



The Panache Experience.

Creating Exquisite Foods and Catering Unforgettable Events for Over 19 Years

Volume 19
Issue 1

One Stop Catering And Event Planning

for All Occasions

Wedding Receptions

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Dessert Stations

All In-house Baking

Coffee Bars

Chocolate Fountain
with Servers and All
Accompaniments

We Can Provide Servers for
all events that we cater.

Another Successful Blood Drive and Now...



"First of all I am not a vampire, my continuing search for blood is for the benefit of mankind not for its destruction." Statements like this could indicate that the tech's from St. Jude Medical Center took a little too much blood from the speaker, but **(continued on p. 3)**

In This Brave New World do I really know who's on the line?



It seems like only last year that I was writing about Valentine's Day and the special meaning that the day has for those in love. Last year I passed on information that I had picked up about the Saint's personally gruesome history **(continued on p. 2)**

Jeweler's Touch: Brea's Jeweler is Orange County's Hidden Gem



Far from the Brea Mall and the Birch Street Promenade, North Orange County has a hidden gem of shop. Jeweler's Touch is a jewelry store where the service shines as brightly as the jewels. It is a family business that has made as much an art out of customer satisfaction as they have out of the jewelry that they carry or create.

Greg Hawthorne: Telling Tales of the Family in Stainless Steel



In the newest edition of Sunset Magazine the city of Brea is recognized as one of the great suburban areas of the Western United States. Brea made the list as a revitalized city which is a great place because it is a real community. And it is a real community because of the many and diverse families that make Brea their home. There are additional reasons that make Brea an awesome place to live and one is that our values are reflected in the art that graces our streets. A great deal

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Call Your Lover What You Will; Nothing Says I Love You Like Dinner for Two from Parties By Panache

and the distinction that February 14th has earned as the day when it is alright to wear your heart on your sleeve and to be bold in the public declaration of feelings for your beloved. However, in this brave new world where it is accepted that all individuals attach their affections to and express their feelings for other individuals in unique and not easily anticipated ways, navigating the celebratory landscape of the holiday has become a task worthy of a Gulliver or Baggins.

As an example I have a business acquaintance, Noel who I have only met by phone, and who said to me "Stacy is the only person upon whom yours truly will ever bestow the title of soul mate." And then Noel asked me what should I get Stacy for Valentine's day. I had a bit of a problem.

As I said I have spoken with Noel often by phone but we have never met face to face. It is possible that Noel is a woman with a deep Catharine Turner type voice or a guy who just has a really pleasant voice. Is Stacy a femme fatal or is he more like Mr. Keach? Once you have spoken with somebody enough times to recognize their voice before they say their name it is a little late to be trying to figure out what their gender is.

Sports won't help you, I know plenty of women who love football, baseball and boxing; plus a couple of guys who are into figure skating and synchronized swimming. If I say go for a negligee and it turns out Noel is a deep voiced woman she may [or may not] get the wrong impression. It is at this point that I began to see the value of picture phones.

My dilemma was only temporary, I found the perfect solution. It is not flowers. While it is more common today then it was say five minutes ago for a woman to send her sweet heart a dozen red roses, this is more often done out of spite if not an actual desire to see him made the butt of jokes for several weeks by his heavily testosterone pals Joey, Tommy and Randi [not sure if I got the spelling of all those names right]. So, no, the answer isn't flowers.

The answer also isn't chocolate. If I say why not get Stacy a nice two pound box of See's Chocolate and Noel is a man he will think that I'm jealous of him and just trying to fatten up his amore which may ruin our business relationship. If Noel is a woman she will be reluctant to actually part with the two pounds of chocolate and may think I'm trying to sabotage her love relationship. This is also not good for business.

Cookbooks also won't work unless the beloved is a pro. There are implications made by suggesting a barbeque book or a guide to cake decorating to a lay person. Also a wise person doesn't of ask anyone if their beloved is a pro.

So without more suspense the gift that is always right and never offends is a romantic dinner for two. "Noel why don't you serve Stacy a wonderful dinner at your place." If you say it that way you come off very suave and worldly. This is the omni-relational present that can not offend even if the suggestee is dating a duck.

If Noel were in the green beret, he will appreciate my giving him that insight into the feminine psyche that a person of his background is unlikely to have, having spent most of his time mucking about in the jungle or underbrush. And if Noel was a prima with the Bolshoi she will appreciate my tacitly giving her permission to not only eat, but to let someone know that she is eating and that she likes it.

