



# The Panache Experience.

Creating Extraordinary Foods and Events for Over 19 Years

Volume 19  
Issue 3

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## Big Sur: Where the Earth and Sea Touch Heaven



Living in urban California it is easy to lose sight of the fact that this is one of the most magical natural places on earth. Hollis and I took the opportunity to rediscover just how magnificent California is with a **(Cont. on p.2)**

## An Interview with Jazz Singer Victor Fields



Victor Fields sings really, really well with a voice that covers a double range from baritone through tenor, and a very skillfully developed delivery. I put **VICTOR**, Mr. Fields latest release on Regina Records, on the office CD player **(Cont. on p.4)**

## The Hawthorne Gallery Fine Art Over the Pacific



In Issue 1 of Volume 19 of the Panache Experience I wrote an article about the stainless and acid washed sculpture entitled "Family" which stands on the corner of Ash St. and Brea Blvd. While preparing that article I interviewed the Sculptor Greg Hawthorne. While we were talking he told me that he had done numerous paintings **(Cont. on Page 11)**

## Bobby Florentz: A Real Problem Solving Handyman



It is very enjoyable to work with a person who listens to what you want, tells you what he will do and he then does it just as he said he would. It is also great to work with someone who says I'll be here tomorrow at 7:00am and he shows up and gets down to business tomorrow at 7:00am. That has been our experience working with Bobby Florentz who lists his occupation **(Cont. on p. 9)**

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# Big Sur: Where the Earth and Sea Touch Heaven



trip up the coast to Big Sur. The weekend that we drove up the coast, California was enjoying some rainy spring weather, which when you live in more or less perpetual summer can be very nice. Highway One can be a bit intimidating in the rain but as everyone drives fairly slow, and there are plenty of turnouts to let the intrepid by, the drive was simply amazing. The Pacific Ocean shrouded in clouds had a shimmering luminance and in spots where we were close to the shore the breakers were magnificent.



We arrived at our destination, the Post Ranch Inn which is about 40 acres of redwood forest that runs right up to the edge of cliffs with some absolutely amazing buildings designed by architect Mickey Munnig. The building we stayed in is named the Butterfly. because it is shaped like a butterfly with open wings. Mickey also created individual villas which have sod roofs and blend into the hills making them almost invisible.



The first night due to the rain and wind we were unable to see the ocean and the sky but instead had winds that rocked the redwoods and howled while we sat in complete comfort enjoying the show.



When the morning arrived the sun was bright, the air deliciously clean and ocean a mesmerizing blue. The ocean, visible for at least 30 miles in all directions, was completely empty and clouds casting shadows were the only things that could be seen moving.



After breakfast we went for a tour of the ranch with one of the founders, Bill Post, who having lived here for 85 years had a wealth of knowledge and was a great tour guide. Bill explained how the redwoods regenerate and also showed us where Native California people have twisted the trees causing the to have a cork screw shape. As a person who spends most of his time in urban settings the redwood forest was awesome. Our tour of the ranch finished on the edge of the cliffs over the Pacific, where we saw many turkey buzzards riding the thermals.



While we were at the ranch we had the opportunity to eat several meals in the Sierra Mar Restaurant, which is internationally renowned for its food; deservedly so.

If you don't mind a long but beautiful drive, the Coast Highway to Big Sur is an incredible weekend destination.

All photos were taken on the Post Ranch Inn property. The gentleman in the center of the photo immediately above is Bill Post holding his trusty and quick "Segway."

# Easter Sunday Menu

## Havarti en Croute

With dried fruit and crostini \$32.50 (serves 8 -10)

## Parmesan Cheese Straws

\$21.00/dozen

## Antipasto Skewers

with mozzarella, sundried tomato,  
Kalamata olive and artichoke heart

\$24.00/dozen

## Devilled Eggs

\$15.00/dozen

## Pear Roquefort Salad

With caramelized walnuts, fresh raspberries,  
gourmet greens and balsamic vinaigrette

## Spring Salad

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

## Spinach Salad

With hard cooked eggs, red onion, tomatoes, bacon,  
Kalamata olives, mushrooms and red wine bacon vinaigrette

Salads: \$40.00/12" platter (serves 8-10)

\$70.00/16" platter (serves 15-20)

## Waldorf Salad

With apples, walnuts, dried cranberries and a  
light creamy dressing \$12.50/qt.

