

City University of New York (CUNY)

## CUNY Academic Works

---

Publications and Research

John Jay College of Criminal Justice

---

2012

### Television

Kathleen Collins  
*CUNY John Jay College*

[How does access to this work benefit you? Let us know!](#)

More information about this work at: [https://academicworks.cuny.edu/jj\\_pubs/123](https://academicworks.cuny.edu/jj_pubs/123)

Discover additional works at: <https://academicworks.cuny.edu>

---

This work is made publicly available by the City University of New York (CUNY).  
Contact: [AcademicWorks@cuny.edu](mailto:AcademicWorks@cuny.edu)

## **Television**

### **Radio days**

Cooking shows have been a staple of American television since the advent of the medium. Fitting squarely into the how-to program category, they have long delivered practical information to receptive audiences and provided a fertile venue for advertisers. Traditionally seen as a basic service program type (before the emergence of “lifestyle” television), this sub-genre evolved over the 20<sup>th</sup> century to encompass and become effectively associated with entertainment programming. It has metamorphosed to address the changing styles of television production and cultural interests and knowledge of the viewing audience. No other program type, especially one initially conceived as routine and pragmatic, has experienced such a powerful upsurge in popularity over time.

There is a common misperception that Julia Child’s *The French Chef* represented the arrival of cooking programs on television. While the program was certainly groundbreaking and legendary, *The French Chef* was far from the first. Cooking instruction via broadcasting, in fact, precedes television, beginning as segments of homemaking programs hosted, for example, by Betty Crocker and the United States Department of Agriculture’s “Aunt Sammy” in the 1920s. Though both Betty and Aunt Sammy were fictional characters, the actresses who portrayed them instructed listeners on nutrition, kitchen economics, food rationing, hospitality and general housekeeping challenges, allowing women (the target audience) in various parts of the United States to share tips and recipes. Nonfictional guides existed as well – Ida Bailey Allen, for example, hosted the first of several shows, *Hospitality Talks*, which premiered in 1923 in Massachusetts and later broadcasting across the U.S. In addition to providing a virtual

forum for homemakers, these and other radio hosts served to mobilize women during the Great Depression with ideas on how to conserve and feed a family on leftovers and how to use similar skills to play their part in the home front effort during World War II.

### **Early Television Fare**

Programming related to cooking proved to be a convenient advertising platform for food purveyors, appliance manufacturers and utility companies, so the topic was an obvious transfer to the burgeoning medium of television. Though television sets were technically available in the early 1940s, very few had yet to find their way into American homes. Even by 1950, fewer than ten percent of homes owned a set. Most of the televisions seen by the average citizen were in appliance stores or public spaces such as bars. Nevertheless, homemakers were the target audience in the post-World War II years, and cooking shows became a familiar staple of early television, produced by local stations and hosted largely by local home economists. As on radio, programs were cheap and simple to produce, continuing to provide an ideal forum for advertising food products and kitchen gadgets. Virtually every U.S. city had at least one cooking program or homemaking show with a cooking segment including the Milwaukee-area *What's New in the Kitchen* hosted by Breta Griem, *Jessie's TV Notebook*, Marjorie Abel's *Hot Points in the Kitchen*, Betty Adams's *Sugar 'N Spice*, the Minneapolis–St. Paul program *The Bee Baxter Show*, Ruth Bean's *Shop, Look and Cook*, Edith Green's *Menu Magic* in San Francisco, Ruth Crane's *The Modern Woman*, Scoot Kennedy's *New Orleans Cookbook*, Helen Ruth's *Menu Magic*, Wilma Sim's *Homemaking with KSD-TV*, Mary Wilson's *Pots, Pans and Personalities*, Alma Kitchell's *In the Kelvinator Kitchen*, *Cooking with*

*Roz* and *Cooking with Philameena* in New Haven, and *Chicago Cooks with Barbara Barkley* and *Chicago Cooks with Kay Middleton*. As their predecessors on radio had done, these shows provided information for housewives to help them perform their kitchen duties with ease and confidence. They also affirmed women's role as homemaker.

