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Cookery Books as Television History

A paper for the Cookery Books as History conference 3-4 July 2006, University of Adelaide.

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This work arises from my research into a very particular category of cultural intermediaries - television presenters. Pierre Bourdieu actually names television presenters as exemplars of the category when he first outlines it in *Distinction* (359), though the work that has followed looks at other occupational groups. Bourdieu notes how this group :

is predisposed to play a vanguard role in the struggles over everything concerned with the art of living, in particular domestic life and consumption, relations between the sexes and the generations, the reproduction of the family and its values (Bourdieu 366).

The significance of television food presenters as among those speaking of the art of living our domestic and consuming lives¹ is I think clear, but what I want to do here is to look at the early period of their activities, not so much to see what kinds of advice was proffered, but more to look at the relationship between the media used in the proffering.

The focus comes from an interest in television history and an awareness of how thin the archival resources are for precisely that kind of television which has been my prime concern for the last 15 years, the non-fiction entertainment programs I call 'ordinary television'. Since so few early Australian television programs of this kind have been archived, I wondered whether it might be possible to reconstruct an idea of them from print resources, which are particularly notable for food programs. As I worked on the material, it began to inform a separate section of my concerns, that which in contemporary terms is called convergence. The term seems wrong for a study of the 1950s, 60s and 70s, so I am referring more wordily to it as the relationships between television, its programs and the ancillary products tied to their presenters. Primarily the products are cookbooks, but in addition there are recipes published in television guides, which also carry articles on the presenters, as well as branded merchandise carrying the presenter's name. There is not space here to use the material and the memories of viewers to develop much of an argument about the reception of the programs, but I indicate at times how this might tend.

In the now established field of celebrity studies, there is a body of work which talks of the difference between the television personality and the film star. The principal voice here is John Langer, who argued in 1981 for a significant difference with the television personality marked so much more by domesticity and accessibility (*passim*). In the period since, the term 'celebrity' has taken over both domains and the distinctions, while still able to be traced, have become less significant, not least because figures move from one medium to another. But for the period under consideration, 'personality' was the term. Andy Medhurst has provided a very useful insight into the fame of early television people who appeared in their own personae,

rather than as characters in a drama, in a study of the British panellist Gilbert Harding, one of the most popular televisual figures of the early 1950s. Audiences unaccustomed to the regular appearance of personalities in their homes week after week, flocked to his public appearances eager to see if the 'real' Gilbert was like his irascible television self (263-3). Michael Bateman says that the earliest of the TV cooks, the British Philip Harben, was an undoubted personality, as popular as Hardingⁱⁱ and the subject of much newspaper publicity (10). The central figure of this study, Graham Kerr, has been argued to be the most famous figure on Australian television in 1967 and biographical pieces talk of his legions of eager female fans (Chalmers 26). What we now call celebrity accompanied television from the start, and food show presenters were among its 'beneficiaries'.

It would be anachronistic to talk of celebrity chefs for the period under consideration, but I will only be discussing the high profile cooks. This reflects a problem for the area in that what can be traced is only the tip of the cookery iceberg. Morning and afternoon shows, often also called women's shows, customarily included cooking segments and television schedules reveal additional intermittent runs of half hour cooking programs, like the 1960 show "Cookery Nook: for the housewife with Ruth Spry" (Davies 31), but this latter is usually the only trace in the historical record. If one is to trust a Philip Adams anecdote, one of the very earliest Australian television cooks was Jean Bowring, on air in 1956, the very first year of Australian television broadcasting (Adams). The situation continues. In the early 1970s, Bernard King's first cooking shows were included as part of a show called *Good Morning Sydney* (Clifford-Smith 105-6). In the present day, it is still evident with cooks like Elizabeth Chong on *Good Morning Australia*, although a cookbook records her work from the 2002 SBS series *Tiny Delights*.

The very first cook on television was X. Marcel Boulestin who broadcast on the BBC in 1937 (Mennell 346). His audience was drawn from those watching the approximately 500 sets that existed in London at that time, so there was little to be gained from promoting his cookbooks through his television work (most of them predated it anyway). When British television resumed after the Second World War, it did not take long after the spread of television sets to a wider proportion of the population for a 'real' TV cook to emerge. Philip Harben was known as 'The Television Chef' which was not a generic description but his soubriquet and almost immediately he was operating in what we would recognise as the mould. As Stephen Mennell (258) and those who build on his work note, he cultivated his television persona by being visually distinctive: bearded, tubby and always appearing in a striped butcher's apron (see for example Ashley et al. 173). His first television appearance was in 1946 and this show, *Cookery*, ran until 1951 when his first television-related book appeared. He noted in this that to that time he had provided 130 demonstrations with additional appearances on various light entertainment programs. He appeared on various other cooking programs during the 1950s. Bateman makes clear that his lack of professional training led to publicised attacks from trained chefs (11). This is a continuing theme for television cooks which can be promotionally useful. He also released a range of non-stick cooking pans, called Harbenware (Ashley et al 173).

