



To Master the Art

by **WILLIAM BROWN** and **DOUG FREW**
directed by **WILLIAM BROWN**

STUDY GUIDE

prepared by
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About the Playwrights

William Brown returns to TimeLine Theatre, where he previously directed the Midwest premiere of *Not About Nightingales* (Non-Equity Jeff Awards—Production and Direction) and the Chicago premieres of *Halcyon Days* and *Paragon Springs*. Recent credits include the world premiere of Brett Neveu’s *Old Glory* at Writers’ Theatre, where he has directed many other productions, including *As You Like It*, *Another Part of the Forest* and *Our Town*. At Northlight Theatre, he directed his own adaptation with original music of *She Stoops to Conquer* (After Dark Award; also a partnership with Doug Frew). He has directed numerous productions at American Players Theatre in Spring Green, Wis., and is the Associate Artistic Director of Montana Shakespeare in the Parks. He directs *A Christmas Carol* at the Goodman Theatre. He received an Equity Jeff Award for Actor in a Principal Role for his portrayal of Henry Kissinger in *Nixon’s Nixon* at Writers’ Theatre and the *Chicago Tribune* named him Chicagoan of the Year for Theatre.

Doug Frew is a graduate of Northwestern University and has been a freelance writer in Chicago for many years. With his late partner, Patti McKenny, he wrote the musicals *Becoming George* (composer Linda Eisenstein), which had its world premiere at Metro Stage in Alexandria, Va., in 2006; *90 North* (composer Daniel Sticco), winner of ASCAP’s Outstanding New Musical Award and the inaugural production of ASCAP’s “In the Works” new musicals program at the Kennedy Center in 2000 (artistic director Stephen Schwartz); the lyrics for *She Stoops to Conquer* (adapted by William Brown, composer Andrew Hansen) at Northlight Theatre and Montana Shakespeare in the Parks; the play *Lady Lovelace’s Objection*; and the revue *Get Funny or You’re Fired* at the Royal George Theatre. As a writer and creative director in corporate communications he has written and directed songs, sketches, videos, speeches and entire musical comedies in praise of everything from tractors and hamburgers to all manner of pharmaceutical products. For several seasons, he was a regular contributor to Garrison Keillor’s radio program “A Prairie Home Companion.”

The Interview: William Brown

Early during rehearsals for *To Master the Art*, TimeLine Artistic Director PJ Powers (PJP) interviewed director and co-playwright William Brown (WB), who previously directed *Not About Nightingales* (2000), *Halcyon Days* (2002) and *Paragon Springs* (2004) at TimeLine.

(PJP) We’re thrilled to welcome you back! You started 10 years ago with Tennessee Williams’ *Not About Nightingales*. That show is probably considered the first big hit show for TimeLine; it put us on the map. It was also a time when you were making the transition from acting to directing, something that has been your primary focus for the last decade. Can you talk about the experience of *Not About Nightingales*?

(WB) It was thrilling. It was early in my directing career, and here was this unknown Tennessee Williams play. I come from a Southern background, so I'm a tad possessive when it comes to Mr. Williams. It is such a raw play, and we had a very brave cast. It was also the first time I worked with composer Andrew Hansen. Now I can't imagine doing a play without Andy.

(PJP) Since you worked with us last your directing career has exploded. You're working all over the country. And while the idea for *To Master the Art* was one that we brought to you—we'll talk more about that in a minute—what is it about TimeLine's work and mission that brings you back?

(WB) Well, I love history. If I couldn't work in the theater, I would be a history teacher. So TimeLine is a natural fit. I just used the word "brave," didn't I? It's such a brave company. With a brave audience. When we were deciding on the title for our play, I joked to you that it didn't really matter what we called it. This audience will be fighting for tickets to *In Darfur*, for God's sake. It's an audience that is unafraid of demanding plays. I also should mention I taught several of the founding members when they were students at The Theatre School at DePaul University, including you. I guess I'm smitten.

(PJP) You and I first started talking about a Julia and Paul Child play in 2006, after the idea was hatched by my colleague Juliet Hart. Our initial proposal was for TimeLine to commission a one-person show with you playing Paul and Julia and any other characters in their life. Do you recall what your first response was to that idea, other than "no"?

(WB) I think I said, "And we'd call it what? 'I Am My Own Chef'?"

(PJP) Happily, we agreed on another way to approach the story and brought in your co-playwright Doug Frew. Talk about your relationship with Doug and what it has been like collaborating on this script.

(WB) Doug Frew has been one of my best friends for nearly 20 years. (I actually saw him perform decades before in a little cabaret in the West Village, but that's a much longer story.) We do share a great love of cooking and entertaining our friends. Julia was a great inspiration to each of us as we were growing up in small town America. Doug has been a highly regarded professional writer since he graduated from Northwestern University; I am most certainly a novice.

After doing a great deal of research, we settled in one weekend at his house in the country, put on Julia's French Onion Soup, and, as the smells wafted through the house, began writing the first scene. Eventually, each of us started developing certain strands of the story on our own and then wove them together. The first day I sat down, by myself, to work on a scene I was terrified. But I'll never forget how deeply satisfying

it became as the story came to life. Now I don't know who wrote what. I know it has been a great joy to work with Doug.

(PJP) You and Doug knew plenty about Julia and Paul before you even started on this play, but then you dug even deeper. What other research did you do?

(WB) I'd have to say that, unknowingly, we've been researching this play for years. If you cook from her books, you know her. She's so chatty, so personal, so determined, so herself. And we regularly watched her many TV shows, beginning with *The French Chef*. By the time we started reading about her, we already knew quite a lot.

Besides all the books and magazine articles, we talked to a lot of people who knew the Childs. We went to the Schlesinger Library at Radcliffe in Cambridge, Mass. All of her letters and papers, as well as Paul's, are there. To sit with the actual letters was an unforgettable experience. Our play covers the Paris years, and most of their friends and family were in the States. So these letters act as a virtual diary of their time abroad. Indeed, many of her greatest friendships began as letters and continued that way for years. It's fascinating to see the relationships grow, with such intimacy, among people who haven't really met.

(PJP) Did you discover things that surprised you?

(WB) I think the biggest discovery was how deeply the political situation in the States affected their daily lives. But, of course, Paul worked for the U.S. government. He worked for the State Department, which took quite a hit as the Cold War heated up. Julia would write a letter that would pair a recipe for béarnaise sauce with a discussion of [Sen. Joseph] McCarthy. It is a constant theme in most of the letters. It's easy to forget how fearful the '50s were for anyone connected to government. As Americans living abroad, Paul and Julia are a unique window into that period. Paul went to Paris after World War II as a kind of adjunct to the Marshall Plan. He was proud of who we are as a people and wanted the Europeans to know us better. That was his job. As communism spread across Europe and Asia, his job became more difficult. The other discovery was how much this is a story of women, on both continents, rolling up their sleeves and getting things done.