You will also notice that I said "serve" not prepare or cook the dinner. Anyone who has romance on their mind will ruin the dinner and is courting disaster. The dinner must be catered in, and in a manner which allows anyone; even a senatorial inquisitor back from talking about his impoverished childhood on national TV to heat up the dishes and bring them to the table.

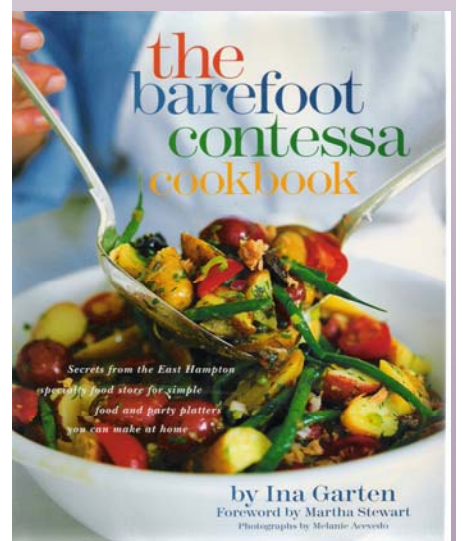
Nothing fits the Valentine's Day holiday like a dinner for two. And even better a dinner for two that you have at home where you can both let your hair down and let it all hang out and just be the two creatures that you are. - Dr. Sandy O'Brien



Flowers are nice but they won't fit the bill.



A giant chocolate and strawberry tart may look very nice but it just won't do like a dinner for two.



A cookbook full of wonderful recipes is a great gift but it isn't going to help you like Parties By Panache will with a romantic dinner for two.

Another Successful Blood Drive and Now on to Our Food Drive



that is actually nothing that you ever have to fear. The techs did take approximately forty pints from the very generous group of donors who showed up at Parties By Panache on January 17, 2006 to commemorate the anniversary of the birth of Benjamin Franklin. Ben in addition to being the first American founded the first hospital in the United States, "Pennsylvania Hospital." He also founded the first public library, the postal service, the first fire department and is the only of the founding fathers to have signed all four of the nation's documents of birth; the Articles of Confederation, The Declaration of Independence, the Treaty of Paris, and the Constitution.

Ben was a great believer in community service and we believe he would have whispered in the ear of one of his petite amis while they shared a glass of Port that a blood drive was a very fitting way to say "Happy Three Hundredth Birthday, Ben!"

Clockwise from the top: Bruce Cooper; Terry and Jeanette; Anette; Jerry O; Ansel O'Brien; Brian ; ; Cara; Leslee Meyer and Jana Center: , Michelle Ross, and Danielle



Jeweler's Touch: The Business Sparkles and the Glitter is Gold

In a spacious well lit store amid the glitter of diamonds, rubies and pearls is a team of jewelers and business people who know that the key to success in today's world is making each customer aware of how much they and their business are appreciated. "We treat every customer the same whether they are simply having their jewelry cleaned or are buying a piece of jewelry that costs many thousands of dollars," says Ken Rutz, who together with his wife Jana own Jeweler's Touch. The level of service in all cases is refreshingly high.

A Visit to Jeweler's Touch You ring the bell and are let into the store where one of the attentive staff members will greet you. You can immediately be helped or if you desire you are allowed to browse the cases. In the case of a shopper who is buying jewelry as a gift for that certain someone in his life you can be in and out with your purchase very quickly. A true advantage for the set that pride themselves on buying three suits, five shirts, five ties and two pair of shoes, not only in the same shop but in the same hour.

And if you are one of those people who would never do the above one of the many knowledgeable staff members will happily show piece after piece so that you can try them on and see which you want. Coffee, soft drinks and snacks are provided so that you are able to soldier on through a long afternoon of delicious shopping.

Jeweler's Touch has pearls: fresh water, cultured, black ones, white ones, colored one, even pearls that have jewels set into them. "I wanted something special for Hollis and I know that she likes black pearls, so I told Jana and she had two beautiful black pearls set on dangling silver mountings, I didn't ask how much they would be and when I went to pick them up they turned out to cost less than half of what I had anticipated. I felt like Hollis wasn't the only one getting a gift." Says your correspondent.