Two hosts were notable exceptions to the typical homemaking program of the early television era. James Beard, the legendary "dean of American cookery" has the distinction of being the host of the first nationally televised cooking program on U.S. television. *Elsie Presents James Beard in "I Love to Eat"* premiered on NBC in 1946. Not only was Beard unique due to his gender (more male cooking show hosts appeared in the 1950s and 1960s, such as Chef Milani, Chef Cardini and Francois Pope, but they remained a rarity throughout the 1980s) but as evidenced by the show's title, his mission was less about kitchen economy and more about gourmandise. Because of the dearth of home television sets, the unintended audience for the show turned out to be men in bars who were gathered to watch the weekly Friday night boxing matches. The show lasted for less than a year, but Beard continued his prolific cookbook writing for decades.

The other exception to the prevailing homemaker host model was European born-and-raised Dione Lucas who debuted her self-titled cooking show (briefly called *To the Queen's Taste*) in 1947. Lucas was one of the first female graduates of Paris' Cordon Bleu culinary school and brought serious technique and sophistication to the TV genre. Like Beard, however, she was out of step with the current style of cooking programs in that she emphasized cooking as a means of artistic expression rather than as a household chore. By the end of the 1950s, almost ninety percent of homes had at least one TV set,

so her show was much more widely viewed than Beard's had been. Her program, which was seen nationwide and lasted for a nearly decade, appealed to women who were seeking innovation as well as solid instruction in their cooking. Though in a few years Julia Child's popularity would eclipse Lucas, Child later referred to Lucas as the "mother of French cooking in America." The types of innovation evident in other cooking shows of the period concerned the use of technological advances like cake mixes and canned fruits and vegetables. Contemporaries of Lucas spoke to suburban women around the U.S. who were eager to learn recipes, homemaking and hospitality tips using the newest convenience foods and appliances. Josie McCarthy, with a regular segment on *Hi, Mom!* with Shari Lewis and "can opener queen" Poppy Cannon who appeared on NBC's *Home*, were more typical role models of the era.

### **Culinary Revolution**

For the most part, cooking shows of the 1940s and 1950s reflected a bland culinary scene, but the next decade would bring about more creativity – some might even say a revolution. The appearance of *The French Chef* on educational television (later to become public television) in 1963 altered the landscape of cooking programming considerably, in addition to launching its host, Cordon Bleu alumna and *Mastering the Art of French Cooking* co-author Julia Child, into the hearts and minds of TV viewing audiences for decades to come. Child gained immediate popularity with a wide range of audience demographics due to her charming, folksy personality, and to her non-intimidating approach to the increasingly fashionable French cuisine. Her appearance during the Kennedy administration when Americans were especially keen to the

Francophilia embodied by Jacqueline Kennedy and the White House's French chef had much to do with her popularity at the time, but she remained on public television as the host of several other programs such as *Julia Child & Company* throughout the 1970s and 1980s. Like her predecessors James Beard and Dione Lucas, she also wanted viewers to benefit from cooking as a leisure time hobby, not merely a homemaking duty.

A few years after *The French Chef* debuted, public broadcasting station WGBH in Boston decided to air a new cooking show using the very same studio that Julia Child was using. This show would feature the first Asian American cooking show host on national television, Joyce Chen. Chen was a successful restaurateur in Cambridge, Massachusetts who was coaxed by one of Child's producers to bring her Chinese cooking techniques and recipes to television. Chen, who was considerably shorter than the 6' 2" Child, had to wear high heels while filming in order to effectively use the custom-built counters that fit the above-average Child's stature.

Along with social and cultural stirrings going on about the U.S. during this period, cooking was gradually taking on a new role, serving as a tool for lifestyle and personal expression. Consequently, the concept of "gourmet" ingredients and cooking found an effortless entree into the cultural mindset in the 1960s and 1970s. Americans were traveling abroad much more than they had previously which likely exposed them to new and different foods as well as to new and different attitudes about food. Moreover, attitudes about the presentation of cooking on TV were changing, too. *The French Chef* showed audiences, TV executives and sponsors that cooking shows could be popular destination viewing, even entertaining in addition to educational.