(PJP) The play focuses on Julia and Paul's time in France starting in 1948. Why did you choose to focus on this part of their lives?

(WB) I think what's most inspiring about Julia Child is that she was 40 before she could even cook. She was 50 before her first cookbook was published. Those years in Paris changed her in a way she never imagined. She became "Julia Child." I guess a lot of us want to believe that no matter how old we are there's still another act, still another mountain to climb, still another adventure ahead.

(PJP) A challenge we often face at TimeLine is finding an actor who can take on a legendary historical figure, bringing his or her essence to the stage without merely doing an impersonation. Most recently, we had Terry Hamilton tackle Richard Nixon. Now that is followed by Karen Janes Woditsch as Julia Child. Why did you want Karen to play Julia?

(WB) Karen is to Julia what Vivien Leigh was to Scarlett O'Hara. A perfect match. When she first read the script, we knew she was the right person at the right time for the role. She is an amazing actor who has been a colleague and friend for many years. She brings so much of herself, her own self-knowledge, to the role. She is at that wonderful moment in her work when she is so free, so truthful, so inventive. She has Julia's curiosity and enthusiasm. She channels Julia's great joy as well as her fears.

(PJP) And Craig Spidle plays Paul Child, a man who certainly is not as publicly well-known as Julia. What does Craig bring to this role?

(WB) Craig is terrific. He has this quiet, mature masculinity that still leaves room for Paul's vulnerability. Julia was the great love of Paul's life. They completed each other. But it wasn't always easy to live with her steely determination. Finding Paul's voice was a real challenge for us as writers. Even to people who knew them, Julia was the star, the extrovert. But Paul supported her in a deep and generous way that wasn't the norm for husbands and wives at the time. And she always gave him credit. Craig captures the complexity of that.

(PJP) What's next for you?

(WB) I'm directing *A Christmas Carol* at the Goodman Theatre. Then a new play by Brett Neveu called *Do the Hustle* and George Bernard Shaw's *Heartbreak House*, both at Writers' Theatre. After that, William Brinsley Sheridan's *The Critic* at American Players Theatre in Wisconsin, one of the funniest plays I've ever read.

The People: Julia and Paul Child

Julia Child

Before finding her passion for cooking, before writing *Mastering the Art of French Cooking* and before a career on public television introducing Americans to French cuisine, Julia Child already had led a fascinating life.

Julia McWilliams was born Aug. 15, 1912, in Pasadena, Calif. Part of a wealthy family, she had an idyllic childhood and was known for her humor, good nature and pranks. Her reserved father, Big John McWilliams, had high expectations for his first-born



daughter. Her mother Carolyn, known as Caro, was charming and permissive. Julia attended Katherine Branson School and her mother's alma mater, Smith College. She was well-liked, extroverted and socially active, often at the expense of her school work. At the time she attended Smith, most girls were enrolling to find husbands at the neighboring Ivy League schools; only about 20 percent of Smith students graduated. Julia graduated in 1934, and, unlike many of her classmates, she had not found a husband.

She returned home for a time, then lived in New York City with classmates and wrote advertising copy for W. & J. Sloane home furnishings. She thought she might be a novelist. She returned to California to nurse her mother, who was dying of complications related to chronic high blood pressure. After her mother's death, Julia continued struggling to find a purpose for her life. She kept house for her father, entertained and volunteered with various charities.

With the outbreak of World War II, she applied to be in the Women Accepted for Volunteer Emergency Service (WAVES) but was rejected because of her height—she was 6 feet 2 inches tall. In 1942, she found work with the Office of Strategic Services (OSS), the predecessor of the Central Intelligence Agency (CIA) and jumped at the chance to work abroad. She was stationed first in Ceylon, then in China; the workload was incredible. Living conditions often could be challenging; outbreaks of disease often occurred and working plumbing was erratic. Later in life, Julia would describe her job at the OSS as a file clerk when, in fact, she was the organizational center, supervising a staff and receiving and organizing classified documents and reports. During her work with the OSS she encountered many different Americans and foreigners and became more open-minded and politically liberal than her father. She enjoyed eating the local cooking, even if it meant risking dysentery and other illnesses.

She met Paul Child in Ceylon, but would not get to know him until they were stationed together in China. He was 10 years older, self-educated, an artist and world-traveler. At first they were just good friends, but close to the end of their time in China a romance blossomed that continued through letters when they were back in the United States. They agreed to meet each other's families, then drive across the country. Shortly after arriving at his brother's house, they announced their engagement. They were married in a civil ceremony Sept. 1, 1946. The couple lived near Washington, D.C., while Paul worked for the government. In 1948, he was posted to Paris as Exhibits Officer for the United States Information Service (USIS). It was in Paris Julia would find her true calling.

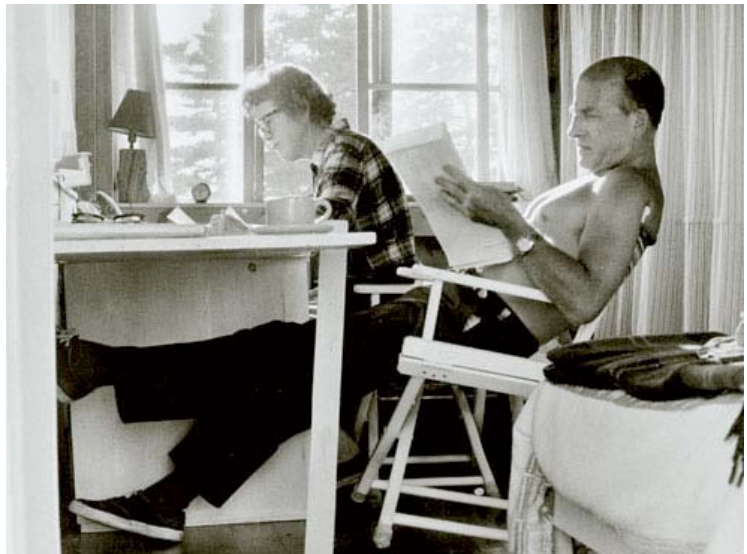
“Julie is a splendid companion, uncomplaining and flexible —really tough-fibered, a quality which I first saw in her in Ceylon and later in China. She has great charm and ease with all levels of people without any way of talking down to anybody. ... Quite a dame.”

—Paul Child, describing Julia in a letter to his twin brother, Charlie

Paul Child

Born in 1902, Paul Child and his twin brother, Charlie, were six months old when their father, Charles T. Child, died. Their mother, Bertha May Cushing, was artistic and impractical; she supported the family by singing in Boston and Paris. After her death in 1937, his only real family would be Charlie and his wife, Freddie, and their children. As a child, Paul lost the sight in one eye when Charlie accidentally poked it with a needle. Paul was the more adventurous of the twins and as a child broke ribs, three fingers, a wrist and his collarbone.

