



The Panache Experience

Creating Extraordinary Foods and Events for Over 20 Years

Volume 20
Issue 3

One Stop Catering And Event Planning

for All Occasions

Wedding Receptions

Bar & Bat Mitzvahs

Cocktail Parties

Jazz Brunches

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Dinners

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Chefs' Stations

Carving * Pasta

Asian * Quesadilla

Seafood

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.

Christopher Moore: Delightfully Dark Humor



like a story that is quirky. I like stories where weird stuff happens, all the time. I never mind reading something with the hounds of hell or a dim angel or *(continued on page 4)*

That's Hot: Smokey Joe's Barbeque from Step One



ummer dining, al fresco as long as the heat stays below that which will cause you to melt. Start your meal with a refreshing and taste bud stimulating salad or a *(continued on page 2)*

Must Be The Season of The Cook Book



Hollis just walked in with more cookbooks. Serious tomes that are for serious cooks. These are the references that serve as the basis for her upcoming menus. In all Hollis has and uses over *(continued on page 10)*

Creatures from Your (Not So) Scary Dreams



onique Motil is a costume designer from San Francisco who creates fantastic doll-sized costumes. She does this she says because she doesn't have room in her closets to store full-sized costumes. However, *(continued on page*

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

That's Hot: Smokey Joe's Barbeque from Step One

The recipes accompanying this article on barbeque were originally going to be written by my buddy Smokey Joe Stewart, one of the finest barbequers I ever met. But he was taking a real long time so I asked his wife Martha, no not that one, to light a fire under the boy.

She did, but they couldn't get the editing done in a civil manner, so I said just show me what you wrote Joe, and Martha you show me what you wrote and I put **Joe in bold** and *Martha in italics*

(continued from page 1) cooling vegetable or fruit soup.

However, when it comes to the main course, barbeque, is the way to go. Whether it is as humble (and tasty) as hamburgers and frankfurters or as gourmet as apple-wood smoked salmon, bar-b-que says summer and reminds us of those delicious days when summer meant nothing to do and more than sufficient time to do it.

I thought I knew a great deal about the fine art of wood or charcoal or gas cookery, but it turns out I'm a few credits short of my degree in backyard cookery.

HEAT: It's a matter of taste

Gas grills allow you to escape the hot indoor kitchen and to spend some time in the open possibly with your



family and friends, but gas adds nothing to the flavor of the food, usually a very good thing.

Charcoal and wood on the other hand add flavors to the food that range from the sublime to the suspicious. Therefore, you have to know what's in that twenty-four pound bag of briquettes.

As is so fashionable to

say—back in the day—your charcoal contained the residue of wood burned without oxygen.

On page 3, is a photo of three folks from Lake Wobegone, or the surrounding area with their wood pile ready to be covered in turf or clay and made into a big bag of charcoal or two. That was pretty much it, wood residue, not the case in our modern world where even something as simple as a little black piece of burnt wood has become a nuanced science and the selection of the right lump an art.

The modern briquettes of charcoal may not even contain wood; it could be coconut shells. Although extruded coconut charcoal smells different than wood when it burns it still works well as a fuel and from

testimony, it will not harm the flavor.

According to a website known as the Lump Charcoal Data Base a charcoal briquette could contain wood char (heat source), mineral char (heat source), mineral carbon (heat source), limestone (uniform visual ashing), starch (binder), borax (press release), sodium nitrate (ignition aid), sawdust (ignition aid). The quick light variety also contains lighter fluid.

Lump charcoal on the other hand is just bar-b-qed wood. The process burns out the volatile oils, water, and impurities and leaves almost pure carbon that burns hot, without smoke, evenly and for a long time. In short it is the ideal fuel for the cook who wants to slow cook his or her pork, or beef.

One of the few places where they still make traditional lump charcoal is in the Ozarks. Scrap hardwood from mills [think twelve-foot long bark covered planks, not saw dust], is gathered at the rate of about twenty-four semi loads a day shipped to the handful of remaining colliers, the



charcoal burners, where acre upon acre of wood bundles sit getting ready to be converted.

Large metal kilns that look like oversized shipping containers are filled with tightly packed wood bundles which are set on top of logs to allow air to flow under the bundles. When the container is half full a fire box is set in the middle filled with wood that did not quite burn to charcoal and then the kiln is filled right to the door. Every effort is made to pack the kiln as tightly as possible. Once filled, the fire box is lit with an oil soaked rag that is pushed in on a long pole and then the doors are closed.

The air flow is carefully regulated, so that the wood burns without flame and at an even heat. The cooking process takes about three days and the cooling process about four days. The wood is then shaken and sorted by lump size and bagged.

Because of the shape of the planet, all states including Missouri require that the kilns contain pollution which done using an after-burner through which all the exhaust passes and is cleaned. This charcoal is considered CO2 neutral because it releases no more than a decaying tree.

(continued on page 3)

That's Hot: Smokey Joe's Barbeque from Step One



Courtesy of the Wikipedia Commons

(continued from page 2)

COOKER: What kind of rig do you Barbeque on?

A Big Green Egg® for smoking your ham? A hibachi for grilling your salmon? A Webber Kettle® with cover for grilling perfect garlic and herb chicken? A gas fueled barbeque with a box of wood chips for flavor?

To some people it doesn't, matter to others nothing else does. Many people buy what's on sale at the big box store, others will actually make their own. I myself prefer a covered unit with a small chimney and offset fire box, but that is just my preference. If you find something that works for you, go with it and if you haven't, donate the one you have, and try out another.