Another notable British television cook of the early 1950s was Marguerite Patten,

who was rebuked by Winston Churchill for including alcohol in her Xmas pudding and who published 165 cookbooks. Maggie Andrews describes her as “operat[ing] predominantly through discourses of health education and straightforward instruction in domestic skills” with a presentation style “somewhat akin to that of a domestic science teacher” (191). An entry in the Queensland *TV Week* of 30 May 1964 announced Patten’s appearance on QTQ9 for a week of hour long morning programs. It noted her “long experience as a television cooking demonstrator” and how “she was appointed cookery expert for the BBC’s first program for women in 1947” (“Cooking Shows” 19). Fanny Cradock started with *Kitchen Magic* on the BBC in 1955, but rapidly moved to ITV and continuing in one guise or another into the 1970s. Cradock marked her distinctiveness by cooking in evening dress, making pronouncements with absolute dogmatism and extreme snobbishness and bossing around her ‘husband’ helper, Johnny (Humble 150-1). She too published prolifically. The cookbooks, most of which had no direct relationship to television, were the main source of income for these three. Harben told Bateman that while he was getting £400 a year from the BBC, his books and other enterprises brought in £14,000 annually (3).

Cooking did appear on television in the US before the advent of Julia Child. Dione Lucas was cooking on screen in 1947, but Child was so notable that Feb 11 1963 is often regarded as the ‘real’ start of the American adventure with televised food (Hooker 337), even if it was initially only on Boston’s educational (public) television WGBH-TV and was thought to be of such transient and only local interest that the first 13 programs were not retained (Child vii).

Television did not start anywhere in Australia until 1956 but the experience of British and American broadcasting meant that in some areas there were models to be drawn on. This rapidly became two-way. The highest profile early television cook in Australia was British born Graham Kerr, whose television career started in New Zealand in 1961. 155 30-minute programs of *Entertaining with Kerr* were made between 1961 and 1968, and Rick Stein apparently worked as a technician on some of the Australian made episodes (Chalmers 26).

Early Australian commercial television was state-based, indeed networking was banned, so precisely when *Entertaining* started in Australia varied. In Queensland it was in 1966 and a short paragraph in the local edition of *TV Week* beside a photograph of Kerr with a chafing dish announced: “A cookery program with male appeal in night viewing is an unusual show coming to TVQ0. Good looking Englishman Graham Kerr will entertain with recipes. His show will be garnished with humour and big name guests. Each week Kerr will prepare a dish which he feels will appeal to Australian homes. First session is on Wednesday March 16 at 9.30pm” (“People” 21). The incorporation of male viewers though the male presenter, the evening slot and the guest was marked. Kerr’s masculinity was obviously both novel and important. A full-page ad for the show in *TV Week* was headlined “There’s a Man in the Kitchen” with the body copy starting “Entertaining raconteur chef Graham Kerr - all bubbling, charming 6ft 4 ins of him - is right at home in the kitchen” (29). This sounds more aimed at women than men and indeed Kerr was very much the object of his female viewers’ desires. His wife has recalled intercepting numbers of salacious letters from this period (Chalmers 26).

The Galloping Gourmet, for which Kerr was better known, was actually made in Canada by CBC from 1969-1971 and consisted of 455 (or 600, reports vary) 30 minute shows, for which he was paid either \$2 or \$4 million, an immense sum for the time and a sign that the magnitude of his celebrity has not been surpassed by a TV cook or chef since. Kerr's English accent and the entertaining character of the format (Kerr concluded this show by eating the food he had cooked in a supposedly romantic tryst with a female member of the studio audience) no doubt both helped the program's international sales. Kerr was the only non-British resident to be part of the 2002 BBC history of television cooks *The Way We Cooked*. Nicola Humble discusses him as central to the transformation of British cooking through an address to men with a linking of culinary and sexual success, noting how the contemporary markers of the ladykiller read now as camp (208). In discussing Kerr with younger friends and colleagues, I find this very much the case, though those who saw the shows at the time of first broadcast report very different reactions: "so handsome", "just like James Bond" (the title sequence of *Entertaining with Kerr* showed him in a well-cut blazer and light trousers getting into a sports car). Andrews' argument that sexualised cookery shows are a recent phenomenon associated with the first series of *Nigella Bites* and *The Naked Chef* (1995) requires an ignorance of Kerr's work, at the very least. Douglas Brownlie, Paul Hewer and Suzanne Horne advance a similar position, but it is based solely on the cookbooks, where it is more supportable (*passim*). The sexuality and the innuendo were features solely of the television show and its direct promotion.

While, as the example of Harben had already demonstrated, merchandising related to television began very early, it took time for the relationship between television and ancillary products to be worked out and for the development of the situation we now take for granted, where the cookbook and the series appear simultaneously and the book is a necessity if any cooking is to be engaged in (unless there is an intermediary website).

The cookbooks reveal different ways in which the relationship of show to book was being worked out. Obviously the television presence is an advantage, there is no reticence about naming the author as the person involved with the visual medium, but how to discuss the link was less evident. The earliest example I have is from Philip Harben. *The Pocket Book of Modern Cooking* was published in 1951 by the News of the World and had a cover note indicating that not only was he "The Television Chef", but he was also of the "News of the World Readers' Circle". The cover has a drawing of him dressed in his trademark blue and white butcher's apron and his name and identifier is in a larger font than the book's title. The introduction, by Julia King, the Women's Editor of *News of the World*, begins: "To the vast and ever-growing numbers of viewers the name of Philip Harben needs no introduction. As the rotund figure of the Television Chef, swathed in a butcher's apron, appears on the screen, housewives stand by with pencils poised to jot down his hints. Unfortunately, the range of television is limited and millions are not able to enjoy the advantages of Philip Harben's skill." (np.) . The newspaper thus acts a supplement to the television, boasting of its greater reach and helping those unable to access the new medium. It is this rather than the inability of viewers to write fast enough, that is presented as the prime justification for the book's existence.