Paul joined the Canadian Army at age 16; he worked on schooners and tankers. He also studied art, photography, stained glass and semantics, and had a black belt in jujitsu. He had a 17-year relationship with Edith Kennedy, who was 10 years older. She died of cancer months before Paul joined the OSS. Though they never married, for much of his time in Asia he was still mourning her. Paul was assigned to the map division because of his skills as an artist. He soon began to notice the easy companionship he had with Julia McWilliams. He enjoyed her ease, lack of fussiness, love of food and laughter. He commented on her great legs in a letter to his brother—she was four inches taller than he. Julia soon was smitten, but it took Paul, who was interested in several female OSS employees, longer to recognize his feelings. Later, he would berate himself for how blind he had been to her attributes.



Their marriage would be one of equals. They were devoted to each other, and he was incredibly supportive of all aspects of her career, as she was of his photography and struggles in the information services where his job was to create art exhibits that would help represent America to Europe.

The Childs in Paris and Beyond

Once settled in Paris, Julia set herself to learning French and, knowing Paul's love of good food, she also was learning to cook. She enrolled at Le Cordon Bleu. She then joined the Cercle des Gourmettes, where she met Louise Bertholle and Simone Beck, who would become her partners in a cooking-school venture called L'École des Trois Gourmandes (roughly translated as "the school of the three hearty eaters") and on the cookbook that would become *Mastering the Art of French Cooking*.

Paul and Julia discovered they were not able to have children. They had a series of beloved cats, focused on their work and enjoyed close relationships with nieces and nephews. As Julia worked on the cookbook for nearly 10 years, she traveled with Paul to postings in Marseille, Bonn and Oslo before they returned to the United States, settling in Cambridge, Mass.

In April 1955, Paul was recalled to the United States. Julia thought his efforts had been recognized; instead he was questioned by agents from the USIS' office of security to determine if he was a communist or a homosexual. Their interrogation included asking him to drop his pants, which Paul refused to do. They also asked about Jane Foster Zlatovski, a friend suspected of being a communist spy. He finally had been caught up in the paranoia of the McCarthy era. Paul was outraged and demanded written clearance, going to the head of the USIS. He received his clearance, but though he continued to work for the USIS for some time, the experience would mar his and Julia's experience with government service.

As Julia worked to promote *Mastering the Art of French Cooking*, she was invited to a book-review segment on WGBH, Boston's public television station. She brought cooking equipment and demonstrated how to make an omelet. The episode was a success, and WGBH decided to produce a cooking show starring Julia, the now-legendary *The French Chef*. The series, which became the longest-running series in public television history, would be followed by numerous others starring Julia, who disarmed audiences with her natural conversational style and approachable manner in the kitchen.

Paul settled into retirement, painting and photographing Julia's efforts in the kitchen, but he was always available and supportive of her work. On a book tour, he once improvised a kitchen set and washed pans while she and Simone Beck demonstrated recipes.

Julia was supportive of other chefs, involving them in her cooking programs. She also remained loyal to public television as the venue for her programs and never agreed to do product placements or endorsements. She was much honored and received a Peabody Award and an Emmy Award for her work on television. In 2000, the French government awarded her with a Chevalier de la Légion d'Honneur, its highest decoration, for her contributions to haute cuisine. In 2001, Julia gave her Cambridge kitchen to the Smithsonian Institution's National Museum of American History in Washington, D.C.

Paul died May 12, 1994, after a long hospitalization. Julia died Aug. 13, 2004.

Paul and Julia Child: A Timeline

1902

Paul Child is born.

August 15, 1912

Julia Carolyn McWilliams is born in Pasadena, Calif.

1930-1934

Julia attends Smith College.

October 1935

Julia works for W. & J. Sloane home furnishing store in New York City, where she shows a flare for writing advertising copy.

1937

Paul's mother, Bertha May Cushing Child, dies.

May 1937

Julia returns to Pasadena to care for her ailing mother, Caro.

July 21, 1937

Caro McWilliams dies from complications related to chronic high blood pressure.

August 1942

Julia takes a job as typist in the Research Unit of the Office of War Information at the Department of State after her application to the WAVES is turned down. At 6 feet 2 inches, she is too tall.

December 1942

Julia becomes a junior research assistant in the Office of Strategic Services.

September 1, 1946

Paul and Julia are married in a civil ceremony in Stockton, N.J.

November 3, 1948

Paul and Julia eat a memorable lunch at La Couronne (The Crown) in Rouen, France.

1953

Paul is appointed Cultural Affairs Officer in Marseilles, and they leave Paris.

October 24, 1954

Paul is transferred to Germany. They will live in Plittersdorf, a suburb of Bonn, on the Rhine until 1956.

April 1955

Paul is recalled to Washington, D.C., where he is investigated by the USIS' office of security. He is asked if he is a communist and a homosexual. He also is asked questions about Jane Foster Zlatovski, a friend suspected of being a communist spy. Paul demands

to be cleared, and he is. Paul and Julia are outraged at the investigation, and the experience sours Paul's remaining time working for the government.

1956

Paul and Julia return to the United States, where they buy a home and furnish the kitchen with a professional cooking range.

February 14, 1957

Julia is interviewed by the FBI about Jane Foster Zlatovski.

November 6, 1959

Julia receives a letter from Houghton Mifflin that the cookbook, while an achievement, is not publishable.

1961

Mastering the Art of French Cooking is published by *Alfred A. Knopf*.

1963

The French Chef begins airing in black and white; it will be filmed in color starting in 1970. The show will be produced until 1973.

1978

Julia Child & Company airs.

1979

Julia Child & More Company airs.

1983

Dinner at Julia's airs.

August 1989

Paul Child has an exhibit of 60 of his photographs and eight of his paintings in Santa Barbara, Calif.

1993

Cooking with Master Chefs airs.

1994

In Julia's Kitchen with Master Chefs airs.

1996

Baking with Julia airs.

May 12, 1994

Paul Child dies.

August 13, 2004

Julia Child dies.

Other Players

Gertrude Allison

Gertrude Allison was one of the first students of l'Ecole des Trois Gourmandes. She was an American and 40 years old when she took the school's first class Jan. 23, 1952, in Julia's kitchen on the Rue de l'Université. Classes would begin at 10 a.m. and end at 1 p.m., with lunch. Allison had been in the cafeteria business for three years and studied home economics at Columbia University. She ran Allison's Little Tea House, an inn in Arlington, Va., that catered to officers and their families.