STARTER: What's that great chemical taste?

I use newspaper, a chimney starter, and a match, if I'm going to cook food on the fire. If it's just to satisfy my pyrophilia, nothing beats gasoline. Commercial lighting fluid is barely okay but you need to wait until the smell has burned off, which means the fire is out before you can cook. Unless it's an emergency, stick with newspaper, match and chimney.



Mrs. Smokey Joe Stewart's Gazpacho with garnish, photo by Joe Stewart taken with a Patron Silver Tequila D-70

BEVERAGES: A dry chef is hard to swallow.

Cooking al fresco, like dining al fresco is a social as well as a culinary experience, take care to ensure that the chef has

the necessary libation for the ordeal. Some culinarians require a bucket of ice, a three ounce shot glass and a bottle of tequila. Others must have a Diet Coke on the rocks and others simply can't cook without a Corona and lime.

Those who know me know I don't like to preach, not that much anyway, okay a lot, but since you are playing with fire you want to keep the more combustible libations over on the patio table. The walking back and forth will do you good and you won't be roasted.

MENU

Gazpacho Soup

1 or more Anaheim chilies (*adds a little zing*)

1 or more celery ribs (*adds a little fiber*)

1 or more cucumbers (*adds a little sweetness and naturally cooling enzymes*)

1 or more cloves garlic (**keeps the vampires away**)

1 or more fennels (*adds a hint licorice flavor*)

1 or more onions (**adds onion flavor**)

1 or more sweet red, green, yellow peppers (*adds all the beautiful colors of colonial Mexico*)

6 or more tomatoes (**make them ripe juicy suckers**)

1 bottle or more tomato juice (*adds the liquid that makes this a soup and not a relish*)

Worcestershire sauce (*adds a touch of British dignity and anchovies*)

Salt (**for your blood pressure**)

Black pepper (**I put this on every thing**)

Red wine vinegar (*to balance the sweetness of the cucumber*)

Olive oil (*turns everything into gourmet health food*)

1. *Early on the day you will be preparing the Gazpacho, go to a certified organic farmers market wearing huaraches, or earth shoes, fill a grocery cart with vegetables from the alium, chili, melon [cucumber], and tomato families. Use your eyes and imagination; get the freshest, most colorful vegetables you can find.*

2. **Blend tomato juice, about 8 ounces for each serving, an 1/8 tsp Worcestershire sauce for each serving, salt—go easy, you don't want to have a stroke, black pepper to taste, red wine vinegar 1/2 ounce per serving, olive oil 1/2 ounce per serving.**

3. **Dice a few cloves of garlic very finely; add to juice blend. Place into the refrigerator at least 2 hours before cubing vegetables.**

4. **Wash vegetables and peel what needs peeling.**

5. **Cut all the vegetables in perfect 1/4 inch cubes**

6. **Once the vegetables have been perfectly cubed, run 3/4 s of them through a blender on chop, and save 1/4 for garnish. (If I said, chop the vegetables, they wouldn't be perfect for the garnish, and the straight edges and right angles of the cubes will keep the soup from tasting slightly off. The chopped vegetables will thicken the soup so you don't have a glass of V-8 juice.**

7. **Add chopped vegetables to juice mixture.**

8. **Stir.**

(continued on page 8)

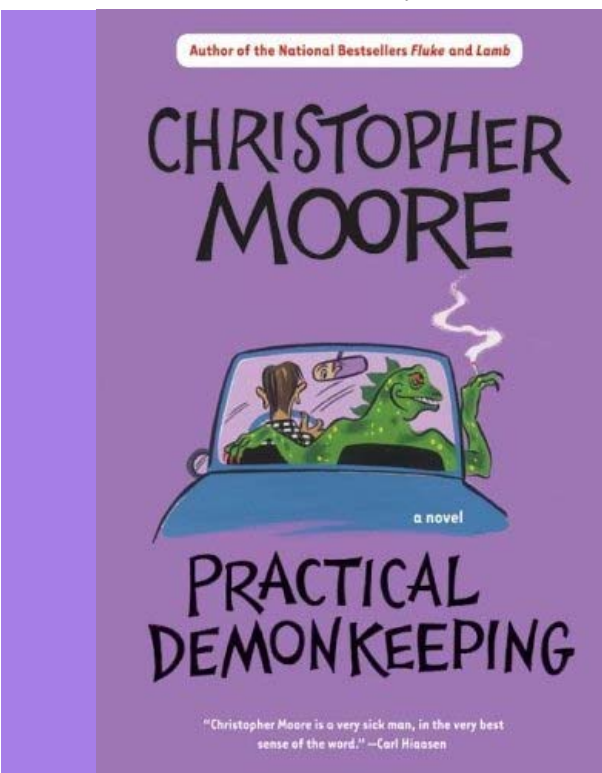
Christopher Moore: Delightfully Dark, Smartly Humorous, Fiction

(continued from page 1) a melancholy lust lizard.

In any case, discovering the work of Christopher Moore was for me a wonderful event. The first of his writings that I read was *Practical Demon Keeping* and I was hooked instantly. The opening line, “The Breeze blew into San Junipero in the shot gun seat of Billy Winston’s Pinto wagon,” sort of exemplifies the writing. The way the Breeze leaves has to be read. The prose is efficient, funny and unputdownable. Chris’s books take him a year to write but I usually read them in a weekend. I am always ready for the next one.