## Crème Brulee French Toast

With Maple Syrup

\$49.50/3qt. pan (serves 12 to 15)

## Asparagus and Sundried Tomato Frittata

\$35.00/10" round

(serves 8 to 12)

## Potatoes and Vegetables

Roasted New Potatoes \$35.00/3qt. pan (serves 12 to 15)

Potatoes au Gratin \$35.00/3qt. pan (serves 12 to 15)

Grilled Asparagus \$35.00/3qt. pan (serves 12 to 15)

Grilled Vegetable Napoleons \$6.95 each

## Main Courses

Maple Bourbon Glazed Ham \$70.00 (6 to 8 lbs. serves 12 to 16)

Garlic Mustard Crusted Leg of Lamb \$75.00 (serves 8 to 12)

Dinner Rolls \$7.50/dozen

## Desserts

Strawberry Shortcake 1 X 10" cake \$40.00 (serves 12 to 16)

Lemon Curd Tart 1 X 10" tart \$30.00 (serves 8 to 12)

Hand Decorated Easter Egg or Bunny Cookies

\$2.75 each (min. order 6)

Chocolate Dipped Strawberries \$1.75 each.

## An Interview with Jazz Singer Victor Fields

and all of my office mates really dug it. They even let me play it again, which isn't usual for many of the jazz albums that I play.

VICTOR is a collection of ten songs with a jazzy, soulful R & B sound. Back in my single days, this would have been one of those records that would have been reserved for special company as Victor's singing can very well be filed under the romantic section of your CD collection.

Mr. Fields' voice is consistently described in reviews as silky smooth. Sandy Shore writing on the "Listening Loft" of [www.Smoothjazz.com](http://www.Smoothjazz.com) says, "Victor's rich, rich voice is uniquely his, yet shares the same high-quality and conviction of well-loved vocalists the likes of George Benson, James Ingram and Luther Vandross."

It is this fluid richness of voice combined with Victor's constant refinement of style and sensitivity to a song's possibilities that lead me to believe we are at the beginning of what should be an extraordinary career in the vocal arts.

JOB: As an artist who plays the human voice how did you get to be where you are with your instrument?

VICTOR FIELDS: I have listened a lot and studied a lot of the classic singers, Nat King Cole, Marvin Gaye. I listened to what made each singer's particular voice distinctive, and I listened to their phrasing. To really put it all together I invested in voice lessons. I took voice lessons for about two years and also listen to a lot of singers and a lot of songs. I just tried to become more intuitive and more sensitive to the melody and to the lyric.

JOB: Who did you study with?

VICTOR FIELDS: I studied with David Tigner who is a voice teacher in San Francisco. He had a lot to do with a lot of the voices that were coming out of the Bay Area. He's a classically trained teacher. His philosophy is that you can use classical techniques to sing popular music. A lot of the singers from Vogue studied with David, as well as a lot of classical students in the Bay Area, professional singers. I was fortunate. After badgering him for about three months, he took me on for some lessons and that was really a great investment. For many years, I sang as a baritone, but what David heard was a tenor. He helped me to get the mechanics for moving my voice into a head voice--using not just the body and the chest, but the resonators in my head to create the sounds that I wanted to hear.

I am also a writer so I invested a great deal of time in song writing. I think all those basic approaches went into it and now I don't really think about it that much. I go in and listen to the environment that the producers are creating for me and we really discuss the song, a lot ahead of time. Even before we record a single note, we talk about the song and I am able to intuitively go in. A lot of it is a much higher power coming through me to help accomplish some of these things. Sometimes I listen to playback and I hear things, and I'm even quite surprised by the phrasing and things of that nature. So...

JOB: So you have a sort of sub-conscious, conscious thing working there.

VICTOR FIELDS: Yes. I think it gets to that. With any instrument when you start you are thinking all the time because you are trying to be very technical. You are trying for placement and you are trying to do all these things and then after a while, it becomes more relaxed. You are not really concentrating on anything other than what you are feeling and when you get to that point, immersed in the song, you are not concentrating on technical things. You are very relaxed and it just flows. At that point, I don't have a real definition of what is going on. I've laid the foundation to allow myself to have freedom of expression and that changes with each song, a particular mood and environment.