Jeweler's touch also has diamonds, and shimmering opals, gold, and platinum, rubies, emeralds, sapphires, and well you get the picture. The Jeweler's Touch carries many national and International lines of jewelry. They can get anything you can dream of, and do so quickly. They are fully staffed with gemologists and goldsmiths, who can repair, reset or create any kind of jewelry that you desire.

State of the Art Jewelry Manufacture. I asked Ken about the glassed in work shop where jewelry artists sit before sophisticated apparatus and create luminous treasures, Ken said, HERE IS THE SPOT TO TALK ABOUT THE LASERS, CAD CAM, ETC. TRY TO KEEP IT TO ABOUT 250 WORDS OR LESS. I HAD WRITTEN A LITTLE BIT ABOUT GEMOLOGISTS AND GOLDSMITHS, BUT I TOOK THAT OUT.

Keeping track of your collection. For the connoisseur who is also a serial buyer, The Jeweler's Touch keeps a photo file of each piece that you buy so if you start with a ring you will be able to later purchase a necklace or earrings that are a perfect match. I truly appreciate this because I really don't like when I buy a gift and it has to be returned, although Hollis doesn't seem to mind if I have to start a whole new series of jewelry.

The Jeweler's Touch while it is a hidden treasure, is by no means an unknown or lost treasure. Reader's of the Orange County Register have selected it as one of their favorite jewelry stores in the Register's annual "Best of Orange County." Even during a week day afternoon you are very unlikely to be the only customer, in the store.

A Respected Part of the Community. Jeweler's Touch is also community minded and anyone who is frequently at local charitable events is sure to see a large gift certificate being raffled off or bid on to benefit Florence Crittenden or another important charitable organization. There was a five hundred dollar gift certificate raffled off at Fullerton Photographic's girl's night-out which was for the benefit of Crittenden.

"There are really only two places where I buy fine jewelry, Tiffany's or The Jeweler's Touch. Tiffany's has jewelry lines that are not available any place else and The Jeweler's Touch will create any piece I can dream up," says entrepreneur and publisher of the Panache Experience Hollis O'Brien. "The Jeweler's Touch and Parties By Panache share a similar philosophy, "make everyone with whom we do business feel as if they are our most important customer, create affordable luxury, and always make certain that our products are of the best quality." In this regard they are truly number one in the jewelry business"



Second Harvest Food Bank Needs You!

There are few things more gratifying than a good meal and being able to share a delicious dinner with your family. However, I can think of one. No, not that. I mean being needed. Experiencing being needed may be the best feeling in the world. We at Parties By Panache have teamed up with the Society of St. Vincent De Paul and Second Harvest Food Bank Orange County to provide a vehicle which will enable you to requite your need to be needed. We are making available an opportunity to do what only you can do for people who desperately need your help. That is open your heart and give so that others may eat.

We have already told you in our last newsletter that right here in Orange County about 400,000 people are in danger of going hungry each month. These are retired people who live on fixed incomes and have to choose between food and necessary medications. These are families headed by single parents. These are families where illness or job loss has resulted in loss of income.

We mentioned that people living right here in the thirty-fifth wealthiest county in the United States, in the wealthiest country on the planet, have to make choices between paying their rent or buying food; buying necessary medication or feeding themselves, paying for fuel or electricity to heat their homes or feeding their children. It's hard to believe and it's heart breaking.

Second Harvest Food Bank Orange County distributes over 6,000 tons of food each year to many of our neighbors. They do this with a staff of only 43 paid employees and with 15,000 volunteers. Of every dollar that Second Harvest receives ninety-four point six cents (\$.946) goes into food which is used to feed the hungry. Second Harvest Food Bank collects donations of non-perishable food, rescues prepared food that would otherwise go unused and obtains foods from various sources including purchasing it. All this food then gets distributed to over six hundred (600) distribution points in Orange County. The distribution points include churches, senior centers, youth centers.

We are helping Second Harvest by acting as a drop-off point for anyone who would like to bring in non-perishable food and toiletries during our regular business hours Monday through Saturday. There will be a sign on the front of our shop to remind you that you can bring those unwanted sardines, unnecessary Oreos, and those extra cans of vegetables, fruit and tuna that you bought for your out of town visitors, who failed to eat them all. It would make us very grateful if while you were out driving you would stop by and put a can or box of something tasty in the collection bin.