PBP: You must have lots of ideas that are sitting around. What makes you decide to tell a particular story? What makes you say, okay, this is the right time to tell this story?

Chris Moore: A lot of times it depends on what’s going on with my life and how I want to spend the next couple of years. Each book is sort of a reaction to last one. So when I came off of *Lamb*, which was very much concerned with



academic research and reading and a lot of sitting around thinking stuff, I wanted to do something, I wanted to get out of my office.

So I decided to write *Fluke* which is about marine mammalian biologists and ended up getting in the water with humpback whales and being out on the ocean and doing things that are lot more adventurous. Very often the story I choose is based on what I want to do in my non-writing life, because basically everything I do is geared

toward writing a book and some of those books are very self-generating and some of them come from a lot of outside material. Whether I pick one or another will depend on that.

Also it has to do with time. Writing a book like *The Stupidest Angel*, I proposed that book because I thought I could write them much more quickly and so they would work on the release calendar. So I may have a great story but it’s not the time in my life that it fits. It’s too big a story to fit in the time that I have to write it and therefore it wouldn’t be appropriate to take it on at the given time. That’s generally what makes the decision of what I’m going to write in any given time. I may carry a story around for years that I just don’t have the time to write because it requires more research and writing time than I have before the next book is due.

PBP: Do you work on more than one at a time?

Chris Moore: Only to the extent that I will research one, say I’m in the last third of writing one book I’ll start researching ideas and start narrowing down the scope of an idea for the next book. I will work on another book as I’m editing or promoting the prior one because I have to do that now. There’s just no way to wait for each one to come out and then start a new one but actually writing two manuscripts, I don’t do at the same time.

PBP: The new book, *You Suck, A Love Story* is in the stores. What are you working on now?

Chris Moore: I’m working on a historical comedy set in medieval England which is a big book because of the research that’s involved in it as opposed to *You Suck* which didn’t require that much research.

PBP: I like the way *You Suck* which is the sequel to *Blood Sucking Fiends* meshed with *A Dirty Job*.

Chris Moore: Right. That was why it was appropriate to do at that time because I had already spent a lot of time in the city sort of getting the neighborhoods down and stuff for *A Dirty Job* so it was a natural transition to start working on *You Suck* which was a book I had to have delivered very quickly. A lot of times it sounds more like a commerce answer than a creative answer, but that’s how stories get picked and what you’re going to do now is how much time you have to write it.

PBP: Well, it also helps if you’re trying to make a living doing it.

Chris Moore: Well, exactly. If I could just write whatever I wanted without having any idea toward career building then I’d just go with what I was interested in at the

(continued on page5)

Christopher Moore: Delightfully Dark, Smartly Humorous, Fiction

(continued from page 4) time, which I tend to a little bit anyway, but you know, you do make decisions based on timing.

PBP: San Francisco is a pretty protective city in terms of its reputation. Have you had any adverse reaction or very positive reaction from the actual people who live in that town?

Chris Moore: Everybody I've been in contact with loves the books. I think if you are the kind of person who reads my books you are going to be predisposed to enjoy how the city is portrayed and those people who would be more inclined to read non-fiction or have some different view of the city would not be inclined to read my books. A lot of times the reaction is self-correcting, but so far everybody who has contacted me that lives in the city or used to live in the city, I get a lot of people who used to live in the city and read the books and feel nostalgic for the city, so that's a good sign I think.

PBP: Now I completely enjoyed the Squirrel People. The artist Monique Motil who created them, did you work with her?

Chris Moore: No. I met her through her work. I found the squirrel people which she calls her sartorial creatures. I saw them in a gallery in the Mission and then wrote to her to ask her if I could use them and since then I've met her and we've become not close friends, but we have coffee together occasionally and she's a kind of insane artist, I mean just creatively, I don't mean she's drooling or anything, but I haven't worked with her other than after I wrote the book she created characters that didn't exist in her body of work that matched my characters in the book.

In other words my description of a number of the characters in the book, they weren't based on her, they were based on her sort of concept and way of working but they weren't based on actual characters I saw and once I described them, she built them, and sold them already too. I've never actually worked in concert with her.

PBP: You do a lot of research. You went to Hawaii, learned all about humpback whales, you learned how to fly and crash helicopters. Did you do any investigation in the sewers of San Francisco?

Chris Moore: I did not and I say that right in the afterwards. No. I didn't go down there because it's the sewer. If you want to check on me, then have at it.

So no, I didn't spend any time researching the sewers. I had the book about half done and I read that in San Francisco there was an element of their sewer system that sort of made what I did not possible. That was irritating but I just went, well, anybody that checks it out has got a lot bigger problem than my accuracy.

PBP: You spoke on a panel with Elizabeth Kostova, author of *The Historian*.

Chris Moore: Yes, I was on a panel with her and two other authors who've written vampire books.

PBP: I was unable to attend. How was the audience?

