

IRVINE WEEKLY

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IRVINE DISHES NOT TO MISS:
FROM DECADENT FILET MIGNON TO HUMBLE PATISSERIE PASTRIES

BY: MICHAEL COOPER

CONTENTS



KORN · PHOTO BY DEAN KARR

FOOD...3

From decadent filet mignon to humble patisserie pastries, here are four dishes you need to try.

BY MICHAEL COOPER

MUSIC...6

Your guide to August concerts.

BY PAUL ROGERS

ARTS...8

The idiosyncrasies of memory in the Gallery @ WorkWell.

BY EVAN SENN

ENTERTAINMENT...10

Learning about bats on the Sea & Sage Audubon Society's summer bat walks.

BY SCOTT FEINBLATT

COVER: Photo by Moulin

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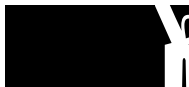
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LAMB LOLLIPOPS - BACCHUS BAR & BISTRO

DISHES WORTH THE DRIVE

FROM DECADENT FILET MIGNON TO HUMBLE PÂTISSERIE PASTRIES, HERE ARE FOUR DISHES YOU NEED TO TRY.

BY: MICHAEL COOPER

PHOTOS COURTESY OF: MICHAEL COOPER

For this month's choices, we have some great meat dishes, as well as a delicious French restaurant.

Our first stop is at Bacchus Bar and Bistro in the Quail Hill Shop-

ping Center, which first opened in 2005. Chef Leo Moran, has worked in Southern California restaurants for over two decades since getting his start at McCormick & Schmick's, where he made his way up to lead

line cook. Moran left McCormick & Schmick's for Newport Beach's The Cannery before becoming sous chef at The Winery in Tustin when they first opened. From there he became the executive chef at Bacchus Bar &

Bistro.

Chef Leo believes that an excellent dish truly comes from the understanding of the farmer's craft. He says that he likes to harness the ability to translate the fruits of their labor into the masterpiece on your plate, and this really comes through in the food he makes. Bacchus Bar & Bistro can be best described as a hip neighborhood bar and bistro with an incredible wine shop that includes over 200 different wines by the bottle and up to 30 beers, including draft brews. There is also live music on specific days.

"Bacchus Bar & Bistro is the perfect place to relax with friends, coworkers and family and enjoy fantastic wine and delicious food, either for lunch, happy hour or dinner," says Moran.

The first dish we're recommending is the Lamb Lollipops, which comes with mashed potatoes and Napa cabernet reduction. "We source our lamb from New Zealand and butcher the rack in house, imparting a French trimming method to ensure the lamb has a nice presentation. We use some woody herbs with Chiaromonte olive oil to sear the lamb in a really hot pan to give a nice crust on the outside," says Moran. "Using your hands to eat this one is encouraged because the lamb is literally finger-licking good."

We couldn't agree more about this unique dish!

The second dish is the filet mignon, which comes with mashed potatoes, wild mushrooms, carrots and Napa cabernet reduction. "Our filet is seared quickly with woody herbs then finished in the oven to give the cut an exact medium rare, which is recommended to ensure optimal flavor," says Moran. "We let the quality of the steak do the talking and accompany it with fresh seasonal veggies that are sautéed in Chiaromonte olive oil from Apuglia in Italy. The addition of a Napa cabernet reduction brings an overall harmony to the plate." Filet mignon is definitely available closer, but Bacchus' dish is so tender that it makes it worth the drive.

The next stop is French restaurant Moulin, on the border of Irvine and Newport Beach, which first opened in September 2014. "Since day one, we've been delighting guests with our authentic cuisine and distinct

FOOD

4 | JULY 24, 2019 | IRVINEWEEKLY.COM



MOULIN

French culture. I was born and raised in Montmartre, Paris, and created Moulin out of love for the French bistro culture I've missed since moving to California in the 1980," says proprietor Laurent Vrignaud. "Since opening, Moulin has seen tremendous support from locals and visitors alike."

The first location prompted additional locations in Laguna Beach and San Clemente and soon in Costa Mesa, in addition to two other locations. "Moulin is O.C.'s portal to Paris. From the moment you step inside, Moulin transports you to France with the smell of fresh baked bread, the sight of artisan pastries glistening in the patisserie and fresh chickens turning in the rotisserie, accompanied by the sound of people speaking French." Says Vrignaud. "It is an all-encompassing French experience unlike anywhere else in the county."

The first dish worth the drive from L.A. to Irvine is really any of the artisan pastries from their patisserie. "Our French pastry chefs create next-level patisserie items daily,

including intricate dessert classics like our mille feuille, tropezienne, or St. Honoré," says Vrignaud. For those

with a sweet tooth, these pastries are definitely worth some time in traffic! The other dish to spotlight is the

Croque Madame, which Vrignaud describes as "iconic."