In 1960 Penguin published Harben's *Cooking* (later *The Grammar of Cookery*). This was during the pre-eminence of Penguin's cooking list, when it was publishing Elizabeth David and Jane Grigson, so the very appearance in such company signified a shift, yet the two volumes are quite similar in style and tone. Between the two publications, Harben had switched to the commercial system, started in 1953, and the Penguin flyleaf biography concluded by saying that his career culminated "in a series on national network for A.B.C. Television, entitled 'The Grammar of Cookery' under the aegis of the I.T.A. Adult Education Advisory Committee. This volume is the official supporting text-book for that series of lessons" (np). At the very end of the book, just before the advertisements for other titles in the series is printed the "Syllabus for the ABC Television Series" (296) linking the programs to the chapter sections. It is a very formal relationship that is being articulated here and the style of presentation is rather painstaking, as befits something so tied to the educational.

The book of Julia Child's first series, *The French Chef*, was first published in 1968 (indeed April 15 1968), providing the recipes cooked each program in program order. So faithful is it to the program that it starts off with recipes from "The Fourteenth Show" - either because the program in syndication began with that or because the records of the earlier shows were lost. Child's introductory note on this records the absence of a few other programs, indicating the extent to which this volume at least was conceived almost as a transcription of the program. In contrast Harben's syllabus page indicates a re-organisation of the television material in its transition to the book. Child's front dust-jacket flyleaf notes both the fidelity of the transcription ("except for the ad lib talk") and indicates why publication has occurred: "for devotees who had missed" a program or who "took inadequate notes" (np.). Programs were still assumed to be watched by transcribing viewers, in the same way that radio cooking shows had checked with listeners that they had pencil and papers handy before listing ingredients. The 16 pages of photographs in the middle of *The French Chef* include four shots of the components of a desirable batterie, but are primarily stills from the program, including close-ups on making brioche, a mid-shot of Julia smelling a vanilla bean and of course the renown instruction of where cuts of meat come from, using the body of the presenter as the locus of instruction (Child between 186 and 187). The three DVD set of the shows provides ample evidence to tie the book to the program, but also includes a revealing shot of the making of the show.

The heart of this paper however is a study of Graham Kerr and in particular of his first show *Entertaining with Kerr*. As noted already, this started in New Zealand in 1961 and concluded in 1968 as Kerr moved to America. The program had shifted production to Australia in 1965. The first book called *Entertaining with Kerr* appeared in 1963. Unfortunately I have been unable yet to examine this, as libraries purporting to hold it turned out to be holding the revised edition which appeared in 1966 and was reprinted many times. The comments about television in the 1966 edition at times relates specifically to Australia, but at other times may equally well have been generated by New Zealand experiences. Because it is a revision and thus can be assumed to contain much of the earlier material, I am referring to it as Australasian.

The Australasian book is comparatively independent of the program with the only reference to television in the early part of the book being the second acknowledgement. The first is to his 'test panel of over thirty very kind friends' but this is followed by the final note "I would also like to record my thanks to Nestlé's (Australia) for being first to sponsor my television appearances in Australia" (8). At the end of the various introductory remarks, under the subheading "How to Use the Recipes", he remarks on his barber's talking of having tried to make a dish he saw Kerr demonstrating on television. Subsequent references occur within the discursive introductions to dishes and are variously to 'television', 'TV' and towards the end of the book 'the telly' in inverted commas.

Undoubtedly the most remarkable recipe in terms of speaking about the history of television is that which starts the 'Supper dishes and Omelets' section, Jambalaya aux Chaurices, subtitled 'A TV carry-snack'. The preliminary discussion is headed "TVManship" and concerns eating in front of the television. Kerr is not in favour of this practice for entertaining, which both program and book take as their prime concern. The recipe is justified instead by his considering the situation of a person without a television set wanting to see a program and be invited back to see more. For such a person he suggests that they cook a TV snack and take it to the TV owning house. The recipe is divided into ingredients and method, but these are followed by further sections: 'pack' and 'TV cookery'. The recipe is partially cooked, cooled, and taken together with the final ingredients to the hosts'. The detail is so redolent of Kerr and the times that I will quote directly

"Borrow a small frying pan and put this on the stove, ready to fry the mushrooms. Now go and watch the "telly". Exactly thirty minutes before you want to eat *tear* yourself away and turn up the heat under the large pot full of "sauce", when it boils add the rice, a spoonful at a time, stirring all the time. Reduce the heat to the lowest mark, place a lid on the pot and return to the darkened room (this takes exactly six minutes). Twenty-four (or twenty-five) minutes later (this should coincide with the end of a good programme), you proceed to the kitchen, melt the butter in the small fryingpan and fry the mushrooms quickly with a little lemon juice." [sic] (189).

It continues for another 3 sentences. Recipes were also published more or less at the time of screening in *TV Week*. There, this recipe, called only "A Carry Snack" ends with an addition "It is essential you arrive with wine as well. Take Berrivale Picnic Dry Red and you will be asked again" (28).

The recipe which follows in the book, for Les Oeufs a la Piemontaise, is also described as "an excellent TV dish" with the suggestion that it be served "from a trolley on to smallish sized plates . . . [with] . . . a fork, a paper serviette (to save you getting egg all down your front during *Maverick*) and chunks of buttered french-style bread" (190).