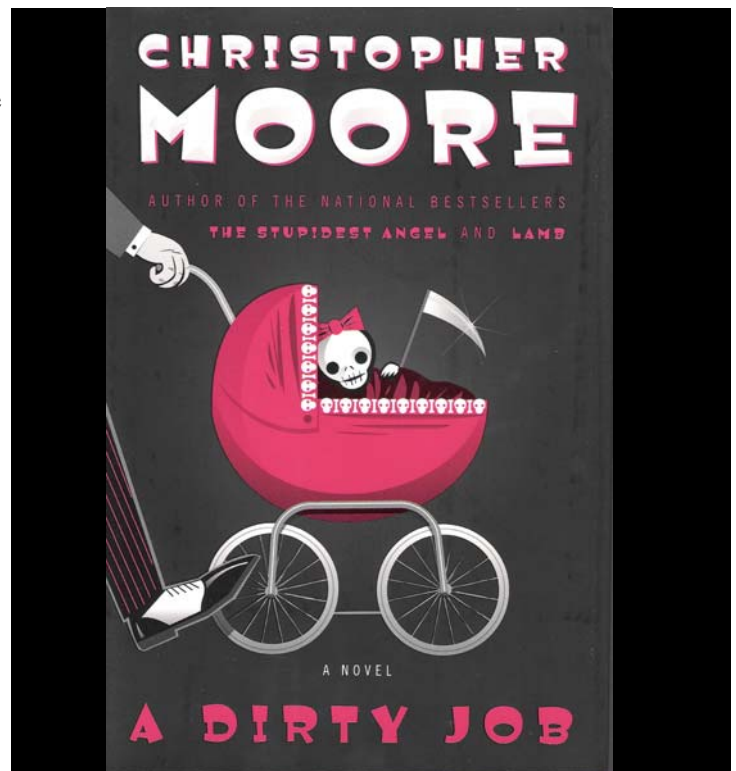
Chris Moore: It went very well. I think there was a nice balance of experience on the panel, as well as different takes on the subject. The audience was smaller than the dark humor panel, but enthusiastic.

PBP: Did many of them think you or Elizabeth or the other panel were reporters?

Chris Moore: No. People got it.

PBP: I read the historian and I really enjoyed it.

Chris Moore: I haven't read it yet but it certainly did well and it was her first book so good for her. I think it will be interesting. Those kind of panels usually are fun, I think



for the audience and for the authors who do them, but it's not a teaching thing, you know sometimes you'll have some writers from the audience who ask questions and everybody addresses them but to answer your question, no I'm not teaching anywhere this year, I'm just doing a couple of, I'm doing that one writers' conference speech and I did The Jack London Conference in the Bay area.

PBP: Let's change gears here. I have spent some time on your website. Some of the things that you (continued on page 6)

Christopher Moore: Delightfully Dark, Smartly Humorous, Fiction

(continued from page 5) talk about there are writing tips. You say you should write in the omniscient and third person. Does that apply mostly or maybe it applies to everything, your style of writing?

Chris Moore: I change around. I recommend usually that people write in the third person limited and then switch point of views within third person and I just recommend third person because it's harder to paint yourself into a corner, but the book that I'm working on now is first person and *Lamb* was first person. So you do what serves the material best, but I think in terms of a new writer and being able to get everything under control, I think third person limited and multiple point of view preferably is the way to go and if you don't know what that means then you have a lot more learning to do.

PBP: Have you gone through an MFA program?

Chris Moore: No. I'm self-taught. I had a couple of extension courses from Shelly Lowenkopf who teaches the

what I learned from him is what is responsible for my success.

PBP: You also said one thing in that article you don't want to use cheesy devices, like getting a description on the page by having your character look in the mirror.

Chris Moore: Yes, I just think it's irritating.

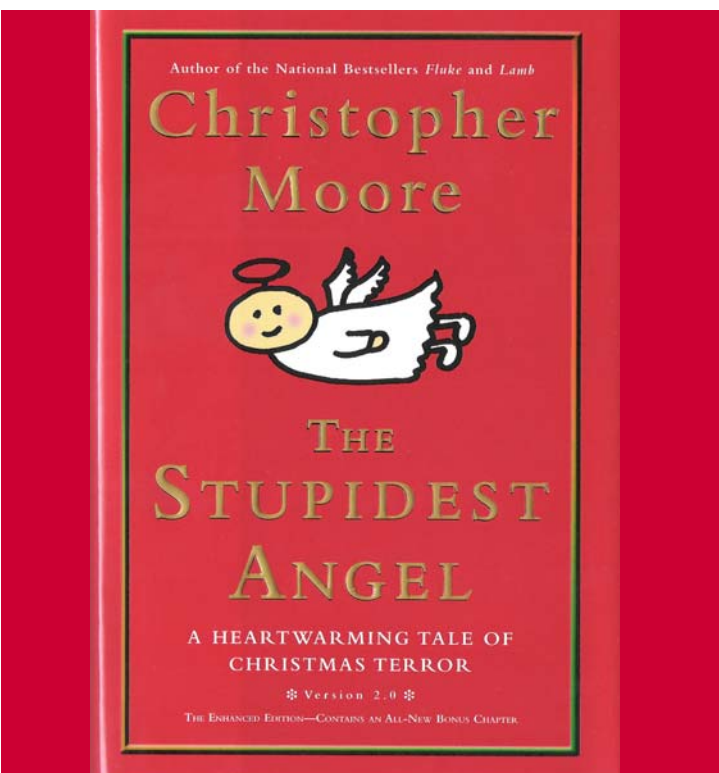
PBP: Yes, but if your character is looking into a mirror because she just got sprayed with something toxic, took off all her clothes and perusing the merchandise, can she say, the ever so sexy farmer's tan?