Another contemporary cooking program host took the entertainment factor and

placed it center stage. Graham Kerr was a professionally trained cook and had begun his television career in New Zealand almost a decade earlier. Kerr and his producer and wife, Treena, began airing the program in dozens of other countries, and in 1969 the U.S. got its first taste of *The Galloping Gourmet*. Kerr's personality and humor were the major components of the show's success. He related to his viewers, as well as the first in-studio cooking show audience, in a non-pedantic, irreverent, intimate manner. Treena would sometimes set up situations in the studio kitchen – such as walling off a cabinet where Graham was supposed to find ingredients – that would cause Kerr to flounder and find a solution in the moment. The results were amusing and disarming. In addition to attracting viewers, his mistakes could make them feel more comfortable to experiment in their own kitchens. He also shared tips such as wine pairing, a concept that was new to many Americans at the time. The content of his show, while provoking viewers to laugh, also taught them techniques and recipes that could be used in the increasingly popular gourmet clubs surfacing around the country. *The Galloping Gourmet* also coincided with the start of the “me decade” and was part of a growing movement of self-exploration, - experimentation and -expression. As a man, Kerr provided a role model for men and women to flout sex-role stereotypes. Couples cooking together also appeared on television such as Margaret and Franco Romagnoli on *The Romagnoli's Table*, an Italian cooking show that premiered on PBS in 1974.

While the 1970s were a time of hedonism on some level, the decade also suffered from a severe recession and energy crisis that led to myriad belt-tightening measures. Just as homemaking programs from the 1940s and 1950s had provided tips on how to budget and use food efficiently, so did many programs and “filler” spots in the 1970s. LaDeva

Davis, a middle school teacher in Philadelphia, was approached – because of her charismatic personality displayed on the local public TV station with some of her dance students – to host a cooking show. *What's Cooking?*, which aired in 1975 on PBS, provided another entertaining educational foray into food and cooking. With her “eat well, save money” message, Davis gave viewers tips on maximizing nutrition and cutting costs at the grocery store. Around this time, TV stations began airing short informational pieces between programs that featured cooking tips. Merle Ellis’s *The Butcher*, Burt Wolf’s *What’s Cookin’* and Chef Tell Erhardt (“very simple, very easy”) all had roughly 90-second spots that were woven into network magazine programs such as *PM Magazine*. Talk shows such as *The Mike Douglas Show* and *The Phil Donahue Show* also began inviting cooks onto their programs, the hosts and other guests often donning aprons and participating in the recipe demonstration.

### **Public Television and Cooking Shows**

The following decade saw a shift in the cultural attitude about money. Those with plenty spent it lavishly and conspicuously, and such behavior in turn had a constructive effect on the culinary landscape. Because many people were eating out in fine or trendy restaurants in the 1980s, chefs began to earn a cachet previously unknown to them. Austrian chef-restaurateur Wolfgang Puck, for instance, is an icon of the era. While he did not have his own cooking show until the next decade, in many ways he heralded the age of the celebrity chef. Americans culinary education of the past two decades found new vigor in the works of creative chefs.

Most of the cooking shows aired during the 1980s were found on non-commercial

television – so much so that public television was arguably the proto-Food Network. In addition to Julia Child continuing her reign with *Julia Child & More Company* and *Dinner at Julia's*, there was Jacques Pépin, Pierre Franey, Madeleine Kamman, Kathy Hoshijo, Keith Floyd, Martin Yan, Jane Brody, Nathalie Dupree, Ken Han, Carl Oshinsky, Franco Polumbo, Mary Metzger, and Earl Peyroux. Many hosts of the decade presented a clear theme: health-conscious, Asian, French, or an underrepresented slice of American ethnic heritage. The latter was seen to, for example, by Cajun cook Justin Wilson who had been on public TV in Mississippi since the previous decade. He played a significant role in helping to popularize Cajun cooking which, along with Creole, were prominent trends in the 1980s.

The best-known TV cooking show host of the 1980s was Jeff Smith who hosted the *Frugal Gourmet*. While the title might give the impression of one of the 1970s budget-conscious programs, it was actually a distillation of Smith's philosophy. A Methodist minister by trade, Smith preached good living through food, too, and for him that meant to use every ingredient with "care and concern" and to live richly by paying attention to every detail. He spent much of his air time not only sharing recipes from places like Japan, Africa and Colonial America, but giving off-the-cuff history lessons about the inhabitants of such places.

### **Food Network Era Begins**

As cable television became a familiar entity to American viewers in the 1980s, media executives were busy brainstorming ways to target the niche and narrowcasting opportunities available to them. In the early 1990s, Joe Langan, an executive at the

Providence Journal Company in Rhode Island determined, by observing the plethora of consumer magazines on the topic, that cooking was a popular topic. The media company, which was eager to enter into the cable TV market, took a risk and decided to establish a cable channel devoted completely to food and cooking. The Providence Journal Company and Reese Schonfeld (co-founder of CNN) created the TV Food Network (TVFN) that launched in November 1993. A few years later the channel was purchased by the E.W. Scripps Company who still owns the Food Network today.