Simone Beck

Simone Beck, known as Simca after the tiny car she drove, was one of three friends who would start L'Ecole des Trois Gourmandes; the others were Julia Child and Louise Bertholle. Simca and Louise would ask Julia to contribute an American sensibility to the French cookbook for American audiences they were hoping to publish. An exacting person, she and Julia had fierce disagreements while creating a cookbook that eventually became *Mastering the Art of French Cooking*. Julia described their relationship as being like sisters, and, ultimately, the vast work of the cookbook was a collaboration.

Louise Bertholle

Louise Bertholle was the other Frenchwoman Julia met through mutual friends while in France. Along with Simone Beck, she was working on a cookbook with which Julia would ultimately become an author. Together the three formed L'Ecole des Trois Gourmandes, which was designed to offer French and American women an opportunity to learn how to cook French cuisine in an un intimidating environment (at first, they used Julia's kitchen). Louise was ultimately less involved than Simone and Julia in the school and the cookbook, but her numerous social contacts were useful in recruiting students to their cooking school.



Elizabeth Brassart

Elizabeth Brassart was the owner of Le Cordon Bleu cooking school; she had taken over from the founder, Marthe Distel, who had run the school for 50 years. Brassart saved Le Cordon Bleu, which had closed during the war, single handedly returning it to a place of pre-eminence among culinary schools. Julia Child had a difficult relationship with Brassart, whom she described as "short, thin and rather disagreeable." Brassart insisted Julia take the "housewife course," but when Julia balked she was allowed to take the course for "professional restaurateurs," which was filled U.S. soldiers studying on the GI Bill of Rights. Brassart regularly suggested that Americans could not cook. She tried to block Julia's diploma until Chef Max Bugnard intervened.



Chef Max Bugnard

Max Bugnard was in his 70s when Julia was his student at Le Cordon Bleu. In London, he worked under Auguste Escoffier, the famous chef who was instrumental in making French cuisine famous and creating the ordered system of a professional kitchen; he also owned a restaurant in Brussels. Julia was a favorite pupil, in part because she showed more dedication than the GIs at the school, and, in part, because of her deep love of the French culinary tradition. The two became close. Max taught her how to flip an omelet

and cook game and showed her around Les Halles, the famous French market. He intervened on her behalf when Elizabeth Brassart, the owner of Le Cordon Bleu, tried to keep Julia from getting her diploma. He would later teach at L'École des Trois Gourmandes. Julia said, "he looked a bit like a walrus" because of his thick moustache and round glasses. He was instrumental in teaching Julia the principle of "theme and variation" in her cooking, which would be incredibly valuable throughout her career, particularly when she was meticulously working on the recipes for *Mastering the Art of French Cooking*.

Avis DeVoto

Julia Child struck up a friendship with Avis DeVoto after reading a column by her husband, Bernard, in *Harper's*, in which he complained about the quality of American knives. Julia wrote a long letter of agreement and sent him two knives from France. Avis answered the letter—a devoted cook, she was the actual knife user and had suggested the article to her husband. The two began a lengthy friendship by correspondence. After Julia sent her the cookbook's chapter on sauces, Avis asked to show the manuscript to her husband's publisher, Houghton Mifflin, after the planned publisher, Sumner Putnam, continued to ignore the chapter drafts. When Houghton Mifflin balked at publishing a long French cookbook, Avis took it upon herself to send the manuscript to Knopf.

The Dorin Family

The Dorin family owned La Couronne (The Crown) in Rouen, and Dorin cousins owned a restaurant in Paris called La Truite (The Trout). After Julia's memorable first meal at La Couronne, the maître d' gave them a note of introduction for La Truite, where Julia and Paul would eat. Julia subsequently befriended the Dorin family.

Judith Bailey Jones

Judith Jones was an editor at *Alfred A. Knopf* and one of the strongest advocates for *Mastering the Art of French Cooking*. Judith had been working as an editor when she took a trip to Paris in May 1948 and ended up staying. She met and married Evan Jones, an editor at *Weekend*. They were living on the Left Bank, quite close to Julia and Paul's apartment, but the couples would not meet until years later.



Judith found work as an editorial assistant for Doubleday and saw the manuscript of a diary of a young girl that her boss was planning to reject. After reading the manuscript, she was entranced by the book and urged her editor to reconsider. He did, and the book was published in the U.S. as *Ann Frank: The Diary of a Young Girl*. After the Joneses moved back to the States, settling in New York City, Judith went to work as an editor for Knopf. In 1959, she would see the manuscript for what ultimately would become *Mastering the Art of French Cooking*. Judith realized the importance and revolutionary nature of the book and, in spite of her superiors' misgivings, helped bring the book to publication.

“Big John” McWilliams

Born in Odell, Ill., Oct. 26, 1880, Julia's father was wealthy and politically conservative. He was the son of a pioneer who had traveled west and panned for gold before buying farms and mines. John would court Julia's mother, Caro Weston, for eight years before she agreed to marry him. They settled in Pasadena near his father; they would live close to him for the rest of his life. By this time Pasadena was an enclave of wealthy families. Big John, as he was called, would never become very friendly with Paul Child, who he found too liberal and too artistic. His letters to Julia discussing politics were often a source of pain and consternation to her. He was one of businessmen who contributed to President Richard Nixon's secret slush fund. During the end of the McCarthy era, he believed Sen. Joseph McCarthy was “the victim of an international Jewish plot in which McCarthy's associates Roy Cohn and David Schine were the real villains. His second marriage, to widow Philadelphia “Phila” Miller O'Melveney, did nothing to soften him. He could be very generous, however, and gave Julia and Paul cars and occasionally sent money, which it grieved Paul to take. He never said much about Julia's success with the cookbook or on television. He still resented what he saw as her rejection of his way of life. He died May 20, 1960, of lymphatic leukemia.

Jane Foster Zlatovski and George Zlatovski

Jane Foster worked in the OSS with Paul and Julia. She had joined the Communist Party in her youth, but left it fairly quickly. She was an artist and married George Zlatovski. In Paris, she renewed her friendship with Paul and Julia. When she returned to the United States to see her hospitalized mother, her passport was seized,

forcing her to stay in the United States. She was followed by various government agents who, during the height of the “Red Scare,” thought she was a communist spy. After a legal battle plus being hospitalized because of nervous stress, she was granted a temporary passport. She left the United States and returned to her husband in Paris; she would never return to the States. After she was back in Paris, Jane and George were indicted by the U.S. government on five counts of spying. Because France had no extradition agreement with the United States, they remained in France until the charges were dropped. Paul and Julia were loyal to Jane and wrote her a letter of encouragement while she was being detained in the United States. Privately, Paul had doubts about whether George was involved in any covert activity. Paul later would be questioned about Jane when he was investigated by the USIS, and Julia would be interviewed about her by the FBI.