Chris Moore: Again, it's the same device. You can do anything you want; I just think it's cheesy and weak. When I said that in a speech that I gave in Jackson Hole, about 50 people in the audience gasped, because they had used that device in their books. It's just a lack of confidence, so people think that there's some reason that you can't step out of your limited point of view and just describe something you know. I don't know, use it if it works, if it doesn't work it doesn't work. There are professional writers who sell a lot of books who use that stupid-ass device, I'm not saying don't ever do it, it's just that I think it's weak and very much subjective in that respect. It's not going to keep you from getting published, put it that way.

PBP: And it probably won't help you to get published either.

Chris Moore: No, unless you run into somebody who is like I am, who thinks it's some weak stuff, then it's not going to help you or hurt you, it's just what it is. It's something to be aware of, you can streamline your writing if you don't lock yourself into that point of view that's so rigid that you don't shift out of it when it would be much more efficient to your writing and move the story much more quickly if you didn't have everything observed through the characters' eyes and if you're decent at it you can step in and out of the character's head all the time and nobody calls you on the carpet, unless it's a writing workshop, that says, "Hey, you changed point of view there and it's like yes, so. I mean for the first chapter of *You Suck* is seven pages long and I think I changed points of view in it oh maybe eight times in seven pages. Nobody's ever written to me and say, hey you changed point of view here, because its sort of seamless, nobody notices it, but if you were in a workshop everybody would say, "Hey wait a minute wasn't that in one character's point of view and now it's in his point of view."

It's very inside baseball we're talking right now, it's very crafty stuff, but that's sort of my reason for always bringing that up as an example. When I'm *continued on page 7*)



MFA program in professional writing at USC back in the '80's but I haven't actually been part of any program at all.

PBP: Shelly will be at the Santa Barbara Writers' Conference.

Chris Moore: And he's terrific. When I taught there last year, I would go to his workshops at night so I could see what I was going to teach the next day in my workshop. I still think he's the best teacher I have ever had and largely,

Christopher Moore: Delightfully Dark, Smartly Humorous, Fiction

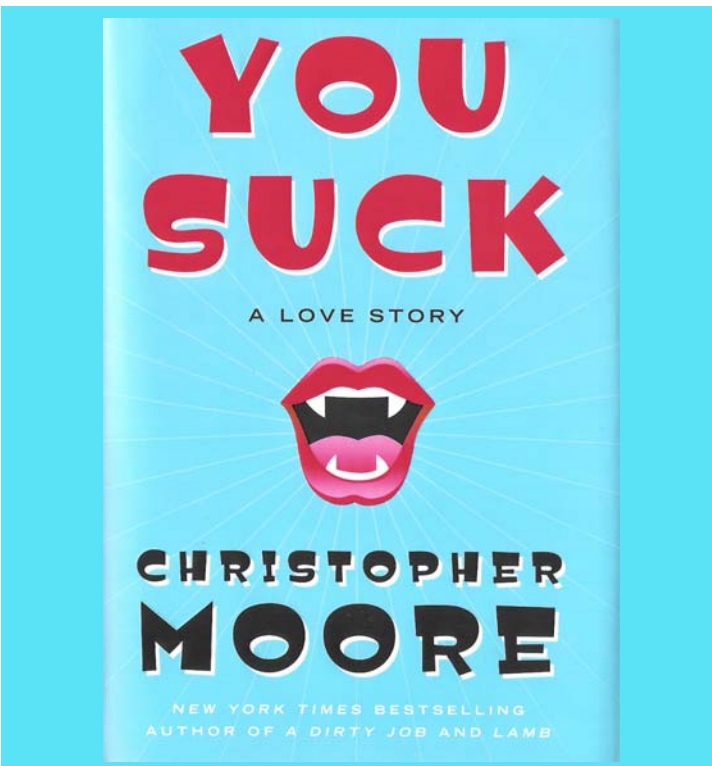
(continued from page 6) doing a writer's conference if I get you to realize you use some of these devices, then you will realize that you, if you master your craft don't have to use them. Then you only use them when you want to.

PBP: Will you be teaching anywhere this year?

Chris Moore: I am doing a keynote at the Santa Barbara Writers' Conference on June 27th and I think that's it this year. I've had a whole lot of public appearance stuff going on in the first quarter and I've really tried to not schedule anything for the last three quarters so I can actually get something written. I did the LA County Festival of Books which isn't teaching.

PBP: I looked at your website and you mentioned a whole bunch of picks, book picks and some of them I've heard of and some of them not, but I will check them out. How do you go book shopping?

Chris Moore: The best of worlds is to actually go to a book store and wander around for hours until I find



something that's cool but I just don't get to do that much anymore. What usually happens is I'm on tour somewhere and a book store person comes up and puts something in my hand and I read it or somebody sends something to me or it's recommended to me from people on my website and I have a huge list of things that are recommended to me by readers. I mean, its got to be two hundred books, three hundred books long and I just go through it and every six months or so I will order a bunch of those and read some of them and most of those books that you see in the later

Chris' picks were recommended by readers and so it's really a sort of networking thing and less of that joy of just finding a book in a book store like it used to be. I just don't tend to be able to do that any more, although I love to, I just don't have the time.

PBP: You now have ten books published, where should the new reader of your work start?

Chris Moore: The gateway book for my work is *Lamb*. But it depends on what people read too, but the reader's got to be prepared for the supernatural because every single book has supernatural elements in it and if my reader doesn't want that then he should be reading Alice Walker or somebody.

PBP: Okay, so it's either an Alice Walker book or a...

Chris Moore: No somebody who writes realistic fiction, Alice Walker is the first author that came to mind. I'm just saying that my stuff has weird shit going on in it, for people who need reality I definitely would not recommend my stuff for them and I am perfectly happy with someone saying this stuff is too weird for me.