JOB: In addition to Nat King Cole and Marvin Gaye and the great Lou Rawls, who else do you feel has influenced you as a singer?

VICTOR FIELDS: I am influenced a lot by female singers. One thing that John Levy told me and he said he didn't want me to be insulted, but that the way I approach music, I have the sensitivity of a lot of female singers. John knows because he has managed the great ones.

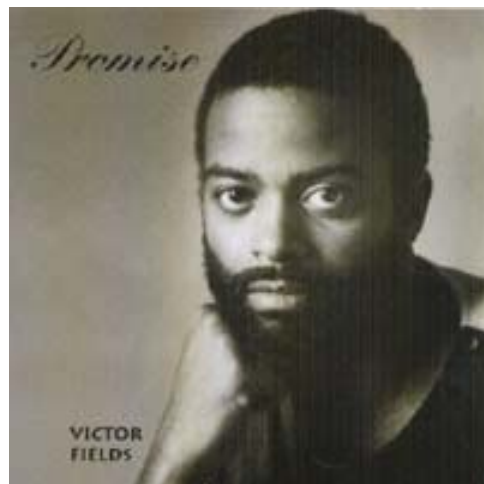
JOB: Oh yes. Nancy Wilson...

VICTOR FIELDS: Yes, and Sarah Vaughn. I've listened to a lot of Sarah Vaughn and Billie Holiday learning how to lay back and be relaxed; how to not really be on the melody, but to be a little bit behind it. Carmen McCrae, Dinah Washington, I listen to a lot of the real classic singers. There's not a lot of singing being done these days, so there is not a lot to go to in today's market. But, I enjoy the singers who sang standards, who really used the instrument and had a very distinct sound. The kind where when you turned the radio on, you knew exactly who you were listening to. Those are the people whom I was attracted to--a lot of Billie Holiday, Joe Williams [who] could be very conversational in the singing, Billy Eckstein [on] how to use your lower register, Arthur Prysock, again, diction, along with Nat King Cole. I listened to everybody, a lot of male singers to really understand it. I try to incorporate into my style the phrasing and the diction, and the tone.

JOB: You are singing now as a tenor and you were originally singing as a baritone. So you now have a range that is from baritone to tenor. You can box in either class.

VICTOR FIELDS: Yes. It doesn't really matter. For instance on the new CD, "Lush Life" I sing more as a baritone.

JOB: That is my favorite song on the CD.



This CD is worth owning just for the cover of Van Morrison's "Moon Dance."

## Victor Fields: Continued

VICTOR FIELDS: Oh. Thank you. That is really a compliment because that has been done by so many singers and it is really a great song. That's a baritone register. On the other side of the spectrum I would probably look at "Night and Day" which is more of head voice. It is not a falsetto; it's a head voice, so it's not floating away. It is a head voice so it is connected. It's just a high voice. So that is kind of the range. So with the dramatic I would think "It's Never too Late in Life" that was more of a dramatic tenor, which was a challenge for me, because I'm more of a lyrical tenor so I had to have more of a full-bodied voice and I had to attack the high notes. I couldn't finesse the high notes.

JOB: Do you also do stage singing?

VICTOR FIELDS: I have done some of it, [but] not recently. When I was studying voice, I stopped singing popular music and was actually singing more classical music. I was singing arias; Italian, French and German. I was singing Negro spirituals and that was on a stage with a piano player with no amplification, just the hall. So I had to project and I enjoyed that a lot. That's an opportunity. When you sing with amplification, you have to pull back a little bit, let the microphone and the system do some of the work. But when you are standing on a stage and have to fill up a room with sound, to me that is so much fun. I really got to connect with what I was doing. It is really organic.

JOB: Do you see any opera in your future?