The early years of the Network featured a combination of program types. To help fill the vast airtime of a single-subject channel, the lineup included reruns of old programs, including those hosted by Dione Lucas, Jacques Pépin, and Julia Child. California chef John Ash, then *New York Times* restaurant critic Ruth Reichl (later editor of *Gourmet* magazine), renowned cookbook author Marion Cunningham, *GQ* restaurant critic Alan Richman, and socialite and tastemaker Nina Griscom together emphasized the earnestness and respect with which the subject would be treated. With a nod to the high-flying 1980s and the high social rank of celebrity chefs – as well as introducing the element of viewer-participation, *Robin Leach Talking Food* featured the *Lifestyles of the Rich and Famous* host taking viewers' calls to a celebrity guest while the guest's recipe was prepared by a chef on screen. *Food News and Views* (later called *In Food Today*) was hosted by Donna Hanover, then the wife of new New York City mayor Rudy Giuliani. David Rosengarten was a mainstay for a good portion of the network's early years with his critically acclaimed culinary expedition *Taste. Too Hot Tamales*, hosted by chefs Mary Sue Milliken and Susan Feniger, featured Latin cuisine. *Chillin' and Grillin'* highlighted the distinct barbecue styles of the young French Culinary Institute alumnus

and restaurateur Bobby Flay and “haute country” cuisine chef Jack McDavid.

As Jeff Smith was to PBS in the 1980s, so in many ways was Emeril Lagasse to the Food Network in the 1990s. He was its first rock star celebrity chef, boasting an in-studio audience and live band. While he had a less than stellar beginning – his hosting of *How To Boil Water* in 1993 fell flat – he became the face of the Food Network with the enormous popularity of *Emeril Live!* in 1997. It was clear by this time that the most important factor in the success and popularity of a television cooking show was personality. While an individual could have impeccable cooking skills, possessing a naturally magnetic personality was more important. Lagasse was the ideal cooking show host with both skills and personality. He did a great deal in bringing viewers – men and women, cooks and non-cooks – to the network and into their own kitchens.

Another mainstay of the Food Network during its first decade was Sara Moulton. A graduate of the Culinary Institute of America and a protégé of Julia Child, Moulton’s cooking “chops” were indisputable and she was a natural teacher with a warm, relatable personality. Her *Cooking Live* was unique in its participatory element – viewers would call in and ask questions of Moulton while she executed a recipe from start to finish. Moulton was a fixture at the Food Network until 2008 when she began developing new programs for PBS such as *Sara’s Weeknight Meals*. Rachael Ray, a non-professional but skilled cook with a high-energy and affable personality, was the host of numerous shows on the Food Network including *30 Minute Meals* and a travel show *\$40 a Day*. Ray won legions of fans because she embodied the favored “can-do” mentality that inspired nervous or novice cooks and she seemed more like a friendly neighbor than a TV celebrity. Other long-standing hosts on the network included Giada De Laurentiis

(*Everyday Italian*), Sandra Lee (*Semi-Homemade Cooking*), Paula Deen (*Paula's Home Cooking*), and Ina Garten (*Barefoot Contessa*). The network took to referring to its daytime programming, which generally followed the more recipe-oriented shows, as “In the Kitchen” programming where as prime time was largely devoted to the more entertainment oriented shows such as the stadium cooking showdown *Iron Chef*, extreme cake decorating *Ace of Cakes*, “chefographies” of various TV hosts, *Next Food Network Star*, and shows like Guy Fieri’s (an early champion on *Next Food Network Star*) *Diners, Drive-Ins and Dives*.

Over the last two decades, show themes have ranged from a sophisticated gourmet focus (*Wolfgang Puck's Cooking Class*, *Barefoot Contessa*) and purely indulgent (*Death by Chocolate*, *Sugar Rush*) to quick (Curtis Aikens’s *Food in a Flash*, *30 Minute Meals*, *Quick Fix Meals with Robin Miller*), easy (*How to Boil Water*, *Chic and Easy*), diet-conscious (*Low Carb and Lovin' It*, *Calorie Commando*), vegetarian (*Meals without Meat*, *Mollie Katzen's Cooking Show*) and comfort (*Paula's Home Cooking*). Food and popular culture history also found a place on the fine line between instruction and entertainment. Programs such as *All American Festivals*, *The Best Of....*, *The Secret Life Of....*, and *Top 5* often focus on a single food product or ingredient and trace its history and production process.