American GIs in Paris

The economic conditions in France after World War II made the country an appealing place for many former soldiers to stay. Under the terms of the GI Bill of Rights, a former member of the military could receive funds to attend schools. Many GIs stayed and half-heartedly attended school while traveling around Europe. In his book *Paris in the Fifties*, Stanley Karnow describes how he received \$75 a month, provided he enrolled in a class. When he took his first job in Paris, he would earn less than he did as a student. France was still economically depressed after the war, and there were shortages of eggs, milk, butter and cheese, which still were rationed. However, enterprising Parisians shopped on the black market or received baskets of produce from family in the country. In spite of shortages, the exchange rate was in favor of GIs who could live, eat and travel economically.

The Organizations

Le Cordon Bleu

The Cordon Bleu was founded in Paris in 1895 by Marthe Distel, a journalist who had first published the magazine *La Cuisinière Cordon Bleu*. The first cooking demonstration happened Jan. 16, 1896, on an electric stove. The school grew and attracted the best French chefs as teachers and garnered an international reputation. In 1945, the school, which had closed during World War II, was reopened by Elizabeth Brassart, who owned and managed it until 1984, when it was purchased by André Cointreau, the present owner. It traces its name to the blue ribbons that held the cross of the Holy Spirit, the symbol of L'Ordre du Saint-Esprit, which was created by King Henri III in the 16th Century and known for its lavish feasts and ceremonies.

The Office of Strategic Services

The Office of Strategic Services (OSS), the predecessor of the Central Intelligence Agency (CIA), was established June 13, 1942, to organize and run U.S. intelligence and espionage during World War II. The director, William Donovan, was a Republican

lawyer who answered only to President Franklin D. Roosevelt. He populated the OSS with Ivy-League graduates; he reasoned that those from blueblood families had money and would not be susceptible to bribes. Political party was irrelevant for employment by the OSS; in fact, some known communists were recruited. In his recruits, Donovan valued intelligence, imagination, a love of adventure and a desire to help their country. The atmosphere was intellectual and free-wheeling, and seemingly crazy ideas were allowed to develop. One famous member was filmmaker John Ford. The group was fiercely resented by the military establishment. Because of the organization's secretiveness and the free-thinking reputation many members of the OSS later would be suspected of having communist sympathies. The resentment of military officials would lead to some members being investigated or sent to remote diplomatic posts. Some historians have argued that American missteps in Asia were because the most knowledgeable operatives were sent to locations unrelated to their countries of expertise. Geography and political circumstances made it difficult for OSS operatives in Asia. However, they were involved in training guerilla groups and gathering intelligence that would serve the U.S. government and help shape foreign policy in the region for years to come.

The Locations

Rouen

Rouen is a French city northwest of Paris and due east of the port city of Le Havre, in the Normandy region. Joan of Arc was burned at the stake in Rouen.

La Couronne

Literally "The Crown" in English, La Couronne is located in Rouen. It is one of the oldest restaurant/inns in France; it dates to 1345 and remains open today.

81 Rue de l'Université, Paris

Paul and Julia Child's apartment in Paris was at this address on the Left Bank. They called it "Roo de Loo."



Les Halles

Les Halles was the central market area of Paris from the Middle Ages until the 1970s, when it was demolished to make way for a new shopping center.

The Context

Post-war United States and France

After World War II, America and France were in strikingly different situations economically, politically and gastronomically.

Relations between the United States and France always have been complicated. In 1945, President Harry S. Truman made it clear to France's President Charles de Gaulle that the U.S. did not intend to offer financial help unless he removed all communists from his cabinet, which he refused to do although his sympathies were not leftist. An ardent nationalist, De Gaulle would continue to bristle over the years at what he viewed as America's intrusive ways of attempting to influence French policy and government.

The Marshall Plan

U.S. Secretary of State George C. Marshall called for American assistance in rebuilding Europe after World War II, during the June 5, 1947, commencement address at Harvard University. The Truman Administration passed the Economic Cooperation Act of 1948 to help restore industrial and agricultural productivity in Europe. Officially called the European Recovery Program, it was known as the Marshall Plan. In 1953, Marshall received the Nobel Peace Prize for his work.



Under the Marshall Plan, the United States cumulatively gave France approximately \$2.6 billion between 1948 and 1952; \$2.1 billion dollars would not be repayable.

In addition to bringing American dollars to an economically depressed Europe, the Marshall Plan was a public-relations tool for America's political system at a time when Americans feared Soviet Russia was gaining influence throughout Europe. Communists and other political parties in Europe, including France, would claim the Marshall Plan was an example of American imperialism and an attempt to control European politics. President Harry Truman did not mitigate these fears of imperialism when he made it clear to President Charles de Gaulle that he feared communists would take over the French government. He urged de Gaulle to fire the communist members of his cabinet or risk the loss of American aid.

As part of the Marshall Plan, Americans were encouraged to travel abroad and spend money. Americans were mistrustful of European politics, but they also had the means to go abroad, and many Americans were visiting Europe or were enchanted by the representations of Europe in popular films.

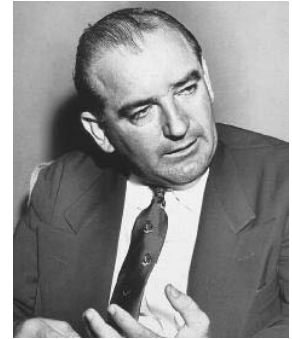
Post-War America

“America was not built on fear. America was built on courage, on imagination and an unbeatable determination to do the job at hand.”

— President Harry S. Truman, in a special message to Congress,
January 8, 1947

Americans returned home from World War II to economic prosperity. More than 100 million veterans enrolled in college under the GI Bill of Rights. The housing market boomed, with the average home costing between \$8,500 and \$14,000.

By 1950, fears of communism were escalating. Republican Sen. Joseph McCarthy of Wisconsin announced more than 200 communists had infiltrated the U.S. government. While this pronouncement ultimately was proved untrue, it contributed to the paranoia of the era, and the “Red Scare” became one of the most repressive times in American history as the hunt for communists began. The widely publicized House Committee on Un-American Activities would investigate allegations of communists in the government and the arts.



Many of the writers, artists and actors who were called before the committee and asked to name names were deprived of the ability to work in their chosen professions and forfeited their passports. This witch-hunt mentality would be known as McCarthyism.

In addition, McCarthy and Roy Cohn, his chief counsel, would attack the U.S. Army after failing to gain preferential treatment for David Schine, a friend of Cohn’s and McCarthy’s aide.

With his motives under suspicion and with growing criticism from journalists like Edward R. Murrow, McCarthy ultimately was censured for conduct unbecoming a senator and disgraced, but not before he had ruined numerous lives and careers.

Food companies sought ways to market preservation technologies developed during the war. Convenience products such as dehydrated and frozen foods and boxed mixes began to be staples in American kitchens. Grocery store chains spread, and Americans started buying food in one place rather than visiting a butcher or having milk delivered.