"[It] features toasted house-baked bread and generous layers of Béchamel sauce, jambon de Paris, and Emmental cheese. The defining ingredient is a perfect sunny side up egg, complete with a photo-worthy runny yolk," says Vrignaud. The combination of the fresh-baked bread, cheese and runny yolk makes this a delicious dish definitely worth the drive from L.A. to Irvine!

Tune in next month for two new Irvine restaurants and four brand new dishes worth the drive from L.A. to Irvine!

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6735 Quail Hill Pkwy, Irvine, CA
92603
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IRATION - PHOTO BY RYAN HADJI

YOUR GUIDE TO AUGUST CONCERTS

FROM IRATION'S SUNNY REGGAE AND ROCK & ROLL STALWARTS ALICE IN CHAINS TO A LIL WAYNE/BLINK-182 PAIRING.

BY: PAUL ROGERS

Fri 8/2

IRATION, KATASTRO, FORTUNATE YOUTH, PEPPER

Iration's easy-going, optimistic sunshine reggae promises to be the perfect soundtrack for a summer Friday night. While the past five of their six albums to have landed at the top of the reggae charts, it's always been the Santa Barbara sextet's live show that's been their big draw, all the way back to their college roots up in Isla Vista. With breezy guitar and contented tempos just oozing island-time attitude, it's little surprise to find that all Iration's members hail from Hawaii. Completing this good-times, head-bobbin' bill are Arizona's funky rock/hip-hop crew Katastro, the nuanced reggae

rock of Hermosa Beach's 42O-friendly Fortunate Youth, and the apparently perpetually shirtless Hawaiian trio Pepper (who, ironically, Iration opened for on their first national tour).

FivePoint Amphitheatre, 14800 Chinon, Irvine

Sun 8/4

BLONDIE, ELVIS COSTELLO & THE IMPOSTERS

The impossibly-cheekboned Debbie Harry flanked by her besuited bandmates on the cover of Blondie's 1978 album *Parallel Lines* remains one of new wave's defining images. Yet it wasn't mere visual appeal that propelled these New Yorkers to global stardom, but rather potent power-pop

songwriting (with multiple band members, plus outside writers, contributing), concisely stylized arrangements, and Harry's glacial, semi-detached vocals. Unlike many of new wave acts, Blondie also proved to be musically multi-dimensional, their enduring discography including explorations of disco ("Heart of Glass"), rocksteady (a cover of The Paragons' "The Tide is High") and even then-embryonic rap ("Rapture"). Completing what for many will be a double-header, Blondie peer Elvis Costello remains one of the most critically-credible artists treading the boards, his 30-album back-catalog almost defying categorization.

FivePoint Amphitheatre, 14800 Chinon, Irvine

Fri 8/9

WIZ KHALIFA, PLAYBOI CARTI, MONEYBAGG YO

An adolescent rap prodigy who's even now barely into his thirties, Wiz Khalifa seems to have been a pop culture fixture forever, signing to Warner Bros. Records as a teenager, marrying tabloid-fodder model Amber Rose, and collaborating with everyone from Snoop Dogg to Imagine Dragons. His grassroots following translating into mainstream success with 2011's double-Platinum *Rolling Papers*, the weed-obsessed Wiz has stayed at the top ever since through gritty subject matter sweetened with hands-in-the-air flows and fluttering beats (plus the ability to break into song when required). Playboi Carti went from Internet sensation to serious contender when his giddy swag-rap debut *Die Lit* hit number three on the *Billboard* charts last year, while the more menacing storytelling of Memphis rapper Moneybagg Yo has been similarly soaring for the past couple of years.

FivePoint Amphitheatre, 14800 Chinon, Irvine

Sat 8/10

CHRIS YOUNG, JIMMIE ALLEN, CHRIS JANSON

Occasionally, a reality TV show still turns real. After a stuttering start, 2006 Nashville Star winner Chris Young has become a true country star, enjoying a string of hit albums. There's little secret to Young's success, which is the reward for solid songwriting, timeless Tennessee-boy lyrics, and an endearing baritone timbre that can survive even the tinniest of smart-phone speakers. Jimmie Allen was 32 before his debut album, *Mercury Lane*, emerged last year, but the record's R&B-infused country was worth his years of struggle in *Nashville*, with "Best Shot" becoming the first debut single by an African-American artist to top the Country Airplay chart. A renowned songwriter (for the likes of Tim McGraw and Justin Moore), Chris Janson has lately enjoyed his own hits, beginning with 2015's initially self-released "Buy Me a Boat".