Since we started this program many people have called and asked me when is a good time to donate. I contacted one of my spiritual advisors Father Raymond J McNally, LSotPA and asked him for a definitive answer. He said, "I believe the best time to donate is now. Also when you buy too much at the mall and feel a little guilty, or if you have managed to fill your swear jar, but haven't managed to stop swearing. When your cupboard gets too full. When you feel generous. When you don't feel generous and need to prime that pump. When you have overeaten and feel the need for relief. When you have had too much of a good thing. When you are hoping that you will have too much of a good thing. When you think you have done enough to stop hunger. Those are all good times. And the best time to give again is also now."

In addition to non-perishable foods we are asking our customers to consider donating leftovers from events that they host. If you as a customer decide to donate a portion of the leftovers we will bring them back to our facility in Brea and see to it that Second Harvest gets the food right away.

We are also running an in-house can and plastic container recycling program, the proceeds of which will go to Second Harvest Food Bank. I am informed that the Food Bank can purchase with eight cents what you or I can purchase with a dollar. That means that two recycled cans can put a dollar's worth of food on someone's table. We are interested in working with any organization that would like to donate their recyclables to Second Harvest.

And of course if you would like to skip the non-perishables, the leftovers and the recyclables, Second Harvest accepts donations of cash. Just think if you donate ten dollars (\$10.00), nine dollars and forty cents (\$9.40) goes to buying food and Second Harvest can use that money to buy one hundred twelve dollars and eighty cents (\$112.80) worth of food to allow seniors and children and families of all sizes to sit down and enjoy a meal together. It makes me feel full just thinking about it.

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*Fr. McNalley's mother was an O'Brien

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A Tale of New York City From The Ice Age to Bloomberg... Almost

Back in the 1970's I attended Brooklyn College and contrary to popular belief I did not major in hanging out on the quad. I majored in history. I did this because as it turns out contained within the discipline of history is every other subject that can be studied. Of course I know that better today than I knew it in 1978. However, Brooklyn College provided me with excellent teachers, like Chuck Israels and Professor Edwin Burrows. Both of these professors and two or three others taught so well that I actually remembered specific classes many years after I had graduated. So naturally I was delighted when I discovered that Professor Burrows had co-authored a history of New York City, which won the Pulitzer Prize for History. As it turned out Ted Burrows and Professor Mike Wallace of John Jay College had written a book that while lengthy is a lot of fun to read. For those of you feel when you get a good book that wish it would never end this book may be just what you are looking for.

As soon as I got into the text I could hear Professor Burrows delivering one of his lectures and I fell into the book with a gusto that I only wish I had more of when I was an undergrad. Once I had read the book I decided to contact Professor Burrows and ask for an interview which he generously granted.

JERRY: *Gotham* is massive, but phenomenally readable. When you started out what were your thoughts initially, was it going to be a textbook?

PROFESSOR BURROWS: No from the very beginning our common assumption was that we were going to write a narrative, not a textbook but a narrative that would be accessible to general readers. What we did not want to do is produce some kind of heavy academic tome that would reach a very narrow audience. Our goal was to try to present the new research that had been done over the previous decade or two on the history of New York, to try to present that research to as broad an audience as possible. The way the book reads and the way the book is organized is very much a result of that intention.

JERRY: What did the manuscript look like when you started to edit; what was it, about 4,000 pages?

PROFESSOR BURROWS: It was a huge pile of paper. I can't tell you how big a pile it was but probably -- the book is 1400 pages, I would guess that, yeah, somewhere around 4,000, 5,000 pages of manuscript. Our original intention was to do the whole story from the ice age down to Bloomberg. What happened was that as it began to develop we realized that we had more material than we had bargained on and that this should be a multi-volume project. Then the question became where do we end the first volume and continue the second. The joke sort of is that we kind of quit when we reached the physical limits of binding it. We had to leave a lot of stuff on the cutting room floor, needless to say, but the final decision was to take it down to 1898 and that was partly because that's the year when greater New York City was consolidated and it also happened to coincide with the centennial observation of that date. So it worked out from a marketing point of view.

JERRY: Did you think *Gotham* was going to be received the way it was?