Culturally in America, works by Arthur Miller and Tennessee Williams were on stage and books by John Steinbeck, J.D. Salinger, Robert Frost and Carl Sandburg were being published. American film releases included *The African Queen*, *A Streetcar Named Desire*, *High Noon*, *Rear Window*, *Moulin Rouge* and *An American in Paris*. Popular songs included “Come On-a My House,” “It Takes Two to Tango,” “I Love Paris” and “Young at Heart.” By the mid 1950s, rock ‘n’ roll would start becoming popular with young Americans.

Post-War France

“When leaders fail, new leaders are projected upward out of the eternal spirit of France: from Charlemagne to Joan of Arc to Napoleon, Poincare and Clemenceau. Perhaps this time I am one of those thrust into leadership by the failure of others.” — Charles De Gaulle, leader of the Free French in World War II and president of both the French Provisional Government after the war and of the Fifth Republic, in the first volume of his memoirs, *The Call to Honor*.

France was economically and socially exhausted after World War II. Resources such as coal and agricultural stores, which had been requisitioned by the Germans, were depleted, and there would be shortages and rationing for years after the war. Additionally, the country’s infrastructure and buildings were in disrepair or destroyed. Only one in five trucks survived the war, and most train lines were inoperable because of bombing by Allied and resistance forces. A burgeoning black market for food, clothing and cigarettes soon developed. A *New York Times* article on Aug. 2, 1945, estimated the cost of the Nazi occupation of France at \$98 billion.

The French went through a period of purging those in the Vichy regime who had collaborated with the occupying Nazis. Numerous banks, coal mines, utility companies and the carmaker Renault were taken over by the French government because their owners had collaborated. The Communist Party always was a legitimate political party in France and did not have a negative reputation. In the Oct. 21, 1945, election to the Constituent Assembly, the Communists received 26.12 percent of the vote, resulting in 159 elected seats. The Socialists received 23.3 percent and 146 seats. Together, the Communists and Socialists held a majority of the seats. The Communists, Socialists and the Christian Democrats were the three parties most closely associated with the liberation of France, and so it made sense that, after the war, the French would vote closely along those lines while the country rebuilt its political structure. The successes of the Communist Party in France did little to allay American fears about the spread of communism. However, the parties squabbled, and by 1946 the Communists and Socialists no longer held a majority of the seats.

France struggled with wars in Indochina and Algeria as it lost its former colonies and adjusted to its status as a former empire.

Culturally, France was always more liberal as well. Nudes were on stage at the Folies Bergères. Jean Paul Sartre, Simone de Beauvoir and Jean Cocteau were dominating the French literary scene. Popular French films included *Les Diaboliques*, *Du Rififi Chez les Hommes*, *La Ronde*, *L’Étrange Madame*, *Casque D’or*, *Jeux Interdits*, *Hiroshima Mon Amour* and *Le Plaisir*. Popular French musicians included Django Reinhardt, Georges Brassens, Edith Piaf, Serge Gainsbourg and, later, Françoise Hardy. American Jazz remained popular, and rock ‘n’ roll soon would be popular as well.

Post-War France: A Timeline

- 1945** World War II ends in Europe May 8, with the surrender of Germany.
French women vote in the first election of the Provisional government, having gained the right to do so the year before.
Gen. Charles de Gaulle, leader of the Free French Forces during World War II, was elected president of the French Provisional Government November 13.
Black markets for food, cigarettes and clothes develop in France and throughout Europe.
- 1946** De Gaulle resigns the presidency of the Provisional government January 20. He is succeeded by Félix Gouin, who is followed in rapid succession by Georges Bidault, Vincent Auriol and Léon Blum, all in 1946.
France adopts the constitution of the Fourth Republic October 13, becoming a parliamentary republic.
The war in Indochina begins December 19, as France tries to retain control over its colonies.
- 1947** Vincent Auriol is elected the first President of the Fourth Republic January 16.
U.S. Secretary of State George Marshall calls for a European Recovery Program June 5.
- 1948** Sartre writes the play *Les Mains Sales (Dirty Hands)*. Jean Cocteau writes and directs the film version of his play *Les Parents Terribles (The Terrible Parents)*.
- 1949** Simone de Beauvoir publishes *Le Deuxième Sexe (The Second Sex)*.
- 1950** The movie *Orphée (Orpheus)*, directed by Jean Cocteau and starring Jean Marais, is released in France.
- 1951** France joins other European nations to form the European Coal and Steel Community (ECSC), which leads to the formation of the European Economic Community (EEC) in 1957.
The Confédération Général du Travail (CGT), a communist-dominated workers union, initiates a series of strikes for wage increases that result in blackouts and transit disruptions throughout Paris.
- 1953** René Coty is elected president December 23.

- 1954** The French war in Indochina ends with the fall of Dien Bien Phu May 8.
The Algerian War of Independence begins November 1.
The French film *Les Diaboliques* directed by Henri-Georges Cluzot and starring Simone Signoret is released in France.
- 1955** Shopkeepers (led by Pierre Poujade) hold an anti-parliamentarian rally in Paris January 24 to protest the spread of chain stores and loss of the traditional French way of life. They also expressed dissatisfaction with state bureaucracy and anti-American sentiments. These protests, along with France's failures in Indochina and other former colonies, pave the way for the Fifth Republic and Charles de Gaulle's return to the presidency.
- 1956** French colonial rule in Morocco and Tunisia ends with the passage of the *loi-cadre defferre*, named for French foreign minister, Gaston Defferre. Roughly translated as the "law of tallies," it was the first step in granting former colonies independence.
- 1957** France joins with West Germany, Belgium, The Netherlands, Italy and Luxembourg to form the European Economic Community (EEC), with the goal of creating a common market in Europe.
- 1958** De Gaulle returns to power after French losses in Indochina and Algeria and anger against the government led by the Poujadists. The Fifth Republic is formed with greater presidential powers and a new constitution. The current French government is the Fifth Republic.
- 1960** February 13, France becomes the world's fourth nuclear power after exploding a nuclear device in the Sahara Desert in Algeria.
- 1962** Algeria gains its independence from France July 3 after President de Gaulle reversed his earlier stance and bowed to public pressure to end the conflict there.

On Mastering the Art of French Cooking

The response to *Mastering the Art of French Cooking* was immediate and positive, and the way the cookbook was written has been an influence for countless chefs and home cooks, as well as a model for other cookbooks.