It is this kind of negotiation around the place of television and its programs in the extra-televisual world to which they refer that is so interesting to me. This is the period which John Ellis characterises as the 'age of scarcity' during which television's domestic and social role was being negotiated (40-46). Along with the substantial promotion of the self, the programs and the books is something like squeamishness about unauthorised use of the intellectual property. One of the most interesting of the comments on television precedes a recipe for calamari and is

headed 'Advertising'. Kerr points out how, after he had introduced the then novel food in a television program, a fishmonger put a sign in his window announcing "Squid as advertised on television by Graham Kerr". Kerr phoned the establishment and asked that reference to himself and his program be removed. When later he passed the shop, he found that the original comment had been 'lightly crossed through' and a sign "for bait" added (65). Kerr did not see the first as free advertising, but devoted an entire page to the incident before providing the recipe.

The extent to which Kerr is explicitly concerned with advising on the art of living, encouraging both particular kinds of consumption and particular domestic practices (Bourdieu 366) is most clearly shown in the notes on 'Service' which follow the majority of the recipes hinting at social graces readers may be lacking. While most are gently directive, that on paté indicates firmly that eating it with a knife and fork is "social disgraceful in the extreme" (47). Another such comment, speaking firmly of the time of writing, follows a roast chicken and indicates that after it is carved, the women should be given the breast portions and the men the legs and thighs, following this with the comment "when the sorry day arrives that the leg and thigh is considered suitable for service to ladies, then at least as far as I am concerned - the fair sex is finished" (70-1)

In 1970, the BBC published Graham Kerr's *Entertaining with Kerr*, a spiral bound edition of Kerr recipes with a copyright to the presenter dated 1969. *Entertaining with Kerr 2* followed in 1971. I have not yet seen this, so the comments which follow relate solely to the first volume. The cover identifies him as The Galloping Gourmet, though that was not the title of the series involved. The author's name is not given in full until the frontispiece which repeats the title and the identifier, before a small printed signature says 'Graham Kerr'.

Both title and author are the same as the book first published in Australia and New Zealand by AH & AW Reed in 1963. Working from the revised edition of 1966, it is astonishing to note how very different the books are. The earlier one is hardcover, illustrated with line drawings 208 pages and cost 39/6 or \$3.95. The British one is spiral bound, has five photographs, 112 pages and (the UK going through decimalisation later than Australia), also priced in both currencies - at 10s or 50p. Given that the page difference was so much greater, this is a sign that the earlier Australian book was more discursive, primarily in the stories introducing recipes. The Australian one contained 106 recipes while the British had 91. More notably though, only 15 recipes are printed in both books and four of these have different names. The squid recipe was retained with a different title for the BBC book, but the story of the fishmonger was dropped.

The Australasian book starts with Acknowledgements, a Foreword by André L. Simon and 28 pages of various introductory comments about cooking and dinner parties, including three basic recipes. The recipes are divided into 12 sections. In contrast the British has a two page Introduction, which begins with a sub-heading 'A Viewer Service' reading "This small volume contains copies of recipes shown in the series 'Entertaining with Kerr' on BBC Television. It is published by the BBC as a service to viewers and is not designed as a comprehensive cookery book in the accepted sense. I hope this service will further your enjoyment of the series." (5).

This is followed by a further two page section entitled 'Graham Kerr - an autobiography', and the recipes are then simply divided into five sections.

As if this confusion were insufficient, *The Galloping Gourmet Vol 1 Television Cookbook* (the copy of which I have seen has neither cover nor publication date) reprints the contents of the BBC *Entertaining with Kerr*, again spiral bound, in its entirety apart from the title page, the dedication and page 5 which removes the first paragraph from the BBC page 5 and replaces it with a full page entitled "The Galloping Gourmet Show" written by Paul Talbot, President of Fremantle International, the company which distributed the television series and which is named on the title page as the organisation for which Art-View had published the collection. The page provides a resume of Kerr's career (though the 'autobiography' pages later are retained) and notes that the recipes in the volume come from "the first 65 episodes of the series now called 'The Galloping Gourmet'" (5). This was something like sleight of hand. The television series *Entertaining with Kerr* was produced by PanPac TV (E.P. Harry M. Miller) and it screened on 0/10 channels. *The Galloping Gourmet* as we now know it, was produced by CBC. They did not just have different names, they were produced in different countries by different companies. The Producer of *Entertaining* was Ray Eyles, that of the CBC *Galloping*, Kerr's wife Treena. Talbot refers to her as Kerr's "lovely producer wife", further obscuring the situation. The BBC had capitalised on the greater fame of the later program by making sure that the soubriquet Kerr adopted from its title was attached to the earlier book. Some reference sources, including Harrison, claim that in 1968 when Kerr was still in Australia but his show had moved to Channel 7, its name had changed to *The Galloping Gourmet*, but its producer under both names was there named as Ron Way (260). Kerr's own website names the only the Canadian programs *Galloping Gourmet* while the Australian ones are all listed as *Entertaining with Kerr* (np). Kerr's Australian experience had not been a happy one, his, and more particularly his wife's, relationship with his manager Harry M. Miller, had been tense (Chalmers 26), so it is possible that he has wanted to present a more distinct break than the name change would indicate. Naming the Art-View publication *Galloping Gourmet* however is misleading.