PBP: Most of your books the weird comes up earlier than in *Fluke*.

Chris Moore: Yeah, and that book is really, like two books because it has one, the first part is very sort of, the detail is very accurate, you know, it's got humorous stuff going on, but the detail of how the researchers do their work is very, very accurate and then it does take a huge shift, although just as a point, when you see "Bite Me" written on the flukes of a whale which happens like within the first three pages, you ought to maybe see that something's coming. I'm just saying a lot of people may think okay, that may be an indication that things are going to get weird at some point.

Part 2 in Issue 4

GOT CONTENT? (OW! That Hurt. Shows where I'm at.) The Panache Experience is looking for short stories, book reviews, recipes, etc. for possible publication. Call Jerry

Don't forget the guy who let you slide when you broke curfew by a few minutes, decided straight B's meant no summer school and bailed you out of so many jams you can't name them all FATHER'S DAY is JUNE 17.

Smokey Joe' Recipes for your Barbequing Pleasure

(continued from page 3)

9. *Serve in an ornate punch bowl or colorful ceramic ewer, don't put it into silver or you will spend the rest of your life trying to get the tarnish off it.*

10. **Garnish with cubed vegetables.**

11. **Serve to enthusiastic friends.**

Suggested beverage: Patron Silver Tequila

Calypso Salad

Salad

Red Onion Slices, *thinly sliced*

Orange Slices, *no rinds, sliced*

Avocado, *peeled, pitted, and sliced*

Jicama, *peeled and julienned*

Baby Greens

Dressing

Olive Oil

Apple Cider Vinegar

Orange Juice

Salt

Black Pepper

Salad

Very carefully arrange the baby greens making certain that there are not clumps of any particular green and that the colors are balanced, on a beautiful hand thrown ceramic platter. Arrange all other ingredients on top of greens.

Dressing

Mix Imported Italian Extra Virgin Olive Oil, Organic hand pressed Apple Cider Vinegar, Freshly Squeezed Orange Juice, Gris Sel du Mer Salt, Non irradiated Madagascar Black Pepper. Drizzle over salad

Suggested beverage: Patron Platinum Tequila

Home Smoked Salmon

1 or more filets of wild Atlantic salmon, caught no more than 12 hours before serving.

This is how We smoke our salmon:

Fillet one fish, making certain it is a salmon, wash the fillets, pat dry, and lay them skin side down on a rack set on a sheet pan. Sprinkle coarse Black Hawaiian Sea Salt over the fillets to cover. Gently rub a 1/2 cup brown sugar over each fillet. Let fillets set for 3-4 hours in the refrigerator, the one in the garage.

We know people say that refrigeration is not necessary, but humor me and the health department.

Rinse salt/sugar off fillets in a beautiful farmhouse sink, and drain, re-fill the beautiful farmhouse sink with water, and let set 10 minutes. Drain water, and let dry over night, in the refrigerator in the garage. A thin film, like an invisible skin, will form, but only if there is air circulating around your fish. So have air circulating around it, but put an extra three boxes of baking soda in the refrigerator.

We have an offset smoker with a half-size fire box and racks which can hold four 2# filets of Salmon. To make smoke, we use lump charcoal and well soaked aged alder or apple wood only, wood chips. Because you are smoking not cooking the fish you don't need a lot of heat, you need a lot of smoke.

Wet aged alder or apple wood only, chips are placed on a steel plate that gets to about 400 or 500 degrees Fahrenheit. This low temperature encourages smoke. The smoke that flows into the smoker is hot but not that hot and it will take it a long time to raise the temperature in the smoker to 200 to 220 degrees and the internal temperature of the fish to 140 degrees, [tuna 125 degrees] is good.

Smoke which is great for flavor is bad for breathing. Don't stand in the smoke plume. Plus you will smell like smoked salmon and very possibly be attacked by a bear depending on where you walk.

Suggested beverage: 4 Copas Anejo Tequila

Marinated Kobe Beef Kebabs

1 or more lbs. of Kobe beef, or an equivalent overpriced hunk of meat that demonstrates your gourmetness.

8 or more skewers made from bamboo grown by monks in the mountains of Southern Japan and hand carved by elderly blind monks .

1 or more cups Apple Cider Vinegar

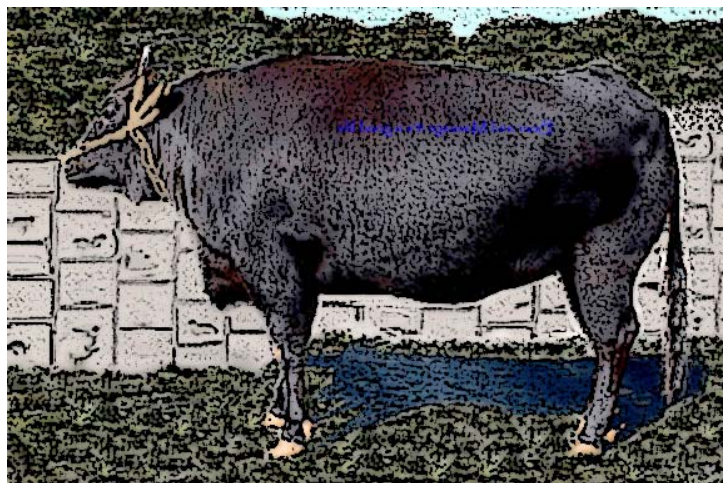
1 or more teaspoons Worcestershire Sauce