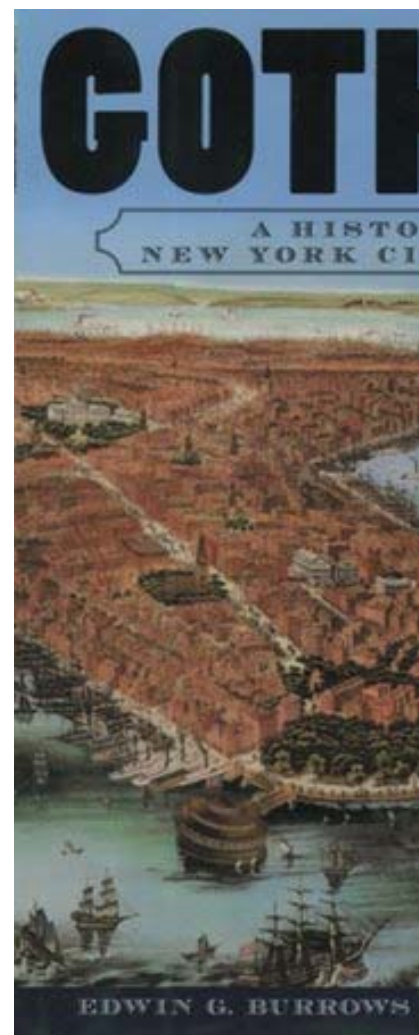
PROFESSOR BURROWS: I can't speak for Mike, although it's a question that we have both been asked before. Myself, I vacillated. There were times when I thought, this is just madness and it's much too big and much too long, much too detailed, the critics will just destroy it. Then there were times when I would sit down and reread it; because remember some of the early chapters that I drafted, are ten years old, so sometimes I would sit down and reread these chapters that we had both put together and I hadn't read in a number of years and I say, "Oh, my, that's really good." I can't remember thinking this is going to win a Pulitzer Prize. What I was hoping for was some good reviews.

JERRY: On the Amazon site there are 45 reviews that give it four and half stars.

PROFESSOR BURROWS: There's one cranky review. Somebody wrote in and said that this was a terrible book, and the gist of it was that we had been unkind to Aaron Burr. I sort of had the feeling there was more than met the eye behind that particular review, but whoever wrote it really didn't appreciate the book at all.

JERRY: One of the things about *Gotham* is it's got a great voice, it's very readable from the way it's written. How did the two of you collaborating come up with that voice?

PROFESSOR BURROWS: Well, I think it's partly the way we both write to begin with. I think it's partly that we both, from the beginning, had this idea that we were going to try to write an engaging story, a narrative. I think it's also because we rewrote stuff, so that what you see on the page the product of passing the manuscript back and forth. I would draft a chapter and send it





off to Mike. He would go through it and mark it up and change things around, and then we would talk about it; in the meantime he would send me a chapter and I would do the same, so what finally emerged out of that process was something that basically represented our voices together. I think also that it's really important that we were both teaching the subject of New York City history. I teach in Brooklyn, as you know, and Mike is at John Jay, so we had a sense of how that story would go over with a class.

I think both of us, sometimes more consciously, had this idea in mind that we were writing the way we teach.

JERRY: Well, that comes through. I have a technique question. Do you think that you could write a book that would be interesting and readable but focused only on the economics or a strand of social history that it runs through New York City's history, and make it as readable as *Gotham*?

PROFESSOR BURROWS: Oh, yeah. I don't think there is any subject that can't be written in a way that makes it readable. I just think that most historians in the United States, professional historians, have gotten accustomed to writing pretty much for themselves, not for that audience, so they don't, they don't work at it enough. I think you could write -- a perfectly intriguing book about Byzantine diplomacy. That's not about the subject, that's about the way the author wants to write it and how the author wants to communicate what he or she knows.

JERRY: I read a book recently titled *Charlotte* by Kathryn Shevelow. She's a professor at the University of California at San Diego. Professor Shevelow's book is about an actress named Charlotte Charke who scandalized eighteenth century England. It's thoroughly researched, based in fact, yet it reads like a novel. I was wondering, is there an academic movement towards writing scholarly books that have this wide appeal.

PROFESSOR BURROWS: There has been a lot of discussion lately among historians, I can't speak for other disciplines but certainly among historians, about rediscovering a wider audience. I think there's concern among academic historians that they have become too cut off, perhaps, from a wider readership, that academic history tends to be, as I said, written for other academics, not for that wider audience and that, I think, is one of the things that we were conscious of when we were writing "Gotham" was that sense that it's time for -- it's time for academic historians to try to talk to people besides themselves.