While in no way deliberately misleading, the confusion could be regarded as already entered into. In 1967, before the Canadian program had even been designed, a book entitled *The Galloping Gourmets* was published. Co-written by Kerr and Len Evans after a joint international tasting tour largely sponsored by White Wings and the Australian Wine Board, it has no relationship with the later television show in which the Gourmet was singular. Its chapters are organised in terms of the cities visited each followed by recipes for the dishes encountered. Evans speculates in his introduction about a television spinoff called Gourmets International - a food and travel idea many people have had and put into effect, leading to the category of cooking program Niki Strange calls tour-ed. (301). The descriptive section on Los Angeles includes Kerr trying to pitch a cooking show to an entertainment 'mogul' (22).

Television is obviously very important for all these books, but the Kerr books examined so far serve more to talk of the socio-cultural situation in which both early television and changing food practices were operating, than how the programs

actually looked. Of all books discussed so far, Julia Child's has been the best in that regard. To my surprise and delight though, the National Film and Sound Archive do have a record of *Entertaining with Kerr* and I was able to view episode 33, screened in Queensland on Wednesday 27 April, 1996 at 9.15pm. The structure of the show began in the dining room with a preliminary chat hinting at what was to come, then Kerr passed through to the kitchen where the cooking and cocktail preparation was done, before returning to the dining room. There a guest would be introduced and a chat, only a little of which was about food, would ensue while they ate the prepared food together.

Most usefully, the episode I saw contained a demonstration of precisely that recipe mentioned earlier which led Kerr to complain to the fishmonger. The recipe in the Australian book is called Calamari: Short Thin Squid and occupies three pages in all, with one each for the recipes for the squid and the batter. The BBC book calls it Strip Dip, as Kerr did on television, though only in the program did he remark that it was in honour of Kings Cross. The BBC recipe takes one and a half pages and the batter recipe is integrated. It has no story about the advertising and no suggestion that guests be allowed to taste the food before being told what it was and shown an unprepared squid - a feature of both the television program and the Australian book. A third printed version to compare to the relevant episode is available from *TV Week*. That recipe is more detailed than in the books and the cooking medium, which is groundnut oil in the BBC book, is 'frying oil or beef suet' - as it was in the 1966 book. The program just talks of (unspecified) oil.

Neither book, nor the magazine, includes the cocktail, a Pisco Sour, that took up about five minutes early in the show, and two of which Kerr had drunk by the end of cooking. This is characteristic. While discussion of Kerr at the time and memories of him all talk of his alcoholic consumption, this is absent from the books other than the travel sections of the Wine Board sponsored *The Galloping Gourmets*. The cookbooks include only rather dignified discussions of suitable wines for entertaining, never cocktails, though as seen, the magazine recipes mentioned sponsors' products including wine.

The printed directions on preparing the squid were brief, unlike the show where something close to ten minutes was occupied with a very detailed demonstration of dealing with a squid. It was quite a large specimen and was prepared in real time (instead of ellipses, there were several instances where stages were left incomplete because of the size of the squid). The show also included a request (he emphasised its sincerity) for viewer suggestions of a better way than Kerr's of transferring the battered squid to the deep frying set-up, while the books made no mention of the mess Kerr's use of a fork in transferring created. The sauce was based on a commercial tomato sauce, a fact overlooked in the show, where Kerr spoke only of adding garlic and parsley without noting to what. Given that television was still black and white, it was not immediately clear what the base was.

The entire 30 minute show demonstrated the making of one cocktail and the preparation of the squid dish and its sauce. There was in addition about 20 seconds before a commercial break devoted to listing a number of mainly proprietary ingredients pictured on screen, with the comment that these were for this week's

'pansandwich'. What this was only became clear on reading the *TV Week*, they did not feature in any of the books. It was a regular part of the program and involved mentioning food which could be combined into a fried sandwich to be eaten as a snack with a bowl of Maggi soup. Only in the magazine was the detail given about what these ingredients were intended to become. The presentation of the food and drink components took approximately 20 minutes. It could thus have seemed slow and light in content in comparison to current programs, but Kerr's skill at live chat throughout preparation and slip-ups was very evident. The program remained enjoyable viewing, with the exception of one of the other sequences - a promotional description of a Frigidaire cook top. Frigidaire were principal sponsors of the show and the cook top with removable elements was obviously one of the very newest products. The extent of direct product promotion in the program's content was very different from today's unspoken placement work. The chatty introduction was more fun, dealing largely, and louchely, with Kerr's first encounter with Pisco Sours. The guest for the show's conclusion was a contributing designer to the just revealed new decimal currency and Kerr revealed himself as a highly opinionated host, not fond of the new banknotes' design.

Having seen this, it became easier to assess the printed material. Another of his early publications was *Graham Kerr's Studio Kitchen* - a particularly direct presentation of the recipes from his first Australian series of *Entertaining with Kerr*. A 54 page paperback pamphlet with a glued spine published by Southdown Press, it was named a *TV Week* Special and reprinted the recipes that had appeared in the magazine each week to complement the program. Because of this derivation, the wine recommendations for each dish were retained. Like Julia Child's *The French Chef Cookbook* each recipe was headed by the episode from which it was taken; unlike Child's, almost every episode was represented by a single dish. There were nine photographs taken on set and the guests who featured in them were primarily actors. The ordered presentation of recipes, together with the photographs, makes this the most valuable for reconstructing an idea of the program itself. It is though by far the most ephemeralⁱⁱⁱ.