Having an entire network of its own, the Food Network had the freedom to experiment with the genre and expand beyond what had been traditionally referred to as the “dump and stir” format of a host standing behind a kitchen counter combining ingredients. The popularity of such hybrid shows resulted in growth beyond the Food Network to other cable and network channels. Program formats included game shows

such as *Pressure Cooker* and *Ready, Set, Cook*, dating shows like *Date Plate* and segments of Bravo's *Queer Eye for the Straight Guy*, science themes such as Alton Brown's *Good Eats*, and travel shows such as Anthony Bourdain's *Cooks Tour* and *No Reservations*. Though cooking programs can ostensibly appeal to all a wide swath of demographics, Food Network viewers (there are over 96 million subscribers in 2011), for instance, tend to be skew female, aged 25-54 and with a median household income of about \$80,000. Executives have made a point of trying to capture young and male viewers, a group deemed to be likely to have and to spend disposable income. While many hosts tout economic savings in their cooking tips, the visual messages delivered by most programs – high-end appliances and ingredients and the well-appointed homes and lush lifestyles of their hosts – suggest an aspirational as well as inspiration appeal.

The prevailing reality show genre that took hold in the 1990s and into the 21<sup>st</sup> century had its effect on cooking shows, too, and cooking competition, especially, became an established element in many programs. The Japanese import *Iron Chef*, Gordon Ramsey's *Hell's Kitchen*, Bravo's *Top Chef* and the *Next Food Network Star* are all stalwart examples of the survival-of-the-fittest, elimination model where winners earn a glorified title, their own restaurant, or their own TV cooking show. British television viewers have long had an ardent appetite for cooking programs and a few imports proved particularly well liked in the U.S. *Two Fat Ladies*, hosted by British cooks Jennifer Paterson and Clarissa Wright Dickson, fit with the Food Network's mission to present unique personalities and themes. The two women were known for traveling around on their motorcycle with sidecar and cooking hearty meat-centric dishes. *The Naked Chef*, hosted by Jamie Oliver, is another example – in addition to Emeril Lagasse and fetching

female hosts – of the Food Network’s ongoing attempts to attract a young, male audience. The show, which premiered in the U.S. in 2000, also emphasized the growing trend of treating cooking as a simple, casual and social enterprise. Oliver uses basic, whole foods and usually cooks for friends and his band mates who gather at the end of each show. Similarly, former journalist turned television personality Nigella Lawson – *Nigella Bites* first appeared on the Style Network in 2001 – prepared meals in her own home using ingredients from her enviable and well-stocked pantry usually to serve to her two young children or to a group of friends.

The Food Network was both a culmination of the incipient “foodie” culture now at the cultural fore as well as an instigator. Detractors of the network’s emphasis on personality and entertainment lamented the loss of the traditional instructional cooking elements and a gravitas about the subjects of food and cooking overall. Public television serves as a refuge for those who are more interested in technique and less interested in drama, fashion, winners and losers. Examples include *Lidia’s Italy*, *Jewish Cooking in America with Joan Nathan*, Jacques Pépin’s *Fast Food My Way* and one of the most-watched cooking shows on public television – *America’s Test Kitchen*. Produced by veteran cooking show producer Geoffrey Drummond (*Frugal Gourmet*, *Cooking with Master Chefs* hosted by Julia Child) *America’s Test Kitchen* is the televised version of *Cook’s Illustrated* magazine and hosted by the publication’s editors. It is admired for its explicit and straightforward recipe analysis and testing.

