we were on a strict budget, and unexpected but required changes did not mean an increase in the budget. "Very few people realize how much work goes into creating a work of public sculpture or how many people are involved. In our case over 40 people made contributions to the work from the curator and artist to the block colorist, cement workers and structural engineer," says Cheryl

The job of obtaining recognition for the artistic and cultural value and influence of Brea and Orange County is not complete. Cheryl's sculpture along with 140 other pieces in Brea, will eventually make Brea an art destination. We have strong advocates in Sally Waranch and artists like John Kennedy who actively encourage art tourism to Brea, but the people of Orange County need to make their own home a destination for their art needs. - Jerry O'Brien





The coffee station during set up for the Reception



Andrew Marks and The Long beach Trio making beautiful noise.



Stephanie Etter at the first of four celebrations for Hank and Donna.



Hollis isn't working here because she is a guest at the party.



The cake consisted of a top chocolate layer, middle lemon and bottom layer of carrot cake. This wedding cake was eaten.



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