A characteristic of Kerr's recipes was the frequency with which their names referred either to New Zealand or to Australia. The New Zealand titles seem far more interesting than the Australian ones: recipes could have Maori place names attached, like Porterhouse Steak Whakatane, though this was not inevitable, Masterton Chicken also appeared; there names could appear even more Maori, like Kare Poaka No 1 for which no explanation of the meaning was provided in the printed form; or the link could be more poetic like the conclusion of Christmas dinner, Long White Cloud, a flambéed combination of Christmas pudding, icecream and pureed apricots which Kerr hoped would become the "national pudding of the Southern Hemisphere" (*Studio* 28). Australia was much more mundane with Brisbane Prawn soufflé, Potts Point Fish Pot or Australian Fondue. In the BBC *Entertaining*, recipes with and without national identifiers in their titles often had opening comments linking them to places. Barossa Cream was subtitled "A Graham Kerr creation for South Australia" (97) while Tamati Waka Nene (named, as Kerr indicates in the preliminary note in the early versions, after the Chief who was key to Maori signing of the Treaty of Waitangi) had the explanation "A Graham Kerr creation for New Zealand based upon the Creole dish La Médiatrice" (37) which

could be seen as helpful to readers ignorant of Australasian nomenclature or history. Others revealed more international origins, like Cornprawn “based on an idea from Singapore” (70), or Iced Rum Husks “A Graham Kerr creation for Hawaii, USA” (99). They all fed into the image of Kerr as a man of the world in all senses.

The Complete Galloping Gourmet Cookbook was another matter altogether. Published in 1973, two years after filming on the program of that name had ceased, this is a hard cover, large format, 670 page volume. It has many colour plates, both close-ups of single dishes and sequences of shots illustrating processes. Its relationship with the television program, apart from its title, is slight. Television is mentioned in the more serious than previously autobiography section, ‘What’s a man like you doing in a book like this?’ The rancour about the time spent in Australia is very clear, much in contrast to the account of New Zealand. Towards the end of it, he contrasts his televisual productivity to Julia Child’s - his 600 shows in three years compared to her 39 in one. Apart from that, there are three photographs near the beginning of Kerr on set and with his studio audience and a single phrase in just one of the ten introductory sections about the time demands of producing *The Galloping Gourmet*. There are few chatty comments in the introductions to sections and none to the recipes. It is clear that this is intended as a serious cookbook; he talks of it as a statement of his life to that point, representing twenty-four year’s work.

Some aspects of the earlier works are still to be found, often with few changes. Among the new information provided is the year of composition of the recipes he claims as his own, we learn that Long White Cloud came from 1960 (though in this version, the Christmas pudding comes from a can). Strip Dip is still there, also dated 1960 and Cornprawn from 1968. The proportion of dishes named after Australian and New Zealand places has been massively reduced; there are now more dishes with German names than Maori ones, but the Tamati Waka Nene remains, as does Potts Point Fish Pot. Another significant change is the absence of branded goods. There is no thanking of sponsors, no prominent placement of their products, instead tins used as weights have their labels removed. The only exception is wine. Overwhelmingly the wine pictured is Australian, with no one company dominating, though there is more than one appearance of Lindemans Ben Ean Moselle.

This central example shows that Kerr perceived a clear difference between the cookbooks with a strong link to television and the ‘serious’ cookbooks. The ‘major’ (his term) book retained only sufficient evidence of its televisual ties to draw the passing eye. Books where the television experience was evident one way or another throughout, were passing fancies and their production qualities showed it.

The situation is different for Bernard King. He only published four slim, but hardcover, cookbooks, one for each season in 1977. Every single recipe in both *Bernard King’s Winter* and *Bernard King’s Spring Cookbook* had its title distinguished by having the word ‘Bernard’ added, thus Pan Breasts Bernard avec Lemon, Quiche Mushroom Bernard or Hot Creamy Lima Salade Bernard [sic] even Ham it up Peas Bernard. I have no reason to doubt that the recipes in the other two books were similar. It is strangely for King that the reliance on the cookbooks for television historians is greatest. While the NFSA has quite a few entries for his television work (many of them are photographs), none of them relate to his most

sustained presence - the morning program *King's Kitchen*. This ran for many years in two different versions, from 1974 to 1978 as a segment on *Good Morning Sydney* and from 1979 to 1984 as a self-produced stand alone morning show broadcast nationally. It is his subsequent work on *Celebrity Squares* and the like which is archived. He is though one of the few people to have cooked on television in Australia for whom a biography is available^{iv}. Unfortunately, the pictures in this do not include any from the cooking shows, though there are a couple of related publicity shots.

One can get an idea of what he was like cooking on screen from the introductions and photographs in the books and the memory of those who worked with him or remember watching him. The two books I have looked at point to the rampant ego solidly attested to in his biography, and reveal an archness of delivery which was his stock in trade and is retained for his introductory exhortations. "So, my dear readers, heave out the pans, uncork the wines, back-comb the bouffant and welcome to my Spring Collection" (7). The *Winter Cookbook's* introduction does refer to the filming experience. He talks about the way the smells of the cooking went from the studio throughout the building (this is in Wollongong) and how all manner of staff would arrive hoping to sample the food: "One of the worst mornings was the 'Event of the Pan Glazed Ham Steaks Bernard'. After I'd cooked six slabs of ham for the recipe during the programme, the hungry hordes bashed the door down. I was forced to cook on for an hour like Joe of the Hash House. I wish I had film of the sequence to show people who ask: 'Can you really cook?'" (6). The comment illustrates the dominance of both the persona and the other components of his entertainment career - cooking was not where he appeared most convincing.