"No one had ever really taken French cooking and translated it for Americans in terms of showing why you did things, how to do them, what to do if you made a mistake. It was an analytical approach, a teaching approach. That was really Julia's genius." — *Judith Jones, Julia Child's editor at Alfred A. Knopf, on the genius of the cookbook*

“I was jealous. It was just the kind of book I would have liked to do.”
— *Chef Jacques Pépin, a friend of Child’s since 1960 and later her collaborator on the television show Julia and Jacques: Cooking at Home*

“What is probably the most comprehensive, laudable, and monumental work on the subject was published this week. It is called *Mastering the Art of French Cooking* (Alfred A. Knopf, \$10) and it will probably remain as the definitive work for non-professionals. ... It is written in the simplest terms possible and without compromise or condescension.”
— *Craig Claiborne’s review in the New York Times, October 16, 1961*

“I only wish that I had written it myself.” — *James Beard*

“*Mastering the Art of French Cooking* was one of my first introductions to my foundation of understanding the art of French cooking. The combination of reading Julia’s book, working in the kitchen, and watching her television shows helped lead me to my beginnings in serious cuisine. Julia is a dear friend and a great cook—the *grande dame* of cooking, who has touched all of our lives with her immense respect and appreciation of cuisine.” — *Emeril Lagasse, Emeril’s Restaurant, in the reprint of Mastering the Art of French Cooking*

Julia Child’s Legacy

The impact Julia Child had on the American kitchen cannot be underestimated. In an age where professional chefs were still primarily men, she was a woman. She was an impassioned voice for taking the time to make good food from scratch, even as frozen and packaged foods were becoming more popular. She became a star in middle age and was known for her good humor and a down-to-earth style that put viewers at ease. Though subsequent chefs have attempted to imitate her ease, no one seems to match Julia Child for authenticity.

Her cookbooks pioneered techniques many chefs would follow. She recounted culture and customs, technique, and theme and variations in the recipes. She meticulously tested recipes and variations until she found the best version. She described preparation that could be done in advance. She tested ingredients to make sure recipes would work with ingredients readily available to American cooks. She was devoted to public television and prided herself on not doing endorsements.

The Quotable Julia Child



“Once you have mastered a technique, you hardly need look at a recipe again.”
— *Julia’s Kitchen Wisdom: The Essential Techniques and Recipes from a Lifetime of Cooking*

“People are so fearful of what they eat, they are no longer enjoying food the way they once did, and the dinner table is becoming a trap rather than a pleasure.”
— *New York Times, June 19, 1990*

“The home economists were never mentioning anything about taste or flavor. They considered a meal okay as long as it had the right amount of nutrients. That’s all they cared about. They’d say frozen green beans were the same as fresh, which is ridiculous. They’re not at all, not in terms of taste, anyway.”
— *On mixes and canned food in the 1940s and 1950s, People Magazine, June 7, 1999*

“Americans don’t like to be bored. And part of that is the inevitable result of globalization. Our world is getting smaller, and we’ve become much more adventurous in our quest for good things to eat.” — *On the change in the American palate, People Magazine, June 7, 1999*

“The pleasures of the table—that lovely old-fashioned phrase—depict food as an art form, as a delightful part of civilized life. In spite of food fads, fitness programs, and health concerns, we must never lose sight of a beautifully conceived meal.” — *From her obituary in Associated Press, August 13, 2004*

On Julia Child’s influence

“Every one of us can trace our roots back to her.” — *Celebrity chef Rocco DiSpirito, New York Daily News, August 3, 2009*

“Julia was also the first to point out that good French bread should not be eaten hot, but cooled until the flavors are fully developed.”
— *Pastry chef Pichet Ong, New York Daily News, August 3, 2009*

“Without her I wouldn’t have the opportunity to share what I do for a living and I seriously doubt anyone would know my name.”
— *Tyler Florence, a celebrity chef who grew up watching Julia Child on PBS, New York Daily News, August 3, 2009*

“She was my number one mentor.” — *Sara Moulton, executive chef at Gourmet magazine, New York Daily News, August 3, 2009*

“I remember running home to watch this cooking show with a woman who had funny hair and a funny voice and she reminded me a little of my grandmother.” — *Michael Psilakis, proprietor of five restaurants in Miami, New York Daily News, August 3, 2009*

“Julia has slowly but surely altered our way of thinking about food. She has taken the fear of out of the term ‘haute cuisine.’ She has increased gastronomic awareness a thousandfold by stressing the importance of good foundation and technique, and has elevated our consciousness to the refined pleasures of dining. Through the years her shows have kept me in rapt attention, and her humor has kept me in stitches. She is a national treasure, a culinary trendsetter, and a born educator beloved by all.” — *Thomas Keller, chef and owner of The French Laundry restaurant, in an anniversary edition of Mastering the Art of French Cooking*

“I think the secret of her appeal was a combination of joy in what she was doing and a deep desire to teach and to teach well.”
— *Geof Drummond, producer of Julia Child’s cooking programs in the 1990s, New York Times, August 13, 2004*

“I literally learned every single thing from Julia Child.”
— *Tanya Steel, editor-in-chief of epicurious.com, the online home for Gourmet and Bon Appétit magazines, Associated Press, July 28, 2009*

“Child had a sure, unpretentious confidence in knowing who she was and what she loved. She wasn’t hopping around like so many food magazines doing the hot, latest thing. It was just about the food and the company.”
— *Christopher Kimball, publisher of Cook’s Illustrated magazine and a friend and neighbor in Boston, Associated Press, July 28, 2009*

“Julia Child was not only an amazing cook but taught America that it could learn to cook. That spirit continues to this day, and this why we have great cooking shows.”
— *Chef Art Smith, Associated Press, July 28, 2009*

“I think of her sense of humor, her *joie de vivre* about cooking and really about her interest in gastronomy—her academic insistence on writing the recipe right. It was curiosity and exploration and learning all folded together to make food an art. That’s what she did.”

— *Alice Waters, chef and owner of Chez Panisse restaurant, Associated Press, July 28, 2009*

Food Culture in America: A Timeline

- 1890s** The Boston Cooking-School Magazine of Culinary Science and Domestic Economics becomes the first successful food publication in the United States.
- 1896** The first edition of Fannie Farmer’s *Boston Cooking-School Cookbook* is published.
- 1907** Pike Place Market opens in Seattle. After the price of onions increases, city councilman Thomas Revelle proposes the market as a way of cutting out the middleman. Approximately 10,000 shoppers arrive the first day the market is open and quickly buy all the produce brought by eight farmers.
- 1930** Clarence Birdseye, who had developed the technology for flash freezing vegetables, begins test marketing them in grocery stores under the Birds Eye brand.
- 1931** The first edition of *The Joy of Cooking*, by Irma Rombauer, is published.
- 1941** *Gourmet* magazine is first published.
- 1944** Birds Eye leases insulated railroad cars, making it possible to distribute frozen food nationally.
- 1945** Chef and cookbook author James Beard has a short-lived cooking show on television.
- 1947** Betty Crocker cake mixes are first sold in grocery stores.
- 1948** Dione Lucas, an Englishwoman and the first woman to graduate from Le Cordon Bleu, has a televised cooking show, *To the Queen’s Taste*. It runs for a year on CBS.
McDonald’s, founded in 1940, reopens as a drive-in restaurant featuring hamburgers for 15 cents.
- 1949** Julia Child attends Le Cordon Bleu in Paris.
- 1953** C.A. Swanson and Sons introduces the TV dinner.
- 1955** James Beard establishes the James Beard Cooking School in New York City.
- 1961** *Mastering the Art of French Cooking*, by Julia Child, Simone Beck and Louisette Bertholle, is published.