VICTOR FIELDS: Aah...no, I don't. I like great songs, but I don't know if I would sing opera and get radio airplay. I still do it for fun if I get the chance. I've done things at local churches where I have sung Negro spirituals. Gospel and Negro spirituals are two different things. A spiritual is closer to the work song. I think the spiritual is really an older form. Actually, it's folk music. The spiritual isn't about everyday life and it is not about trying to overcome everyday struggles. It is more of an interpretation of scripture. The slaves were communicating the Bible to people who couldn't read and they would communicate the scripture through the spiritual. Later, we had the pioneer Roland Hayes who brought the spiritual into the concert hall. Now whenever you go to a concert, along with all the other great composers, you may hear a few Negro spiritual songs because now they are accepted in the great halls.

JOB: I was looking at the group on your new CD *VICTOR*. Do these guys play at your gigs or do they just play with you when you record?

VICTOR FIELDS: It's amazing they do both. Understand it is common for an artist when recording to have sessions musicians come in and do the record and then when touring to bring their touring musicians together. I've been very fortunate to have a group of guys who can do both so everyone who is on *VICTOR*; Peter Horvath, Nelson Braxton, Brian Collier, Marquinhos Brasil the percussionist. Those guys play with me and they are my band, and when we get ready to do a recording we go into the studio together and it's really great; we're like a family. The recording process is so much fun, but I think it brings a live kind of a feel to it really [and] will sound the way it would if you would go to a show.

JOB: The group on the CD is very tight and it shows in the music, but there are musicians who are so darn good they can just walk in, so I was wondering.

VICTOR FIELDS: My very first one, *Promise*, was like that, with Kashif. He brought in L.A. Musicians, Larry Kimpel and they just laid it down. After, when we were out promoting *Promise*, this band was put together by Chris Camozzi, my music director, right after we did *Promise* and we have been together ever since. One of the things that are different when you have a singer is that the band accompanies and when you don't have a singer, the band just plays. Everybody in that band has great ears and they are very sensitive. I'm dealing with tissue, vocal cords. I don't have a reed or a string I pluck. This is a human voice and they listen very carefully to the vocal performance and they accompany. To me that really is a testament to how talented these guys are, because they all are great players. The Braxton Brothers have had great smooth jazz hits and they play, but when Nelson comes into the studio, he accompanies and embellishes. He also engineered, which I think goes to show the range of his talent.

JOB: I have had the opportunity just recently to interview John Levy and that was a great deal of fun. He is a very cool guy for a person who is 93-years old. He sounds a good forty-years younger when you are talking to him on the phone.

VICTOR FIELDS: He will be 94 in April. It is interesting working with John. He gives me a lot of space and I think that it has to do with where he is in his career. Basically, John is more like a mentor, very encouraging, but he gives me a lot of space to do what I want to do. He never interferes with my music. He is a sounding board, but he is also the quiet coach in the background with the artist in front.

You probably know that John doesn't like the limelight. He likes to stay backstage. It has been a validation that has given me a great deal of confidence that he took an interest in my talent. When you consider all the great voices that John Levy has and continues to manage, and that ninety-nine percent of the talent are women, taking me on was very encouraging. It gave me the confidence to stretch out a little bit and try some new things with my voice.

JOB: Let's talk about the songs. In the liner notes for *VICTOR* you say that the songs find you. You have really great songs such as "This Could Be Paradise," "Love Will Save the Day," "Colder than Winter" and "It's Never Too Late in Life." How do you put together an album that's got great music that really matches your voice and your singing style?

VICTOR FIELDS: First and foremost, I wish I could take one hundred percent of the credit, but I have a really great guy to work with as a pro-



## Victor Fields: Concluded

ducer and that is Chris Camozzi. He takes a lot of time to listen. While we were doing the album prior to *VICTOR, 52nd Street* he approached me and asked if I would consider him as a producer. We have a section of the show where the band steps down and I just work with the piano. Chris had been listening to all of the overtones and he said he would like to do a project.

So we sat down together and the first thing that we established was what kind of sound we wanted to create and where the voice was. We decided we wanted to put the voice out front. We listened to a lot of songs, every song with just a piano and my voice. We don't use any other embellishments, no other musicians. So we are able to see if there is any feeling there and to tell you the truth, some songs just don't work. So I think with *VICTOR* we studied about forty songs. Naturally all forty songs did not make the CD. We threw lots of songs away. With *52nd Street*, we listened to it and there must have been sixty songs. I had them on CD and we would go in, Chris, John R. Burr and myself. John would just play and I would sing. We can pretty much tell if I can bring anything to the song and if I can't, we don't record it.