FivePoint Amphitheatre, 14800 Chinon, Irvine

Fri 8/23

LYNYRD SKYNYRD, ZZ TOP

For evidence of rock & roll's rather alarming maturity, consider this bill of



Thu 8/29 THE SMASHING PUMPKINS, NOEL GALLAGHER'S HIGH FLYING BIRDS, AFI

So great is the appetite for Smashing Pumpkins' sound that during the band's 2000-2006 hiatus L.A.'s similarly-named Silversun Pickups were able to forge a career out of lovingly emulating it. The Pumpkins' fizzy alchemy is songs and arrangements both intimate and epic, darkly introspective yet loftily optimistic. With their original lineup once again three-fourths intact (singer/guitarist Billy Corgan, guitarist James Iha and drummer Jimmy Chamberlin), these alt-rock icons are revisiting their '90s heyday magic. Being built around "that bloke from Oasis" is both a blessing and a curse for Noel Gallagher's High Flying Birds: attracting instant interest from Oasis' huge fanbase, but also raising expectations perhaps unreasonably high. AFI have never quite hit the arena-headlining status they've long been tipped for, yet their goth-tinted rock still commands an enviably fervent following.

**FivePoint Amphitheatre,
14800 Chinon, Irvine**

Fri 8/30 KORN, ALICE IN CHAINS, UNDEROATH

Even as "nu metal" became a dirty term, Korn, who'd helped popularize its bludgeoning signature in the late '90s, prevailed. Because the Bakersfield band has always harnessed hard rock and hip-hop to youthful anguish like no other, becoming a down-tuned voice for young people – not necessarily poor, but certainly bored and cynical – for whom the capitalist world appears to offer only materialist ambition or escape into substance abuse. With singer Jonathan Davies still an ultimate middle finger from nerds everywhere, Korn's dense yet oddly grooving music has grown with its audience. Co-headlining grunge stalwarts Alice in Chains soldier on in the enormous shadow of their late vocalist Layne Staley, while Underoath – with the lineup that recorded 2004's screamo high-water mark *They're Only Chasing Safety* returned – announced a focused return to form with last year's *Erase Me*.

**FivePoint Amphitheatre,
14800 Chinon, Irvine**



inator), ZZ returned to their guitar-driven underpinnings and, while no longer a household name, are nonetheless one of the most respected blues-rock outfits anywhere.

**FivePoint Amphitheatre,
14800 Chinon, Irvine**

Tue 8/27 BLINK-182, LIL WAYNE

In the late 1990s, Poway's Blink-182 personified the explosion of a distinctly Californian brand of pop-punk (genre peers Green Day, the Offspring, Lit and Eve 6 are also Cali bands). While still fast 'n' fuzzy, Blink and their ilk took a more flippant and less aggressive approach to punk, shunning weighty political lyrics or macro social angst in favor of adolescent-humor-laced bemoanings of girlfriend problems and teen frustrations. To mark the 20th anniversary of breakthrough album *Enema of the State*, the trio is performing the entire record on its current tour. In an intriguing move, this tour is co-headlined by veteran rapper Lil' Wayne (who'd previously announced that he'd retire at age 35, and is now 36) – hopefully the start of a genre-blending trend which might encourage open-mindedness among mainstream concert goers.

**FivePoint Amphitheatre,
14800 Chinon, Irvine**

bands formed in 1964 (Lynyrd Skynyrd) and 1969 (ZZ Top). Skynyrd, who put Southern rock on the map in the '70s and remain all-but synonymous with the subgenre, have extended what was supposed to be their 2018 farewell tour, and a final album (their first since 2012) is apparently written and ready

to record. While Skynyrd's lineup was decimated by a 1977 plane crash, and fluctuated before and since, ZZ Top has boasted the same threesome since its earliest days. Following their rather unlikely, synth-embellished and video-driven chart successes in the 1980s (notably the multi-million-selling *Elim-*



PHOTO BY EVAN SENN

THE IDIOSYNCRASIES OF MEMORY IN THE GALLERY @ WORKWELL

REGARDLESS OF THE UNEXPECTED LOCATION, THIS COLLECTION OFFERS MEDIUMS AND STYLES FOR ALL TASTES.

BY: EVAN SENN

PHOTOS COURTESY OF: EVAN SENN & JASMIN PANNIER

Bright green floating foliage delicately sways and flutters with each passing body in the metal and glass shrine of the WorkWell space. High above the touch of human hands, these self-contained plant bodies hover and dance in place while inspiring onlookers to dream and wonder at the magic and memory they seem to contain. This installation is one of the many works currently on view at Irvine's coworking space, WorkWell, that encourages imagination and personal reflection with the exhibition "Idiosyncrasies."