### **Impact of Food Television**

TV cooking show hosts – now often synonymous with “celebrity chefs” - have a

powerful platform from which to sell their cookbooks and kitchen product lines and to attract viewers to their restaurants (Lidia Bastianich, Mario Batali and Bobby Flay are just a few of the restaurateur-TV hosts). They extend their popular reach via newspaper columns, websites, blogs, and entire magazines. While the argument against the entertainmentization of cooking shows holds some validity, it is equally valid to contend that cooking programs of all sorts have a positive impact on viewers' creativity, health and overall knowledge of food, nutrition and different cultures. One controversial program made an attempt to directly impact the health of some of the most at-risk citizens. In 2010 Jamie Oliver, who had been involved with trying to improve the health of school lunches in the U.K., brought his pedagogical techniques to a West Virginia town that was deemed by media outlets based on 2007 data from the Centers for Disease Control as America's least healthy and fattest city. Though *Jamie Oliver's Food Revolution* seemed to have a powerful effect on many of the families involved, some felt that it was an intrusive and elitist endeavor, not to mention a cost prohibitive and unscalable solution to the mounting obesity problem in America.

Cooking shows are an apt approach by which to view the evolution of many cultural and social interests and values over the course of the 20<sup>th</sup> century. They track the transition of homemakers to women working outside the home, from eight- to twenty-four-hour workdays, from regional to global awareness, from cooking as domestic labor to enjoyable leisure and lifestyle accessory, from clearly defined to more flexible gender expectations and from a social life centered inside the home to one outside the home. The tenor of cooking shows has shifted for the most part from didactic to entertaining. The change in quantity and quality of cooking and food-related programming also reflects the

viewing audience's developing knowledge about food and nutrition, concurrent with a trend toward conspicuous consumption in contemporary America. Beginning in the late 1990s, home renovation shows increasingly highlighted kitchens. Shows like TLC's *While You Were Out*, the Food Network's *Kitchen Accomplished*, HGTV's *Design on a Dime* and DIY's *Kitchen Renovations* emphasized the elevated stature of the kitchen and the money and effort people were willing to spend on it.

As a result of the myriad innovations in and derivatives of the standard cooking show, audiences have come to expect much more than recipe instruction. Furthermore, with the diverse range of program types within the area of food and cooking, the sub-genre has become a virtual microcosm of television and entertainment itself. The vigor of the subject matter shows little indication of abating in the foreseeable future. In fact, in 2010 Scripps developed a new network devoted to the subject, the Cooking Channel. Now in the twenty-first century, it is evident that cooking programs have evolved to satisfy Americans' desire for quality, affordable, environmentally and health-conscious, easy-to-prepare yet sophisticated food and techniques as well as their desire for diversion.

Cooking shows have remained a hearty fixture of television programming over the decades for a variety of reasons. In addition to the hospitable advertising environment and the flexible genre-blending nature of food and cooking, viewers are drawn to the subject because it is a relatable one – everyone eats and at least to some extent cooks. Many viewers find such programs comforting, fun and guilt-free viewing because of the instruction/educational element. It is a positive, family-friendly television experience providing viewers with a means to self-improvement either via nutrition, meal variety or lifestyle aspiration. The sub-genre has withstood decades of economic highs and lows

and despite format and tone alterations, it remains a solid, familiar, recognizable program type.

-Kathleen Collins

**Timeline (selected programs 1946-2010)**

<b>Year started</b>	<b>Title</b>	<b>Host</b>
1946	<i>Elsie Presents James Beard in "I Love to Eat!"</i>	James Beard
1947	<i>In the Kelvinator Kitchen</i>	Alma Kitchell
1947	<i>To the Queen's Taste (later The Dione Lucas Show)</i>	Dione Lucas
1949	<i>Chef Milani Cooks</i>	Joseph Milani
1963	<i>The French Chef</i>	Julia Child
1966	<i>Joyce Chen Cooks</i>	Joyce Chen
1969	<i>The Galloping Gourmet</i>	Graham Kerr
1972	<i>Cookin' Cajun</i>	Justin Wilson
1975	<i>What's Cooking?</i>	LaDeva Davis
1979	<i>Chef Tell</i>	Tell Erhardt
1982	<i>Everyday Cooking with Jacques Pépin</i>	Jacques Pépin
1983	<i>The Frugal Gourmet</i>	Jeff Smith
1985	<i>Great Chefs of... (San Francisco, New Orleans, Chicago, etc.)</i>	various
1986	<i>Holiday Entertaining with Martha Stewart</i>	Martha Stewart
1993	<i>Cooking with Master Chefs</i>	Julia Child
1993	Food Network launched	
1994	<i>Food News and Views (later In Food Today)</i>	Donna Hanover Giuliani and David Rosengarten
1995	<i>Dinner and a Movie</i>	Annabelle Gurwitch and Paul Gilmartin
1995	<i>Ready, Set, Cook!</i>	various
1996	<i>Cooking Live</i>	Sarah Moulton
1997	<i>Emeril Live</i>	Emeril Lagasse
1997	<i>Two Fat Ladies</i>	Jennifer Paterson and Clarissa Dickson Wright
1998	<i>Pressure Cooker</i>	Chris Durham
1999	<i>Good Eats</i>	Alton Brown