Some songs are like that. It almost happened with "Night and Day." I wanted to record a Cole Porter Song and "Night and Day" was a possibility but it has been interpreted in all different styles, as a cha-cha, as a samba, you name it, singers swing it and I just felt it was cliché. I was feeling that I couldn't bring anything new to it and why bother. Then a friend of mine sent me a CD. It was Marvin Gaye and he was singing "The Shadow of Your Smile." I sent it to Chris and I said, "This is what 'Night and Day' is about." I think sometimes an artist will sing it and forget the meaning of the lyrics because it has been sung so many times. "Night and Day" is a love song. It should be very sensual and it should have a lot of passion in it because the singer can't sleep, he can't eat, he is just consumed with love for this person. Well, we were able to find the feel and the format for that song. But we had to put it aside for a while.

There was a song on the previous album "Bluesette" same thing. I have heard it in three-four time as a waltz. We made it ours as a Brazilian samba and brought in Claudia Vilella and sang it as a duet.

There is a mystical aspect, but a lot of it is pretty practical. I have a producer who allows me to flush out ideas. He and I take a lot of time listening to music, dialoguing back and forth, changing keys, and looking at different arrangements until we finally decide yeah or nay. The agreement that we made is that whenever we work together on a CD, every song has got to count; every song is an event unto itself. We don't have any throw away songs and each song has its own personality. So if we can't do the song justice we won't record it but this is a process that takes a lot of time. It takes months to listen to tons of songs.

JOB: Now you are up in the Bay Area. What is your favorite club up there?

VICTOR FIELDS: Well, there is not a lot to choose from. There is only really one club up here and that is Yoshi's. I like Yoshi's; it is a great club, they have got great Japanese food plus they bring a lot of talent in. We played Yoshi's and it was a great show. We sold out both nights and every body had a great time.

However, my music is a crossover blend of jazz, a little bit of soul and R & B. It's all mixed in. So we have done something that I believe is more interesting than gigging in clubs, we produce our own shows, usually on college campuses. Our shows are family orientated. You look in the audience and you see entire families, the mom, dad and the kids, grandma, everybody is there. The things that we do for our fan base, a college campus works better. The setting allows us to have the kind of environment we want. There is no alcohol; people are there to hear the music and if people want to have dinner and a cocktail, they can do that either before or after. During the show it is just ninety minutes of music, very family orientated, definitely P-G.

JOB: Will you be doing a tour behind this CD?

VICTOR FIELDS: Yes, we are. Chris and I just met last week and we are putting together both an east coast and a west coast band and we are watching radio, smooth jazz radio very carefully. Right now we have Washington D.C. Area and the New Haven/Hartford/Springfield area and there has also been a lot of development, a lot of growth in Florida around the Orlando area. So we are going to do a five-city east coast tour. We won't travel until the beginning of May.

JOB: Will you be out here in Southern California?

VICTOR FIELDS: Nothing definite. We are looking at a couple of things. We want to be considered for the Long Beach Jazz Festival. We sent them the materials in December. I want to do more in Los Angeles.

JOB: I will certainly be looking forward to that.

## The Panache Experience is Now a 300+ Page Book. First Run One (1) Copy

I have always wanted to write a book, but with a short attention span I found that articles are much easier and more certain of completion. Between the Panache Experience and my jazz writing for [www.jazzreview.com](http://www.jazzreview.com) I have now written over 200 hundred articles. For those of you who don't know, I started hand-binding books a while ago as a hobby and with my new found skill I decided that I ought to make my ephemeral little newsletter into book to last for ages.

Although the process is not too difficult, it is slow and has the

drawback of my not being inclined to make more than one or two of these books of Panache Experience compilations. However, after I finished stitching the issues together on my sewing frame and then adding real cords over the Irish linen tapes I had a text block of over 300 pages which was then bound into heavy red fabric covered boards making quite the handsome volume. The resulting book is to a certain extent a history of Parties By Panache from 2002 to the present; the history from 1987 to 2002 is still oral and has become myth. Come by if you have the inclination and I will be happy to show you the entire 1st Edition.