JERRY: That brings me to the question, what is the purpose of history? If academic historians are writing for themselves, I don't know what the purpose of history would be. Do you have a quick, not even quick, a long answer?

PROFESSOR BURROWS: I think that academic historians are all motivated by a desire to understand what happened. I don't think that academic historians from one day to the next think about, or really need to think about, some larger ontological question of what it all means. My guess is that if you were to back them into corner and ask, "Why are you doing this?" It's because they believe that understanding how we got to the present is really important to understanding how we get to the future. If you don't understand how you got to the present it is sort of the Hansel and Gretel story, you are lost in the woods and you don't know where to go, you have to make some decisions about where you are going to go and you've been leaving a trail of bread crumbs behind you and you don't want to go back in that direction, but you have to know where you were in order to know where you are going to go next. It's not that history tells you what to do or teaches lessons, I don't think that's accurate. It's that history gives you a sense of where not to go, you know, tells you something about the mistakes that you don't want to repeat. That's the sense in which people sometimes say that nobody learned anything from Viet Nam, or other recent experiences. I think the usefulness of history in that sense is that you can't understand where you are unless you know how you got there. That's what history does for us.

I also think that studying history is like foreign travel, it teaches you, it helps you to put your own life and circumstances in some kind of perspective. When you see that they do things differently in one part of the world than they do in another part of the world, you have a different perspective on yourself.

Every culture I ever heard about has some form of historical consciousness, some recollections or stories of how people came to be where they are right now. You can't live without that. History is who we are.

JERRY: I often hear that history is written by the winners. Which is another way of saying that history is never honest, or history is always biased, and yet I can't believe that that's actually the case. In the writing of American history from an academic standpoint, how honest do you feel most of it is?

Il caffè viene al sig. O'Brien di Longbranch ottiene una macchina del espresso

Some kids want a corvette pace car with orange metal flake flames emblazoned on the sides when they grow up or to be sent to Harvard for their education; not me. All I ever wanted when I grew up was an espresso machine and one of those refrigerators with the cold filtered water right on the door. My dream as a fourteen year old was to sit at the dining room table playing the "Godfather" game and drinking espresso out of those tiny little coffee cups. Alas that was not to be.

I always had to go out for *una tazza di espresso*. [Italian to English translations and directions for proper expression below] First I went to a restaurant on 18th street between Fifth and Sixth Avenues in Manhattan called Albino's. It was a "family" style restaurant and there that I had both my first good cup of caffè and my first cappucino. I started hanging out at coffee houses in Greenwich Village, my favorite of which was the long gone *Café San Marco*. *Ché Caffé*. *Ché Canoli*. *Ma finora da Brooklyn*.

I've had over the years various so-called espresso makers that were used on the stove top. *Ché scherzo!* I even had a used machine that could make steam but the espresso was never *perfetto*. It was always *più gradiscono l'acqua della sentima dal traghetto dell'isola di Staten*. Bilge straight from the narrows.

Well I have grown up, Starbucks has made it possible for me to have doppio espressos close to home, work, the gym, movie theater or along any street I happen to traverse, yet always away from home. Back in 2001 Hollis and I bought a new refrigerator, a Kitchen Aid, *ché parte di roba di rifiuto*, but it had ice water on the door so I was very happy.

Ora tutto è cambiato This holiday season my lovely wife, Hollis bought me the espresso machine of my dreams. *Ora ogni mattina è caffè nel paese in miei pigiami*. I'm in heaven.

So like a *papa fiero* I took some pictures of my baby in action. On the top right you can see my *machina del espresso* with a can of illy espresso grind coffee. Just to make the *machina* feel at home we sat it on *carrera marble*.

The second photo from the top shows two shot glasses being filled with espresso note the color and the form. The machine does this every time.

Photo three shows what looks like two little shots of Guinness, but in reality they are shots of espresso. Look at that caramel form on the top. *Ché bellezza*.