Put together by Rue Rue Life and Aquila Projects, this contemporary

art exhibition explores the concept, construction and representation of memory through four artists' artworks. With two painters, one photographer and one installation artist, the works on view retain approachability for a variety of audiences. The works on view engage with the expression of memory using relatable visual language components that allow viewers to interpret the imagery and composition into something personally meaningful to them.

Walking into "Idiosyncrasies," it is difficult to see any art at first. This coworking space is filled with beautiful architecture, water features, plant life

and energetic groupings of people in different nooks around the space, the art takes a backseat. There is no specified space for WorkWell's Gallery, so you have to hunt down the sparse wall space to find the art in their regular exhibitions.

The first piece you see is a collection of paper works by Ali Sabet that recall the figurative scribbles of Willem DeKooning – quick, chaotic, female figure-centered, and infused with energy. Placed on a large wall near the entrance to WorkWell, the grid of eight mostly-black brush paintings on white paper are playful, lively and inviting, setting an approachable

yet ambiguous tone for the rest of the exhibition. The content of these sketchy painted drawings ranges from generic female figures and body parts to birds to abstract scribbles and compositions.

Turning a corner from Sabet's first installation, you find the dark and enigmatic paintings of Reza Saleh scattered throughout the large communal work area. Saleh's paintings are sleek and graphic figurative designs that resemble the kings and queens of playing cards. Through his paintings, he creates a fascinating bridge between the traditional visuals of Iranian calligraphy, figurative cubism and contemporary graphic design.



PHOTO BY EVAN SENN



PHOTO BY EVAN SENN

Focusing on a rich color pallet and playing with paint opacity and metallic finishes, Saleh is able to provide a unique experience for viewers, aiding them to recall their own memories – whether it be through playing cards, art history, cultural exploration, material memory or through that of the figures he has created. These fascinating figurative paintings are evocative and nuanced, providing a beautiful and complex art experience in a surprising space.

On the opposite side of the WorkWell space, there are small offices, sitting areas, conference rooms, and a communal kitchen – this area is difficult to navigate when looking for art. The wall spaces are narrow and the work that is able to fit on these walls is small in comparison to the space and visible amenities. Between the offices, however, you can find breathtaking framed photographs by artist Faye Gedik. The nature photographs are close-ups of seemingly magical moments in nature – a single wild flower with perfect natural light, a bright red bird nestled in decaying flowers, the natural exactitude of a close-up of a blooming succulent, or a hummingbird feeding of a flower in mid-flight. The photographs are smaller than they feel, but the imagery is inspiring and picturesque.

In the rounded glass conference room at WorkWell, there is an intriguing installation called “Kokedama: Compassion and the Grieving Garden,” made by Fibers and Florals that seems to blend into the architecture and design of the space making it almost



PHOTO BY JASMIN PANNIER

unnoticeable at first. However, upon closer examination, this installation is magical and otherworldly. Floating angled potted plants dangle at varied heights high above the conference table in this glass room, each slightly oscillating like relic memories hanging around in our minds waiting to stir something within us. This installation is accompanied by some wall text explaining the connected idea of Kokedama. Kokedama is a style of Japanese bonsai, where the plant's roots are bound by soil and moss, which is meant to reflect the wabi-sabi principles of “beauty in imperfection.”

One of the women behind Fibers and Florals reflected on losing her grandmother while making this installation, stating that working with florals and foliage in her memory has become a kind of self-care, aiding in her healing from grief. Knowing the inspiration of loss and love at the core of this work, it is easy to see these floating plants as unique human souls forever floating in our hearts.

Although the works are all very different from one another, they each have a relatability that provides power for the viewer. Each of the works on view is fairly open to interpretation, forcing the viewer to confront their stored image banks, recall personal memories and highlight the idiosyncrasies in all of us.

“Idiosyncrasies” is on view through August 15; Gallery @ WorkWell, 17322 Murphy Ave., Irvine; workwelloc.com/gallery.



MEXICAN FREE TAILED BATS EXITING BRACKEN BAT CAVE



MYOTIS YUMANENSIS (YUMA_MYOTIS)

SEND IN THE BATS

LEARNING ABOUT BATS ON THE SEA & SAGE AUDUBON SOCIETY'S SUMMER BAT WALKS.