## Even If You Don't Play Rugby We Need You to Give Blood for the Team

"Give Blood Play Rugby" is one of those sayings that shows we are often willing to do the right thing, but possibly for the wrong reason. Here is an opportunity to do the right thing for the right reason. Give blood so that St. Jude Medical Center can continue to fulfill its mission of providing excellent Medical Service in North Orange County. Parties By Panache will say thank you by feeding you an excellent lunch.

We will also challenge you by asking you to form a team of donors. To the team that brings in the most donors Parties By Panache will donate a catered dinner for eight, which you can then donate to the charity of your choice to be used in their fund raiser.

Register for a solo donation or register your team for the big competition Either way your gift will help save lives and you will be a star.

### Blood Drive for Saint Jude Medical Center

Friday April 21, 2006

9:00am to 3:30pm

2808 E. Imperial Highway Brea CA 92821

Contact : Jerry O'Brien (714) 572-2190

Bring a box or can of food for Second Harvest for an extra treat from us.

## What Do You Do with Your Earthquake Supplies When They Get to Be Six Months Old?

I'm a very cautious person. I have an earthquake kit that can support a family of four plus dog for four weeks. It's not that I don't trust that the powers that will make everything okay after the big one, it's just that I'm cautious. However, I don't intend to subsist on ancient food, therefore I am faced with replacing my stash of food every six months or so. This raised the issue of what to do with the aging non-perishable food and I found the perfect answer. Donate the food that is being replaced to SECOND HARVEST ORANGE COUNTY.

That's right. Since there is a need for food to feed the 400,000 people who are at risk each month of going hungry in Orange County I can do two very good things. I make certain that my emergency supplies are in good shape when I need them and I help to feed my neighbors so that the crisis they are facing today is met and overcome. I mark all of my supplies with a date and when they reach six months of age I replace them and donate the canned, boxed or bagged non-perishable food and toiletry items to Second Harvest Food Bank of Orange County. I know a lot of people will say, "Six month old food, Yuk!" but remember it's canned or boxed non-perishable food. I will wager that most people have cans in their cupboards that have been there since they moved into their home or since Ronald Ragan was President of the United States. We don't really want those cans, they've become heirlooms. But the extra canned goods and boxes of oatmeal and hot chocolate that you bought in case the winter got so bad you couldn't get to the store are excellent candidates for donation. For more info on donating to Second Harvest call Jerry at (714) 572 2190 or Je'net Kreitner at (714) 771-1343  
Next Month: How Second Harvest Food Bank of Orange County can help you overcome guilt, lose weight, and look great for the summer! Don't miss it.

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# Pesach/Passover

14 Nissan 5766/April 12, 2006

Our special menu celebrating Passover

## Seder Plate

Roasted egg, charoses, freshly made horseradish, parsley, lamb bone, salt water and matzo; additional platters of eggs, parsley, charoses and matzos @ \$3.50 per person.

## Traditional Charoses

Apples, nuts, cinnamon and sweet wine @ \$6.00/pint.

## Sephardic Charoses

Dates, dried apricots, prunes, nuts, wine, honey, spices @ \$7.50/pint.

## Chicken and Matzo Ball Soup

@ \$4.50 per serving. (1 large matzo ball per serving)

## Passover Popovers

Unbaked, ready for you to bake in your oven

@ \$18.00/dozen.

## Entrees

### Roasted Chicken Breast or Thigh

with cinnamon and spices @ \$7.95 per boneless breast  
or \$3.95 per boneless thighs.

### Dried Fruit & Matzo Farfel Stuffed Chicken Breast

topped with a cranberry orange sauce @ \$8.45 per serving.

### Mushroom & Matzo Farfel Stuffed Chicken Breast

topped with a caramelized onion, Madeira sauce

@ \$8.45 per serving.

### Brisket of Beef

thinly sliced with caramelized onions and served in its own juices @ \$8.95 per serving.

### Grilled Salmon with Mango Salsa

@ \$8.95 per serving.

## Side Dishes

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

All of the following are \$13.75/ 1qt. and \$35.00/ 3qt.