The bottom photo is a double shot of espresso in a very attractive *tazza di caffè e paettino rossi*. I know you share my happiness now that I can have my espresso at home and I look forward to you coming by to share a cup with me. Don't forget to bring the *canoli*. *Grazie*.



una tazza di espresso - a cup of espresso
Ché Caffé - What Coffee [said rapturously]
Ché Canoli - What Canoli [said rapturously]
Ma finora da Brooklyn - But so far from Brooklyn [said with resignation]
Perfetto - perfect
Più gradiscono l'acqua della sentima dal traghetto dell'isola di Staten - Bilge straight from the Narrows by Staten Island. [said with infinite disgust]
Ché parte di roba di rifiuto - what a piece of junk [said like a true consumer]
Ora tutto è cambiato - Now everything is changed [said with a religious awe]

Ora ogni mattina è caffè nel paese in miei pigiami - Every morning I have my coffee in my pajamas. [said as if this were a good thing]
Papa fiero - Proud Papa
Machina del espresso - Espresso machine
Ché bellezza - What beauty
Tazza di caffè e paettino rossi - Red coffee cup and saucer.
Grazie - Thank you [said faining humility]
Translations provided by Bablefish [said with the knowledge that anyone who reads Italian will say these are some pretty sketchy translations]

It's Not Too Late to Order The Most Romantic Dinner of The Year

Valentine's Day Dinner for Two Valentine's Day -Tuesday, February 14, 2006

"Love looks not with the eyes, but with the mind;
And therefore is winged Cupid painted blind."
— William Shakespeare

A choice of one of the following salads:

Pear Roquefort with Caramelized Walnuts and Raspberries
Calypso Salad with Oranges, Jicama and Kiwi
Panache Garden Salad

A choice of one of the following entrees:

Salmon with Wild Mushrooms in Filo Pastry with Champagne Dill Sauce
Filet Mignon with Madeira Sauce
and Caramelized Onions
Stuffed Chicken Breasts with Dried Fruits and Cranberry Orange Sauce

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A Great Read About America's First City

PROFESSOR BURROWS: Well, see, you are asking a question sort of in the wrong way. What I tell my students is to keep in mind the difference between the past and history. The past is what happened, and history is how we make sense out of it. It's the way we tell the story of what happened. So history -- you can tell an infinite number of histories about the past and it is oddly possible that many of those histories will be very, very different from one another, but equally accurate.

So when you are evaluating a history book that you pick up in the book store or library, you're really not asking is it true or false, you really should be asking, do I like the way this story is told, is this a credible, persuasive version of the story or is it not. It's not whether it's right or wrong, I don't mean to suggest that all history is equal, sometimes you can find histories that just are wrong, they are wrong in their details, they're not accurate in some other way, but that's usually not the case. You usually find yourself with two books on the same subject and one says that it was like this and another one said it was like that, they both site information and do their best to be accurate and comprehensive, yet they come out with completely different stories. That's what makes it fun. That's why it is so interesting to those of us who do it, because you can't ever -- you can't ever -- just like the history of New York City, that's why we called it "A History of New York City to 1898." We didn't call it "The History of New York City, and some day, probably not any time soon, but some day somebody is going to come along and write another one and it will probably look very different from *Gotham*. And it's not going to be an issue of whose is right and whose is wrong, it is going to be an issue of which one do we like better.

JERRY: I read that Volume II of "Gotham," if it's a series, is probably going to be written by Mike.

PROFESSOR BURROWS: Yeah. Remember when we began we were going to do one volume and it got so big that we had to start talking about splitting it up. When we finally got to 1898 and decided we were done, Mike had already been doing a lot of work on the 20th Century and that basically -- and I had been doing a lot of work on the earlier period. That was the way we sort of divided up the chores. That left him with basically having done a great deal more work already on Volume II. I'm not a 20th Century person particularly. I mean I can -- I teach it and so forth, but I'm not an expert on 20th Century New York history. I was at that point, 1898, I was ready for a break. So it just made sense to both of us to have Mike carry on basically by himself on Volume II.

Jerry: Are you writing something about New York City's earlier History?



PROFESSOR BURROWS: Yes. I'm actually, as we speak, I am working, probably 70 percent of the way through, on a book on prisoners of the war, revolutionary prisoners of war who were held in New York City. New York City was the main camp for British prisoners of war, that is Americans who had been captured by the British; a great majority of them were held in and around New York City for the seven or eight years of the British occupation. They suffered terribly, the conditions in the prisons and on the prison ships in and around New York City were just atrocious. Probably twice as many men died in the prisons of New York as died in battle during the American Revolution. It's a story that I came across, that I got more familiar with than I had been when working on "Gotham" It's a story that I have found really fascinating and I'm writing a book about that right now.