1 or more cups Peanut Oil

1 or more cups Soy Sauce

1 or more cups Dijon Mustard

(concluded on page 9)



Martha's Sane, Safe, Healthy and Gourmet Barbeque Recipes

(continued from page 8)

- 1 or more cloves Garlic, finely diced or crushed**
- 1 or more tsp. Cardamom, fresh*
- 1 or more Zucchini**
- 1 or more lbs. New Potatoes**
- 1 or more lbs. Cherry peppers**
- 1 or more lbs. Cherry Tomatoes**
- 1 or more lbs. Mushroom Caps, one inch**

Day Before

- 1. Make your marinade by combining Apple Cider Vinegar, Worcestershire sauce, peanut oil, soy sauce, Dijon mustard, finely diced or crushed garlic, and fresh cardamom.**
- 2. Cut Kobe beef into 1 inch cubes, be certain cubes are uniform with square corners, and place in marinade.**
- 3. Cover and marinate in refrigerator for 12 hours or more.**

Morning of Barbeque

- 1. Using a size 80 scoop cut vegetables into perfect orbs, making at least 16 pieces of each.**
2. Remove beef cubes from marinade, reserving marinade.
3. On 8 medium or long skewers made from bamboo grown by monks in the mountains of Japan, arrange so meat will be at the end of the skewer.
4. Grill over hot lump charcoal, while discussing a novel you know no one else has read, basting occasionally with marinade, for about 15 minutes, turning skewers every 3.65 minutes to ensure uniform cooking.
(Allow 5 to 10 minutes longer for beef that is like jerky and vegetables that are reduced to ash).

Suggested beverage: 1800 Reposado Tequila
Farm Fresh Organic Grilled Vegetables

- Eggplant**
- Crooked Neck Squash**
- Zucchini**
- Red Bell Peppers**
- Green Bell Peppers**
- Yellow Bell Peppers**
- Red Onions**
- Olive Oil**
- Salt**
- Black Pepper**

Slice the Farm Fresh Organic vegetables, to a uniform thickness of $\frac{5}{16}$ inches; don't be afraid to discard vegetables that are cut too thin and even out any that are not cut uniformly

Toss the vegetables in oil with salt and pepper to taste

Suggested beverage: Cabo Wabo Tequila Reposado
San Pelegrino with a wedge of Meyer Lime.

Dijon Potato Salad

- 1 or more lbs. of Potatoes from Dijon**
- 1 or more Red Onions from Dijon**
- 1 or more ribs of celery from Dijon**



- Olive Oil**
- Dijon Mustard**
- Balsamic Vinegar**
- Salt**

Black Pepper

Size and gently Cook the potatoes until they are just done.
Check if a basting needle slides in and out easily you are done.

Dice the red onions $\frac{3}{16}$ by $\frac{3}{16}$ of an inch keep corners square and sides straight place in acidulated water to prevent browning. Cover and place in refrigerator

Dice the Celery $\frac{3}{16}$ by $\frac{3}{16}$ by $\frac{3}{16}$ cubes

Mix Imported Italian Extra Virgin Olive Oil, Organic hand pressed and oak aged Balsamic Vinegar, Gris Red Galapagos Salt, Non irradiated Madagascar Black Pepper

Suggested beverages: Patron Silver Tequila
Vichy Water with thinly sliced cucumbers

Martha Stewart, no not that one, recommends: Leave all of the wonderful Tequilas Smokey Joe has recommended in the liquor store so that others will be able to purchase them for their barbeques. There is always plenty of San Pellegrino to go around.

Smokey Joe, recommends: If you can't stand the tequila, stay in the kitchen, far away from my grill.

The Season of the Cook Book: Road Maps for Your Culinary Journeys.

(continued from page 1) six-hundred cookbooks and has subscriptions to at least ten cooking magazines at any one time. This particular armful, contained books on cuisines from all over the globe suggesting a possible culinary road trip. I asked Hollis was that on her mind? Her reply was *explore cuisines globally, cook cuisines locally* or something like that. I kept thinking about the road trip and figured this is how it might play out.

California is paradise and cooking to fit the location requires you to own everything written by the creator of the *La Brea Bakery*, cofounder of *Campanile* restaurant and co-owner with Mario Batali and Joseph Bastianich of L.A.'s *Pizzeria Mozza*.

A Twist of the Wrist by Nancy Silverton is a sophisticated "quick meal" cookbook. Hollis attended a program that Nancy Silverton conducted at the Los Angeles Times Festival of Books, where she prepared several of the items from her book in about 45 minutes. The photography is beautiful, the ingredients may not be that easy to get, but Hollis has prepared several of the recipes and this is the pinnacle of rapid gourmet cooking.

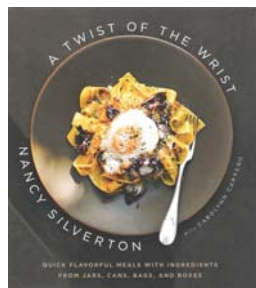
Our culinary journey is still a road trip that has us heading south into Mexico, which has been a land of culinary magic for hundreds of years. So when cooking from the south is touted as new, it's new, but built on rich tradition.

Rosa's New Mexican Table by Roberto Santibanez is full of variations on traditional Mexican cuisine. The recipes are sophisticated, next-generation, explorations of foods, that once familiar, are new again. Roberto is the chef at *Rosa's Mexicano* on *Isla* Manhattan at the mouth of the *Rio* Hudson.