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

### Matzo Apple Kugel (*sweet*)

### Matzo Veggie Kugel (*savory*)

### Potato Kugel

### Matzo, Spinach and Artichoke Pie

### Sweet Potato, Apple and Date Tzimmes

### Herb Roasted New Potatoes

### Roasted Asparagus

### Israeli Eggplant Salad

## Complete Passover Dinner

### Seder Plate

with additional eggs, parsley, charoses and matzos.

Traditional or Sephardic Charoses,

Chicken and Matzo Ball Soup,

Choice of one Chicken entrée and Brisket or Salmon

Choice of 3 Kugels or Veggies,

and Choice of two Desserts

\$39.50 per adult and \$19.75 per child.

Minimum order for complete dinner for 6 persons.

# Pesach/Passover

## Dessert

### Fresh Fruit Platter

\$40.00/ 12" platter. (serves 8-10)

\$70.00/ 16" platter. (serves 15-20)

### Mini Passover Dessert Tray

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

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

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

### Passover Biscotti with nuts and diced cranberries

@ \$12.00/dozen.

### Chocolate Almond Clusters

@ \$12.00/dozen.

### Chocolate Caramel Matzo Crunch

@ \$12.00/dozen.

### Passover Cheese Cake with Fresh Strawberry Topping

Whole 10" cake \$40.00. (serves 12 - 16)

### Flourless Chocolate Cake with Raspberry Sauce

Whole 10" cake \$40.00. (serves 12 - 16)

### Pecan Torte with Lemon Curd

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

### Honey Cake

Whole 10" cake \$30.00. (serves 12 - 16)

### Chocolate Dipped Strawberries

@ \$1.75 each.

## Bobby Florentz: Problem Solving Handyman

on his business card as "Problem Solver/Handyman" and he most definitely is both.

Bobby told me, "I try to have only one job going at a time that can get done correctly." Bobby backed this statement up for us by completing two different jobs superbly. First we had some dry-wall collapse after a plumbing problem in the kitchen. I needed quick action so I called Bruce Cooper at the Brea Chamber and Bruce referred me to Bobby. Bobby came right over, assessed the damage, recommended some protective work as well as the restoration and had the whole thing done in one day and at a fraction of what I thought it would cost.

Next we had some curtain walls in one of our storage areas that needed to be demolished to render these divided spaces functional. Bobby came in, did a thorough examination of the area concerned, explained the whole process and what was going to be needed to keep all of the existing electrical, repair the floors under the walls, preserve and protect the hung ceilings. He was clear, precise and once again value priced.

Bobby started the work by hanging plastic to contain dust, he dismantled the walls rather than knocking them down so that two by fours which would be needed in the build-out were salvaged and reused. He also kept the work site neat and uncluttered and he removed and disposed of all construction debris on a daily basis. Bobby kept us apprised of where we would be in terms of work done on an on going basis and completed the work on time and per agreement.

Hollis said, "Undertaking any kind of construction project no matter how small is always disruptive to the daily routine. This was something that I might have left undone, had I not seen how neat and efficiently Bobby works. I knew that the work would recapture space and alleviate some of our storage problems. I just wasn't certain how much, how fast it could be done or how affordable it was."

**Bobby Florentz, Problem Solver/Handyman (562) 694-1222 P.O. Box 1173 Brea, CA 92822-1173**

## Your Tiny Office can be Your Ultra Effective Executive Sales Suite



One of the best ways to bond with people is to break bread with them. This goes for your customers as well as for your friends and family. One of the best places to break bread with clients and customers is at your place of business. Here you can control the environment and avoid being disturbed by other peoples' meetings, their birthday parties, etc.

Also it goes without saying that if your office isn't generating income—it is costing you money and it's a drag on the bottom line. Having your office set up for executive selling and entertaining can both make your business and save your business big money. Setting it up as a "point of sale suite" is something you can think about. Setting it up as a place for executive entertaining is Parties By Panache's job.



Parties By Panache has a new program called "Silver Platter Corporate Catering" which allows you to turn your tiny office into an ultra effective executive sales suite. This program operates on the theory that you want quality and great taste and a certain level of service but you don't want to spend time planning the meal, you want to know what you will be getting, and you don't want to worry about reliability.