The photographs reveal the standard studio food show set - the counter with hot plates, behind which the cook stood with an oven behind him. What they also reveal is the regular placement of branded merchandise very close to the cooktop. Admiral canned goods, Davis gelatine, McCormick's herbs and other products are all placed close to stay in shot. This confirms that the heavy presence of branded ingredients in the cookbook was a feature of the shows too. A chicken recipe specifies a can of Admiral mangoes, another chicken recipe even has the product in the title: Chicken a la Glad a la Bernard (*Winter* 14). Clifford-Smith reveals how very important his sponsors were to supporting his extravagant lifestyle. In 1980 he had 53 of them across his various enterprises (133). The cookbooks also give indications of his by-play with the housewife viewer though the rather contemptuous references to what 'Fred' (the presumed husband) can do, while on other occasions a 'naked Nubian' is apostrophised. King's obituary notes that at the time of his death he was planning a return to television combining the roles he was most known for in a reality show where he would judge dishes cooked by contestants (Juddery 13). The books however come from the heyday of his own television show.

The remaining Australian TV cook from the earlier days whom I want to use, effectively as a bridge to the present, is Peter Russell-Clarke. Clarke presented 900 five minute shows on the ABC from 1984 or 5 to the early 1990s, rather like Ian Parmenter who followed. There is a commercially available compilation of 17 of these, so it is not necessary to try to reconstruct what the programs were like. Russell-Clarke is useful for following a couple of themes that have developed in the

previous investigations. He had trained and worked as a graphic artist and his quick self-portraits pervade his many publications including *Come and Get It* and *Come and Get it Again*, those associated with the program and published by ABC books. Unlike just about every other TV cook, Russell-Clarke has an odd reticence in his publications. There is very much a presentation through a strong familiar persona, but biographical detail is scant and references to television scarcely to be found. Most of his cookbooks are soft-covered or spiral-bound as well as ingredient themed, at times tied to a promotional relationship, as is the case for several from his relationship with the Dairy Marketing Board from which came his trademark phrase "Where's the cheese?" *Peter Russell-Clarke's Honey Cookbook*, produced for the Honey Marketing Board does include a couple of references to television, two to his appearances on television commercials and one, for muesli targeted at children, to *Come and Get It*. Russell-Clarke had a particular appeal to children, and people now in their late 20s and early 30s need little prompting to start singing the show's theme song. His most recent publication, *Peter Russell-Clarke's Encyclopaedia of Food*, is a serious hardback one and has no reference to his televisual past at all.

The hesitations about the link with television are bizarrely evident in a small pamphlet published as late as 1989 by the CSIRO. Entitled *The Good Food Show with Gabriel Gaté Cookbook*, it mentions "an 8 part television series produced by the CSIRO" on the title page. The Preface by Nick Alexander, the Executive Producer of the program, talks about the provision both of recipes and the inclusion of "some of the linking narration and many of the impromptu 'asides' delivered by Gabriel during the filming" (5). It concludes "We hope that it serves as a pleasant and useful aide-memoire" (5). At no stage however does it mention on which channel the program was screened.

By way of a quick comparison, two recent Australian cookbooks related to television series indicate current practices. Jacques Reymond's *Secret Recipes* has the cover line 'Recipes from the acclaimed ABC television series' in the second largest font used on the cover. It mentions the series in the Acknowledgements and briefly in the Introduction, but hardly at all after that, even though the chapters follow the episodes quite strictly. Given that the series involved Reymond visiting and cooking with Australian migrant home cooks, re-organising the book around the standard soups, entrées and so on would have been too great a disjunction. Structurally then the relationship between series and book is close, with the stories introducing each country and the Australian representative of it, describing what the matching episode showed, but with only one exception there was no mention of the meeting being filmed. This is very much in accord with contemporary procedure.

In contrast, Kylie Kwong's *Heart and Soul* talks much more about the televisual process and rearranges the episodes into chapters to some extent. Again the cover announces the relationship: "as seen on ABC television". Presumably for prior contractual reasons (this is Kwong's second book) it is jointly published by Penguin and ABC Books. The Introduction talks of an approach from the ABC and concludes by mentioning how the chapters 'loosely reflect' the television episodes. The first five of the eight chapter introductions talk of aspects of the series' production, like how the director planned episodes or how the set was designed. The recipes themselves are preceded in each instance by anecdotes also used on the program. This last

feature is more typical of television cookbooks than the diary-like chapter introductions.

Nicola Humble argues that the major shift in (British) cookbooks occasioned by the dominance of television cooks became evident only in the 1980s, when presenters became aware of themselves as commodities (240-1). Her comment about this being revealed by Delia Smith's willingness to talk about herself in the third person (241), obviously comes from someone with no familiarity with Bernard King. I think the change happened earlier and was by no means abrupt. There is a major distinction almost from the first between the hard cover book and the less lasting formats (Harben's paperbacks look an anomaly in this, but the Penguin series was the place to be published at the time). The developments in book (and magazine) technology which enabled book stylists to become so influential also needs to be taken into account. *Heart and Soul* is very much a product of such technology and design processes, but the uncharacteristic prominence of the discussion of its television counterpart is restricted almost entirely to its words. The photographs which prove so useful to television historians in the older publications serve no purpose when everyone can buy, almost simultaneously, the sell-through video or DVD and the book. In these situations providing new visuals, rather than ones aimed directly at recalling the experience of viewing, is required.