- 1963** *The French Chef* begins airing on public television; it is filmed in a studio at WGBH Boston. The show initially runs in black and white; it is filmed in color starting in 1970. It is produced until 1973, becoming the longest running television show in the history of public television. Julia Child is 50 when the show starts.
- McDonald's opens a 500th location and has served more than one billion hamburgers. The company's net income exceeds \$1 million.
- 1965** Julia Child wins a George Foster Peabody Award, which recognizes excellence in radio and television.
- 1966** Julia Child becomes the first PBS personality to win an Emmy Award.
- 1972** *James Beard's American Cookery* is published.
- 1973** *The Frugal Gourmet*, with host Jeff Smith, begins airing on a Tacoma, Wash., public-television station. It is widely distributed by the 1980s.
- 1976** At a wine tasting at the Académie du Vin in Paris, French judges vote two American wines as the best bottles in the tasting, a 1973 chardonnay from Chateau Montelena and a 1973 cabernet sauvignon from Stag's Leap Wine Cellars, both located in Napa Valley, Calif.
- 1978** *Julia Child & Company* airs on public television.
- Yan Can Cook*, with Chef Martin Yan, introduces American audiences to Chinese cuisine on public television.
- 1979** *Julia Child & More Company* airs on public television.
- Gardena Farmer's Market opens in California, one of the first in the state.
- 1980** *Bon Appétit* magazine is first published.
- Cook's* magazine is launched.
- Food & Wine* magazine is launched.
- The *Julia Child & More Company* cookbook wins the National Book Award in the "current interest" category.
- 1983** *Dinner at Julia's* airs on public television.
- 1986** Agricola is founded in Italy to combat the growth of fast food and the loss of local cuisine. "The Slow Food Movement," as it comes to be called, soon spreads to the United States.
- 1991** The American Institute of Wine & Food is founded by Julia Child and vintner Robert Mondavi with the mission "to enhance the quality of life through education about what we eat and drink."

- 1993** Julia Child's *Cooking with Master Chefs* airs.
The Food Network, a cable television channel devoted to cooking programs, begins airing November 23, turning Emeril Lagasse and other chefs into celebrities.
Cook's Illustrated magazine begins publication.
- 1994** *In Julia's Kitchen with Master Chefs* airs. Her Cambridge, Mass., kitchen is equipped with lights and cameras and used as the set for the show.
Saveur magazine is launched.
- 1996** *Baking with Julia* airs on public television.
- 1999** *Julia and Jacques Cooking at Home* (with friend and acclaimed French Chef Jacques Pépin) airs.
The Food Network begins airing dubbed versions of *Iron Chef*, a Japanese television show that was a flashy cooking competition between chefs and which began airing in Japan in 1993.
- 2000** *America's Test Kitchen* launches on public television.
Julia Child is made a Chevalier de la Légion d'Honneur by the French government for her contributions to haute cuisine.
- 2001** Julia Child, Robert Mondavi and other food-and-wine notables found Copia: The American Center for Wine, Food and the Arts in Napa Valley. The center is a location for classes, tastings and art exhibits.
Julia Child gives her Cambridge kitchen to the National Museum of American History at the Smithsonian Institution in Washington, D.C.
- 2005** *Iron Chef America* is debuts on the Food Network.
- 2006** *Top Chef* begins airing on the Bravo cable channel.
- 2009** On October 6, Condé Nast announces it will stop publishing *Gourmet*.
- 2008** Copia closes because of financial troubles.
- 2010** The Cooking Channel launches May 31 as a sister station to the Food Network, because of increasing demand for cooking programming.

Discussion Questions

About the play

1. Paul and Julia child are in very different places at the beginning and the end of the play. How would you characterize what has changed for them during their time in France?
2. How is the French language used throughout the play? What does exploration of another culture represent to various characters in the play? What does understanding one's own culture mean?
3. What role does food play in the relationships of characters in the play?

About the production

1. The set functions as multiple different locations but is really a single unit. How does the set help tell the story of the play? What role do the props play in creating the world?
2. The scene at Le Cordon Bleu involves showing how to cook a particular dish. How does that scene work on stage? What are the similarities between cooking, teaching and a performance?
3. Music helps evoke a time period and location, but it can also underscore emotional currents in the play. How does the music in the play relate to the emotions of the characters and help tell the story?

About the history

1. A variety of political viewpoints about America and France in the 1950s are expressed. What resonance do those political viewpoints have with our current political situation? What do we know about the politics of the characters with the advantage of hindsight?
2. Many Americans have a memory of seeing Julia Child on television, hosting one of her many cooking programs. How does it change your experience of a play to have the central character be at once familiar and unknown?

Sources and Resources

Books:

Julia and Paul Child

My Life in France, Julia Child and Alex Prud'homme

Appetite for Life, Noel Riley Fitch

Paris and French History

Paris in the Fifties, Stanley Karnow

A Concise History of France, Roger Price

The Timetables of History, Bernard Grun

French Food Culture

Au Revoir to All That, Michael Steinberger

The OSS

The War Report of the O.S.S., Kermit Roosevelt

The Secrets War, George Chalou

The Marshall Plan

Our Finest Hour, Gregory Fossedal

Jane Foster Zlatovski

An Unamerican Lady, Jane Foster

Cookbooks cited by Julia Child

Larousse Gastronomique

Encyclopedia of Practical Gastronomy, Ali Bab

Cookbooks by Julia Child

Mastering the Art of French Cooking, Volume 1 and 2

The French Chef (a companion to her television series)

Julia's Kitchen Wisdom: The Essential Techniques and Recipes from a Lifetime of Cooking

Cookbook by Simone Beck

Food and Friends: Recipes and Memories from Simca's Cuisine

M.F.K. Fisher, Julia Child, and Alice Waters: Celebrating the Pleasures of the Table, Joan Reardon

As Always, Julia: The letters of Julia Child and Avis DeVoto, Joan Reardon

(This volume of letters between Julia Child and her longtime friend and supporter Avis DeVoto will be published Dec. 1, 2010)

DVDs

The Way to Cook

The French Chef

American Masters—Julia Child: America's Favorite Chef