1999	<i>Iron Chef</i>	various
2000	<i>Trading Spaces</i>	Paige Davis
2000	<i>The Naked Chef</i>	Jamie Oliver
2001	<i>America's Test Kitchen</i>	Christopher Kimball, et al
2001	<i>30 Minutes Meals</i>	Rachael Ray
2002	<i>A Cook's Tour</i>	Anthony Bourdain
2003	<i>Everyday Food</i>	various
2005	<i>Top Chef</i>	Tom Colicchio and Padma Lakshmi
2005	<i>Hell's Kitchen</i>	Gordon Ramsay
2005	<i>Next Food Network Star</i>	Bob Tuschman, Susie Fogelson
2006	<i>Chefography</i>	Various
2006	<i>Ace of cakes</i>	Duff Goldman
2008	<i>Emeril Green</i>	Emeril Lagasse
2008	<i>Down Home with the Neelys</i>	Patrick and Gina Neely
2009	<i>Viva Daisy!</i>	Daisy Martinez
2010	Cooking Channel launched	

## Bibliography

Adema, Pauline. "Vicarious Consumption: Food, Television and the Ambiguity of Modernity." *Journal of American & Comparative Cultures* 23, no. 3 (Fall 2000).

Brost, Lori F. "Television Cooking Shows: Defining the Genre." Ph.D. diss., Indiana University, 2000.

Brunsdon, Charlotte. "Feminism, Postfeminism, Martha, Martha, and Nigella." *Cinema Journal* 44, no. 2 (Winter 2005).

Cassidy, Marsha Francis. *What Women Watched: Daytime Television in the 1950s*. Austin: University of Texas Press, 2005.

Clark, Robert. "Beard: Early Years in New York, 1937–1947." *Journal of Gastronomy* 4, no. 2 (1988).

Collins, Kathleen. *Watching What We Eat: The Evolution of Television Cooking Shows*. New York: Continuum, 2009.

de Solier, Isabelle. "TV Dinners: Culinary Television, Education and Distinction." *Continuum: Journal of Media & Cultural Studies* 19, no. 4

(December 2005).

Getz Rouse, Morleen. "Daytime Radio Programming for the Homemaker 1926–1956." *Journal of Popular Culture* 12, no. 2 (1979).

Hansen, Signe. "Society of the Appetite: Celebrity Chefs Deliver Consumers." *Food, Culture & Society* 11, no. 1 (March 2008).

Levenstein, Harvey A. *Paradox of Plenty: A Social History of Eating in Modern America*. New York: Oxford University Press, 1993.

Kamp, David. *The United States of Arugula: How We Became a Gourmet Nation*. New York: Broadway Books, 2006.

Ketchum, Cheri. "The Essence of Cooking Shows: How the Food Network Constructs Consumer Fantasies." *Journal of Communication Inquiry* 29, no. 3 (July 2005).

Lehrman, Karen. "What Julia Started." *U.S. News World Report*, September 22, 1997.

McFeely, Mary Drake. *Can She Bake a Cherry Pie: American Women and the Kitchen in the Twentieth Century*. Amherst: University of Massachusetts Press, 2000.

Miller, Toby. "From Brahmin Julia to Working-Class Emeril: The Evolution of Television Cooking." In *High-Pop: Making Culture into Popular Entertainment*, edited by Jim Collins. Malden, MA: Blackwell Publishers, 2002.

Modleski, Tania. "The Rhythms of Reception: Daytime Television and Women's Work." In *Regarding Television: Critical Approaches—An Anthology*, edited by E. Ann

Ray, Krishnendu. "Domesticating Cuisine: Food and Aesthetics on American Television." *Gastronomica* 7, no. 1 (Winter 2007).

Shapiro, Laura. *Something from the Oven: Reinventing Dinner in 1950's America*. New York: Viking, 2004.

Spigel, Lynn. *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press, 1992.

Unger, Arthur. "Home on the Range—the Boom in Cooking Programs." *Television Quarterly* 30, no. 1 (1999).