We provide a specially crafted menu of seasonal complete meals and prepare them either as individually plated meals or for family style service. You can choose between high quality disposable tableware or our "White Linen Table Service." Either will make your office look great and your guests feel very special. One benefit of the disposable dinnerware is that you need no labor and there is no pick up which will save you money. When Parties By Panache traveled to Bentonville, Arkansas to do demonstration cooking for a client selling to Wal-Mart it was impressed on us how high quality and moderate cost sometimes have to go together.

The advantage of the White Linen Table Service is that you not only get great food, you get professional table service and a time honored look of elegance, prestige and sophistication. You will treat your clients to the same level of board room service as the Fortune 500 companies and do so at a fraction of the cost.

Please contact our client care staff at 714 572 2190. Tell them that you are interested in having Parties By Panache help you polish your corporate image and feed your most important clients.



Hollis' desk/able is cleared and set. Calypso Salad and Grape, Cherry Tomato & Fresh Mozzarella Salad shown plated for family style service. Paella, redolent of saffron with crab claws and shrimp; Individual Chocolate Grand Marnier Mousse and Dates stuffed with Mascarpone and Caramel Sauce and to the right: Happy clients!



# Greg Hawthorne's Gallery is Worth the Drive to Big Sur

and sculptures for the Post Ranch Inn in Big Sur and that his Studio was just down the road from the Ranch.

Well after I finished my interview I checked out the Post Ranch Inn on the Internet and decided that I should visit and report on what is described as the Number One Small Luxury Hotel in the World. I have done that in this issue's article entitled "Big Sur." What I also investigated was the Hawthorne Gallery.

This gallery which is in a building that is a sculpture in itself is one of the most impressive galleries that I have ever visited. The gallery is on the Coast Highway on the inland side and has both an indoor and an outdoor component. The outdoor component is steeply banked lushly landscaped and generously inhabited by sculptures.

The first floor walls are hung with Greg's paintings.

The second floor has large windows and a deck overlooking the Pacific Ocean. It also has a floor that is partially made of clear acrylic allowing those on top to look down and those below to see up. Discretion is advised.

The Hawthorne Gallery is also very welcoming to the art lover who stops by. The staff is more than willing to spend time with you looking at and discussing the art. Even if they are fairly certain that you are only looking the attention they provide their guests is very sincere. Below is a brief description of some of the represented artists.

Greg Hawthorne paints with acrylic on canvass and also sculpts a wide variety of statuary, fountains, wall mounted pieces and a line of steel and glass furniture.

Chris Hawthorne, Greg's brother, works in blown glass that is absolutely captivating. Chris creates free form platters, vessels and fans with colors of breathtaking clarity. He also creates "Jellies" which are multi colored glass sculptures of those undersea abstractions, the jellyfish. These are almost as large as the lion's mane (*Cyanea Capillata*) and appear to share the natural phosphorescence and ethereal grace of their live counterparts as they slowly move suspended in mid-air.

Lisa Hawthorne, Greg's sister, makes cloisonné enamel jewelry. These are very colorful and unique pieces. Many of the pieces are articulated, some of the pieces are representational and all invite close study.

Max DeMoss works in bronze, granite and silver making platters which look like a bronze cross between a sun flower and the sun itself. He also creates sculptures of very primal or iconic boats. His current portfolio is rounded out with "Fragmented Figures," which look sort of like the shed bronze skin of humans in life-like positions.

Albert Paley is at home creating a sculpture to hold a candle or a sculpture the size of a building out of steel which he forms into fabric-like draped sheets or rods that he twists like taffy. The works are master displays of shape and patina.

There are at least another five or six artists with comparable collections represented. I am certain I will go back.

While perhaps fourteen hours of driving for the round trip makes the Hawthorne Gallery a stretch for a day trip it is not to be missed if your travels take you within one hundred miles of its Pacific Perch. If you are a collector this gallery offers small pieces for the beginner up to museum quality and sized pieces for the sophisticated collector.



Hawthorne Gallery 48485 Highway One Big Sur California 93920 (831) 667 3200



How I longed: another warm day with paper white and long promised green; moist dirt smells good after the dry air of our safe house: No more keeping in... now I bound out under magnus ceil on this pregnant orb our earth... I let the years roll back as you greet me in this another spring.—Seamus “The Giant” O’Brien



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Give Blood!  
Give Food!  
Give Life!  
And Make the World  
a Better Place