Here is where we run out of road and like Phileas Fogg, need to switch modes of travel. So hopping on Google Earth, we make our way to Africa.

The Heart of a New Cuisine by Marcus Samuelsson, Chef, and Co-owner of *Aquavit* restaurant in New York City takes us to the Heart of Africa.

Marcus is a most unusual chef, born in Ethiopia and adopted and raised in Scandinavia; he is the master of



Scandinavian cooking. Now he is looking back to his roots: the foods, and flavors of Africa. The recipes in his cookbook make it one, which you will want to cook through from beginning to end though not necessarily in sequential order.

My first foray into African food was the Citrus Cabbage Salad, the West African Callaloo—spinach, cream, clam juice and garlic soup, which is the national dish of Trinidad Tobago—and for dessert the Avocado Fool. This book is a culinary safari of the highest and most enjoyable kind.

From the heart of Africa we travel north to the periphery, the Mediterranean for a taste of Morocco, Turkey, and Lebanon.

Arabesque: A Taste of Morocco, Turkey and Lebanon by Egyptian born Claudia Roden is a truly cosmopolitan and beautifully photographed cookbook.

You can think of the Mediterranean Sea as a stock pot with ingredients, techniques and food passions circulating and coming ashore in exotic combinations.

As the name suggests we are looking at the foods of Turkey, which have been simmering since Ottoman times and are as intoxicating as a night in Istanbul; Lebanon, of new boundaries, but a culinary tradition with roots going back 2500 years to the Phoenicians; and Morocco which sits just across the Straits of Gibraltar from Spain and at the northwestern corner of Africa. These three countries has been at the center of world trade and travel for thousands of years.

All of these cuisines are robustly flavored, with aromatics, herbs and spices playing not only a culinary but a health, romantic and cultural role. This book is delightful to cook from and like the others mentioned, should be.

Next Issue: West to Provence.

Panache Experience Editorial Staff ©

Publisher: Hollis O'Brien

Editor: Gerard W. O'Brien

Chief Comma Cop: Big Mama Hollis O'Brien

Photographer: J. Ansel O'Brien

Barbeque Reporter: Smokey Jer aka "Burning Beef" O'Brien

Rogue Taxidermy Report: Bunny "Flat Kitten" O'Brien - Croc

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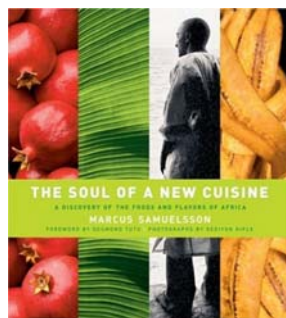
Jazz Reporter : J. "Hepcat" O'Brien

Dark Humor Reporter: Quinn Rafferty - O'Brien

Distribution : Jerry "The Mule" O'Brien

Offices : 2808 E. Imperial Highway Brea, CA 92821

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Scary Monsters, Super Threads: The Art of Monique Motil

11) (continued from page 1) Monique also creates characters to wear these little works of art and they are as stunning as their clothing. You might think of them as *The Corpse Bride* meets *The Wind in the Willows*. Not so much scary as eerie. Not skin crawling so much as skinless. While at first they might seem off-putting, they grow on you quickly, like those little dogs that are so ugly they are irresistible. I'm talking the dolls, not the clothing.

Monique practices the art of rogue taxidermy. It is combinational and surreal; it can be stunning or creepy.

It differs from the traditional taxidermy that is on display in museums; it does not try for authentic, true to life realism. Also unlike the Museum of Natural History in New York or the Field Museum in Chicago, these animals do not have those small circular holes in their heads or chest that indicate the emphatic "come with me," that led them to be in dioramas.

No, many of these guys have road burn or tread marks because they come from one of America's great untapped natural resources: road kill.

Rogue taxidermists find, or somehow get animals that have scampered off to heaven due to man's unintentional actions, leaving most or at least some of their bodies to art. The chicken and duck feet are an agricultural by-product, which if not immortalized in rogue taxidermy, goes to waste.

Monique creates what she calls "Sartorial Creatures" or well tailored monsters. Raccoon Fop is one of the creatures that can be viewed on her web site. He has the skull of a raccoon, the feet of a chicken, and alligator claws for hands. R. F. is lavishly dressed in a wide brimmed hat with black and red feathers. He has on a white silk shirt and maroon silk knee britches, worn under a purple velvet coat with red and green embroidered edges.

In Christopher Moore's novel, *A Dirty Job*, there are squirrel people, who play a major role, but one which you will have to learn about by reading the book. These creatures were inspired by Monique Motil's "Curious Monstrosities," which is another name which these guys go by.

Monique is an active member of the Minnesota Association of Rogue Taxidermists (MART). Having seen what I was able of their work it seems that only

Monique creates the elegant costumes with other artists focusing more on chimera type creatures.

I have seen Sarina Brewer's Frankensquirrel in one, two, and three headed varieties, a mummified Chupacabra, kittens, and mice with wings, cats with birds heads. This work is more horror movie surreal, but not altogether without charm.

Other artists attempt to preserve the true look of road kill which isn't attractive and for me has as



Mink Dracula Displayed in his unique coffin. Monique told me a funny story about the coffin. "I bought the coffin he is in from this strange guy on the street. He said he had a dream where some big voodoo momma told him he should make those coffins. Of course I had to get it. Perfect size for my little guy," Monique said.



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