Another change in the 1980s that Humble argues for is the arrival, in the figure of Keith Floyd, of the extravagant personality cook (240). Yet she had herself earlier described Kerr as 'flamboyant' (204) and Harben and Cradock as turning "food preparation into a form of theatre" (150). It is clear that the excessive personality was present virtually from the beginning of television cooking. Bateman implies the same theatricality for Harben and a further indication of his personality can be found in the Introduction to *The Grammar of Cookery*, which begins: "What is cooking? A well known cook* has described it as ' the application of heat (or cold) to food in order to change its state .. .' (1965. 11). The asterisk after the 'well know cook' leads to a simple footnote "Me". The style is already evident, the instance could equally come from Kerr or those who followed, not just Keith Floyd, but Russell-Clarke or Jamie Oliver. Bernard King would have waived the finesse of the footnote. Most of the celebrity cooks of the early days were men and 'flamboyance', a much used term, could operate as code for homosexuality, but it need not. Furthermore both Julia Child and Fanny Cradock, long before the Two Fat Ladies, demonstrated that female flamboyance and heterosexual campness were very possible.

Conclusion

The cookbooks do supplement a thin audiovisual archival record very valuably, both through photographs and through the commentary giving the flavour of the televisual encounter, which almost from the beginning was part of the prose. The supplement is only partial though. The example of *Entertaining with Kerr* reveals how much more there was to the program than the printed materials can provide. The sexual allure of the handsome man cooking, his remarkable skill at live commentary, the demeanour that varied from the cavalier to the minatory, are all lost without access to the program itself. Despite the fact that the discursive sections of the Australasian versions of *Entertaining with Kerr* are highly personalised and idiosyncratic, they cannot deliver the full flavour of the televisual encounter. It is probably this that leads

critics to see novelty in Nigella's and Jamie's sexually charged food shows. But the combination of printed sources and a sample of the programs can deliver a very rich impression of that aspect of food culture centred on television. Peter Russell-Clarke's reticence shows how, even when there are tapes, a more meagre impression is left.

The shows, much more than the printed materials, emphasise a different relationship with sponsors and products. The rules have changed and sections like Kerr's Frigidaire demonstration would now only be allowed in advertorials. In one of Russell-Clarke's programmes (broadcast on the ABC!) the entire range of Masterfoods herbs and spices is placed right next to the stove on a tiered rack, and throughout the compilation his hands never obscure any product's label. Bernard Kings' apart, the cookbooks do not show this as strongly (and Kerr's hardly at all), but the photographs usually show more blatant instances of what would now be termed placement than current programs engage in.

One thing that neither the printed recipes nor the archival copy of the program could provide came from my own memory. This was an instability in the pronunciation of Graham Kerr's name which enabled a pun to be made of the title: Entertaining with Care. His English accent made this acceptable - English names often being pronounced differently from how they are spelled. *TV Week* assuaged worries about the reliability of my memory by providing supporting evidence in one of its features about a Queensland reporter dining out with Kerr under the title "I dined with KERR (care)" (11). The same pun is to be found in his later US produced program *Take Kerr* which in 1976 and 1977 screened in the pre-news slot on the ABC, later to become the domain of Peter Russell-Clarke and Ian Parmenter.

The study revealed the extent of the uneven development of the relationship between television programs and their cookbooks. It took over two decades for the need to explain why a cookbook existed, to disappear. Now it seems obvious that a book will accompany a series, to do otherwise would be to pass up a commercial opportunity. In the earlier days of television, it seemed necessary to say that books appeared as a service to viewers unable to receive a television signal (Harben 1951), as a component of an adult education project (Harben 1960), for devotees who missed shows or took bad notes (Child), or as a generalised 'service to viewers' (Kerr 1970). The Gabriel Gaté/CSIRO aide-memoire is surely the last instance of this. Admittedly, programs moved more slowly, yet while the rhetoric assumed viewers were taking notes as they viewed, the frequency with which recipes were printed in TV guides, indicates that this was not entirely believed. These recipes also served as publicity for the programs and further indications that television was, as I have said elsewhere (Bonner 127), a cornucopia of gifts for viewers, from the advice itself to the opportunity to win a meal cooked in your own home by your favourite television cook^v - - - "There's a Man in the Kitchen" *TV Week* Queensland edition. 14 May 1966: 29.

ⁱ A title that shows a cultural intermediary engaged in the whole range of these

activities is one by the key presenter for this study, Graham Kerr: *The love feast: how good, natural, wholesome food can create a warm and lasting Christian family* (New York : Simon and Schuster, 1978.).

ⁱⁱ Medhurst mentions both Harben and Fanny Cradock, but rates them below the two most popular personalities, Harding and Richard Dimbleby.

ⁱⁱⁱ The National Library copy which I accessed had been bought secondhand.

^{iv} Stefano de Pieri is another, as one of the two subjects of Judith Armstrong's *The Cook and the Maestro: Two Brothers, Two Countries, Two Passions* (Melbourne: Lothian Books, 2001).

^v The prize in a contest for Mothers' Day 1966 was Kerr cooking for a family for a day, as well as a range of proprietary goods.

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