BY: SCOTT FEINBLATT

PHOTOS COURTESY OF: AUDUBON SOCIETY

It was 7 p.m. on a Friday night, and I was travelling on an isolated little road called Riparian View, which hugs the San Diego Creek just between Michelson Drive and Campus Drive. The sun wasn't quite setting yet, but the day was winding down, and my destination necessitated darkness. After I pulled into the parking lot of the Sea & Sage Audubon Society, an Orange County chapter of the National Audu-

bon Society, I followed the signs past some buildings wherein other activities were winding down for the day. Finally, I saw my greeters standing around a table with several displays featuring the subject that had brought me here — bats.

Various volunteers adorned in reflective vests excitedly pointed out the display items. These included a collection of children's books about

bats, documents bearing statistics about bats, and several displays of deceased specimens. At 7:15 p.m., the briefing began inside one of the buildings. Stephanie Remington, Orange County's leading bat biologist and conservationist, presented an informative slideshow to the crowd of around 20 people who had signed up for the evening's Summer Bat Walks session.

The session, which lasted around an hour, was a basic primer on

sleeping habits; their swimming abilities; different flying styles; etc.

Additionally, she stressed what humans should do in the event that they see a bat – especially insofar as it related to helping them. Foremost among Remington's advice was that a human should never touch a bat because bats can carry a number of diseases; she said that if a human handles a bat, the animal must be euthanized and tested to determine the likelihood that it could have caused an illness. Furthermore,

whose structures can be seen from the trails of the sanctuary. According to the sanctuary's website, it is the home for more than 200 bird species, and it functions as a living laboratory for students, teachers and the public. For participants of the Audubon Society's bat tours, it also provides at least two species of bats for observation: the Mexican free-tailed bat and the Yuma myotis.

Before our walk through the sanctuary began, two distinctly tuned sets of bat

had been that we were all to have worn long-sleeved shirts and pants due to the probability that we'd be bitten by insects. Insect repellent had been recommended as well. As soon as the tour began, I realized that I should have used a repellent. I didn't actually get bitten by any mosquitos, but I did find myself swatting at insects along the way. In any event, it was now dark out, and a beautiful sea of stars was shining overhead.

As Remington led our band of bat watchers into the field, those of us equipped with the bat detectors held them up in the air in the hopes of intercepting the otherwise inaudible signals. Before long, the devices tuned to the frequencies of the Yuma Myotis started emitting various clicking sounds that were not too dissimilar from those of a Geiger counter. As the tour progressed, and we entered into some choice feeding grounds, adjacent to ponds, we could observe the flitting bat silhouettes that corresponded to the signals we were intercepting. Not too long after, the instruments that were tuned to the frequencies of the Mexican free-tailed bats began making sounds that resembled a sequence of water drops falling into a body of water.

The leisurely walking tour lasted about an hour. It was punctuated with stops at primo areas, where we could both see and hear plenty of bat action. Throughout it all, Remington answered questions, and the volunteers provided additional information about the sanctuary and the Irvine Ranch Water District. At one point, one of the guests, who happened to have a set of night vision goggles passed them around. The goggles provided a bit more visibility, but given how fast the bats move about, they didn't provide us the ability to see any of the detail of the animals. Still, walking a nature trail at night, in the midst of swarms and straggling bats, with instruments that enabled us to hear their otherwise inaudible echolocation sounds was a unique experience.

Curious souls are encouraged to check out the Summer Bat Walks and learn a bit more about these fascinating creatures of the night. The tour is designed for adults and children 7 or older. The cost is \$18 for adults and \$10 for children age 7-12. Appointments are necessary, and they can be booked through September 7 at seacandsageaudubon.org/BatInformation/batwalksummer.htm.



MEXICAN FREE-TAILED BAT

bats. Throughout the slideshow, which featured photographs of bats from batcon.org (an international organization dedicated to the conservation of bats), Remington identified various characteristics of bat physiology and behavioral tendencies. Among these details were facts about the frequencies and pulse rates that bats use in echolocation (the use of sonar coupled with their enhanced aural attributes) for use in navigation and finding food; details about their

she urged people whose property contains palm trees that they should not trim those trees in the spring because bats can roost in them, and in the spring baby bats rely on that home for safety until they are able to fly.

After the presentation, it was time to venture into the field and see some bats. The Sea & Sage Audubon Society is a part of the San Joaquin Marsh and Wildlife Sanctuary, a 300-acre freshwater wetland that is maintained by the Irvine Ranch Water District,

detectors were distributed to a handful of willing participants – one tuning for each of the two species we were to encounter. Essentially, the instruments register the various pulses and clicks that bats emit; bat echolocation sounds are typically ultrasonic, ranging from around 20 kilohertz (the highest frequency most humans can hear) to 200 kHz. After we had been equipped with our bat detectors, we followed Remington into the marshlands.

A prerequisite to coming on the tour

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