JERRY: Is that going to be 1300 pages?

PROFESSOR BURROWS: No. No. No. I'm thinking of a very small book by comparison.

GOTHAM A HISTORY OF NEW YORK CITY TO 1898

EDWIN G. BURROWS & MIKE WALLACE

WINNER OF THE PULITZER PRIZE

The Icon of Family captured in Stainless Steel

of this art uses as its subject the family. Greg Hawthorne is an artist who works in paint, steel and other media, and has sculpted a piece that stands on the Corner of Ash and Brea Boulevard. Appropriately named *Family* the sculpture is a larger than life abstract designed and fabricated in polished and acid etched stainless steel .

A quick picture of Greg's development as an artistic can be gleaned from this quote about the environment in which he grew up. Mary Brownfield says in her *Pine Cone Article* " 'When I was a kid growing up, my father was an architect and also into furniture,' he said . His family owned Herman Miller pieces and bookshelves full of Charles Eames and Frank Lloyd Wright references. Years later, he returned to the works of those masters to develop the ergonomics of his pieces."

Greg Hawthorne paints, sculpts and designs furniture, which led me to ask Greg if he considered himself an architect. Greg told me, " I'm an artist. I design a lot of my pieces and have a lot of people helping me put the projects together, so designer might be a good term as well as artist. All of my paintings I do myself, but I have a whole crew framing and working on my sculpture; grinding and welding and doing all that, as well as the furniture which is done by a group of people who are cutting and doing all of the hard work."

In addition to Greg knowing paint and painting, metal and sculpture he knows family. Greg is a member of a family unique in the United States and possibly the world for its own particularly diverse artistic makeup. Greg, his brother and sister are all professional artists who work in different media. Greg and his siblings each married a professional artist all of whom work in different media. There are three adult children who have just graduated from art schools including the Rhode Island School of design, and University of Oregon. The family is mid sized art colony all by themselves. Greg says, "What is neat is that all of us artists are successful, no one has been left behind and even though we all work in different media our art seems to go together; you can recognize certain colors and moods."

I asked Greg how he got started as a sculptor of steel. Greg said that he owes that to the people who operate the Post Ranch, one of the worlds finest small luxury hotels and spa. Mr. Hawthorne relates that the Post Ranch wanted a sign and they came to him. Greg said I don't do signs, but they persisted and so Greg agreed to do a sculpture that is also a sign.



The Hawthorne Gallery Big Sur

Photo Copyright Hawthornegallery.com 2003, 2006

Greg and his family live and maintain the Hawthorne gallery on the rugged Big Sur Coast. The Hawthorne Gallery is housed in a remarkable building that is a functional sculpture by architect Mickey Muennig. The gallery with its copper, roof sweeping curves and sharp angles blends harmoniously into its natural surroundings of pine forest. The studio is set off of the Coast Highway and only has a sculpture as its sign. "If you drive by too fast you will miss it and if the sculpture doesn't catch your attention I don't mind if you do miss it," says Greg. It is his belief that everyone who should be interested in his art finds the studio and those are basically the people whom he wishes

to reach.

"Family" is a sculpture consisting of a flat core of acid-etched steel which serves as support, out line and back ground for the polished steel elements that are attached by a network acid etched pegs. The polished elements are geometric an of themselves would not indicate an organic structure but once assembled they are clearly three people An adult male, adult female and a child. Greg Hawthorne has incorporated movement into the sculpture by using slopes and lines and by having Moms long steel hair blow out sideways. Family is made of flat pieces of metal and may be no more then 4 or 5 inches thick but Mr. Hawthorne has been able to develop a good deal of depth using the piece's colors and interaction with light. The result is that the statue could be said to have varying moods depending on the time of day and weather.

Typical of the public sculpture in Brea people interact with it. On the day that I went by to take my photos a small bracelet had been placed on the arm of the family's child. It seemed to me a very welcoming gesture.

Greg's art also is making a large impact in other communities. Many of his pieces are installed at the Wareham Bio tech Development in the Northern California City of Emeryville



Family as seen from Ash Street on a sunny afternoon in the winter.



A look at the interior showing the pegs and a view from behind showing Family has no back and two centers





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